



WE SHALL SOMEDAY

WORLD PREMIERE

BOOK & LYRICS BY HARRISON DAVID RIVERS
MUSIC & ADDITIONAL LYRICS BY TED SHEN

DIRECTED BY KELLI FOSTER WARDER
MUSIC DIRECTION BY DENISE PROSEK

APR 19 - MAY 14, 2023 • RITZ THEATER



THEATER MUSICALLY

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WE SHALL SOMEDAY

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THE CAST

(in alphabetical order)

Jay.....	Ronnie Allen*	Associate Production Manager.....	Kyia Britts
Ruby.....	Erin Nicole Farsté*	Production Stage Manager.....	Shelby Reddig*
Julius.....	Roland Hawkins II	Assistant Stage Manager.....	Ajah Williams
Guard/Sergeant/Scooter.....	Bradley Johnson	Scenic Design Assistant.....	Alice Endo

THE BAND

Woodwinds.....	Cyrus Collier†	Technical Director.....	Bethany Reinfeld
Violin.....	Ellen Hacker†	Associate Technical Director.....	Eric Charlton
Woodwinds(Substitute).....	Doug Haining†	Lighting Supervisor & Light Board Operator.....	Andrew Norfolk
Upright Bass.....	Greg Hippen†	Audio Supervisor & Sound Board Operator.....	Nicholas Tranby
Cello.....	Julia Morehouse†	Videography.....	Maxwell Collyard
Woodwinds.....	Bill Olson†	Scenic Charge.....	Sara Herman
Conductor/Keyboard.....	Denise Prosek†	Scenic Artist.....	Katie Edwards

THE CHORUS

Dallas Downey, Aniya Hollie, Jordan Kueng,
Livv Rankin, Daija Scott, Tiahna Wolfe-Shields,
Hazel Smith, Layla Traufler & Kyla-Ashlee Plair

THE PRODUCTION TEAM

Director.....	Kelli Foster Warder**	Dresser & Wardrobe Technician.....	Ash Kaun
Music Director.....	Denise Prosek†	Light & Sound Board Operator Swing.....	Corinne Steffens
Scenic Designer.....	Sarah Bahr	Dresser Swing.....	Bronson Talcott
Costume Designer & Supervisor.....	Amber Brown	Stage Management Swing.....	Megan Fae Dougherty*
Lighting Designer.....	Kyia Britts	Carpenters.....	Whitley Cobb & Dylan Payne
Sound Designer.....	C Andrew Mayer***	Electricians.....	Shannon Elliot, Richard Graham, Eric Lucas, Dylan Payne, Corey Piper, Corinne Steffens & Tristan Wilkes
Projections Designer.....	Kathy Maxwell		
Dramaturg.....	Elissa Adams		
Orchestrations.....	Michael Starobin		
Music Supervisor.....	Deborah Abramson†		
Music Copyist.....	Emily Grishman		
Synth Programmer.....	Randy Cohen(Keyboards) & Sam Starobin		
Associate Synth Programmer.....	Juan A. Matos		
Director of Production & Operations.....	Allen Weeks		

*"We Shall Someday" was developed in part by
Signature Theatre, Arlington, Virginia
through the SigWorks program, June 2022.
Maggie Boland, Managing Director
Matthew Gardiner, Artistic Director*

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers

** Member of SDC, the Stage Directors and Choreographers Society, a national theatrical labor union

*** United Scenic Artists, Local USA 829 of the IATSE is the union representing Scenic, Costume, Lighting, Sound and Projection Designers in Live Performance

† Member of Twin Cities Musicians Union, American Federation of Musicians

LETTER FROM THE CREATIVE TEAM

What even to say...

What began as a 30-minute companion piece to an existing sung-through monologue called “Just One ‘Q’” with book and lyrics by Ellen Fitzhugh, has, over the course of six plus years, blossomed into a full-length three act musical, spanning three decades and three generations of a Southern Black family – not unlike my own.

I love this piece for the timeliness and timelessness of its narrative, for its humor and compassion, its candor and humanity, and, of course, for its gorgeous score.

But most of all, I love this piece because it introduced me to Ted Shen, who has become one of my dearest friends.

To collaborate with Ted is to feel simultaneously more challenged than you’ve ever been challenged and more supported in meeting that challenge than you’ve ever felt supported.

It is to create – always – with thoughtfulness and care and with the utmost attention to detail.

It has been and continues to be a gift.



I think for me, ultimately, *We Shall Someday* is a piece about collaboration.

It’s a piece about communication.

It’s about the struggle to build something meaningful, even when it’s hard, and how no one person can do that alone.

We need thoughtfulness and care and attention to detail.

We need love.

- *Harrison David Rivers, Book and Lyrics*

The musical language and structure for *We Shall Someday* evolved naturally from the vivid setting of time and place and the seamless transitioning between spoken word and song in Harrison Rivers’ libretto.

For the show’s musical language, the propulsiveness of the characters’ storytelling suggested a jazz-based foundation for the score, but with some stylistic differences among the three acts. The music in Act 1, set in 1961, is influenced by jazz, gospel and protest music of that time. The music in Act 2 is written in a more idiosyncratic style reflecting the narrator’s interior struggle. And the music in Act 3, narrated in 1992 by a 19-year-old, incorporates contemporary elements of R&B and early rap.

In *We Shall Someday*, speech often flows directly into song without a break, and vice-versa. The innate musicality and open-hearted directness with which Harrison’s characters express themselves feeds an impulse to set everything to music. The challenge, then, is to create a structure in which the music is silenced at appropriate moments to allow the words to speak eloquently for themselves and is always in the service of enhancing Harrison’s riveting storytelling. It has been a joy to collaborate with Harrison and to rely on his beautiful narrative to inspire my writing.

- *Ted Shen, Music and Additional Lyrics*



The writers would like to express special thanks to:

Elissa Adams, Kelli Foster Warder, Peter Rothstein, and the wonderfully supportive Theater Latté Da staff; our exceptionally gifted creative team; and Mandy Hackett, Jack Cummings III, Matt Gardiner, Jonathan Butterell, Mary Jo Shen and Christopher Bineham for their extraordinary support in the development of the show.

ABOUT THEATER LATTÉ DA



THE CAST OF HELLO, DOLLY! (2023). PHOTO BY DAN NORMAN.

Theater Latté Da is in its 25th season of presenting original and reimagined musical theater.

Theater Latté Da is the leading nonprofit professional theater in the Twin Cities that exclusively produces musical theater. Since our inception, TLD has presented 85 Mainstage productions, including 14 world premieres and 14 area premieres. Each has garnered critical acclaim and earned its artists and TLD a host of awards, including: seven IVEY Awards for overall excellence, National Endowment for the Arts, the Gabriel Award for Broadcast Excellence, the American Theater Wing National Theater Company Award and 2019 Drama Desk Award for Unique Theatrical Experience.

Our Mission

Theater Latté Da creates new and impactful connections between story, music, artist, and audience—exploring and expanding the art of musical theater.

Our Values

We believe in work that is bold, inclusive and collaborative; we act with integrity and gratitude.

BOLD We make bold choices in support of our mission and vision, both on and off stage. By illuminating the unseen, giving voice to the unheard, and empathizing with the unknown, we open eyes, ears and hearts.

INCLUSIVE We believe in creating an environment where a diverse group of voices are welcomed to fully participate. We are inspired and strengthened through equitable partnerships. We actively work to make musical theater accessible to everyone.

COLLABORATIVE We believe musical theater to be the most collaborative of art forms, incorporating music, drama, poetry, dance and design. We are inspired and strengthened through inclusive partnerships with artists, organizations and our diverse community, and embody a collaborative spirit in all we do.

INTEGRITY We hold ourselves to the highest standards of artistic and fiscal integrity. We are committed to honesty, equality and transparency in all aspects of our administration and art.

GRATITUDE We are grateful for our artists, audiences, donors, board and staff. We recognize that each individual plays an important role in this organization's success, and we actively seek out opportunities to acknowledge each person's contribution.

Our Commitment to Anti-Racism

Theater Latté Da is committed to recognizing, addressing, and opposing racism and discrimination in our work, art, community, and industry. We affirm our resolve to actively create an anti-racist arts organization demonstrating our commitment through action. We believe in the power and impact of equitable, inclusive environments and value the lived experiences of our collaborators. We will hold each other accountable to honor this commitment, in the rehearsal room, the office, the theater and the board room.

Our Land Acknowledgement

The Ritz Theater sits on the ancestral homelands of many First Nations Tribes, including most recently the Dakota, and the Anishinabe People. We gratefully, and humbly acknowledge the Native Peoples on whose Ancestral Homelands we gather, as well as the diverse and vibrant Native Communities who make their home here today.



Scan the QR code to learn more about Theater Latté Da's commitment to IDEA (Inclusion, Diversity, Equity, and Access).

AN INTERVIEW WITH THE CREATORS OF WE SHALL SOMEDAY



Ted Shen & Harrison David Rivers on the set of **WE SHALL SOMEDAY**

Theater Latte Da's Director of New Work, Elissa Adams, interviewed playwright Harrison David Rivers and composer Ted Shen about the experience of working together on this new musical.

A production of *Broadbend, Arkansas*, which contained some of the same material as *We Shall Someday*, premiered in 2019 at The Transport Group in NYC. How has your telling of the story evolved since then?

Harrison: I feel like we really found something when we added Act 3, when we let Jay tell HIS story. That addition really lets us see the generational progression, the evolution of each of the characters' relationships to racism and police violence as well as to protest. What does that look like in 1961? In 1988? In 1992?

The connection between what happened to Rodney King in 1992 and what has happened to so many black men in the more recent past (George Floyd, for example) is so immediate, it's palpable. It's history, but it doesn't feel so much like history. It feels like TODAY.

Lastly, I know that the piece grapples with weighty subject matter, but one of things I love most about it is the humor. In the various re-writes since *Broadbend*, I think we've made a conscious effort to lean into those moments of levity.

Even the set—our gorgeous, gorgeous Theater Latte Da set—has a lightness to it. It's serving national monument—can you see it? But a national monument on a sunny Spring day. A sunny HOPEFUL day.

This is your first collaboration. Would you talk about your process of working together?

Harrison: Ted is diligent and patient, exceedingly generous and so, so kind, so from the beginning, our creative process had an ease to it.

Ted: The special characteristics of my collaborative experience with Harrison are the joy, trust and openness of our creative exchange.

Which came first? The words or the music?

Harrison: Early on it was decided that I would write the text and that Ted would write music using that text — I had never written lyrics before this project — so, at first, Ted would transform my text into lyric — altering my words to fit a particular rhyme scheme or to scan with a particular melody. As I grew more comfortable writing lyrics, less and less alteration was necessary.

Ted: The function of the music has always to be in the service of advancing and supporting the story-telling rather than being a separate end in itself.

The innate musicality of the rhythmic phrasing and open-hearted directness of the words with which Harrison's characters express themselves -- truly a composer's dream to set to music.

I have come to refer to the form you use to tell the story of *We Shall Someday* as “musical monologues.” Do you think of the form that way?

Harrison: That feels right.

What do you like about this form?

Harrison: I think it's exciting to watch a character wrestle with themselves. To watch them wriggle and writhe and rail. There's something super honest about it.

Ted: As a composer, it gave me an opportunity to create an integrated score that seamlessly transitions between song and underscored speech rather than a fragmented score of individual stand alone songs.

Harrison, two of your plays, *This Bitter Earth* (produced at Penumbra Theater in 2018) and *We Shall Someday*, depict characters wrestling with the call toward protest as a form of activism in the pursuit of social justice. What is it about this struggle that engages you?

Harrison: I think both plays are asking people to transform their care and concern, which are lovely, but are often passive, into some kind of action.

Ever since Michael Brown was shot and killed in 2014, I've felt afraid. And not every minute of every day, but many minutes of many days. I've felt under attack.

And I don't think that's changed. We're in a moment now -- a scary, scary moment -- where a lot of people, a lot of groups of people, are under attack.

A moment when more of us should probably be standing up and speaking out -- whatever that looks like for us. Whether that's taking to the streets or making phone calls or writing plays.

***We Shall Someday* has so much to offer about the idea of legacy. Is there something in your lives and/or work as artists that you identify as being a legacy passed down from previous generations in each of your families?**

Harrison: I come from a family of storytellers. My greats -- I've been told. My grands. Both of my parents -- though my father tells them very, very slowly. And now me.

Ted: The two immediately preceding generations of my Chinese family have left a legacy of individualistic resilience and reinvention in the wake of drastic dislocations from familiar soil and culture.

WE'VE GOT TO GET BACK ON THE BUS:

WE'VE GOT TO GET BACK ON THE BUS: THE LEGACY OF PROTEST, PAIN AND PROGRESS

The characters in *We Shall Someday* are fictional. However, their stories occur in the context of historical events including the Freedom Riders movement in 1961, the beating of Rodney King in 1991 and protests that followed the Rodney King case in 1992. The play stands in solidarity with the Black community who mourned and rose up to protest the murder of George Floyd in 2020.

An unidentified Freedom Rider sticks his head out of a chartered bus window in Jackson, Miss., having arrived from New York, Aug. 14, 1961. These black and white Riders challenged the rule of segregation by entering waiting rooms labeled “colored” or “White” thus testing a Supreme Court ruling banning racial segregation on interstate public transportation.



AP Photo



On Mother's Day, May 14, 1961, an armed white mob surrounded a Greyhound bus carrying Freedom Riders, breaking windows and tossing a fire bomb into the bus. The Riders were able to escape the ensuing flames and smoke through the bus windows and the main door, only to be attacked and beaten by the mob outside.

Bettmann Archive, via Getty Images

More than 400 people willingly sought out arrest and were sent to Parchman Prison in solidarity with the Freedom Riders - 1961



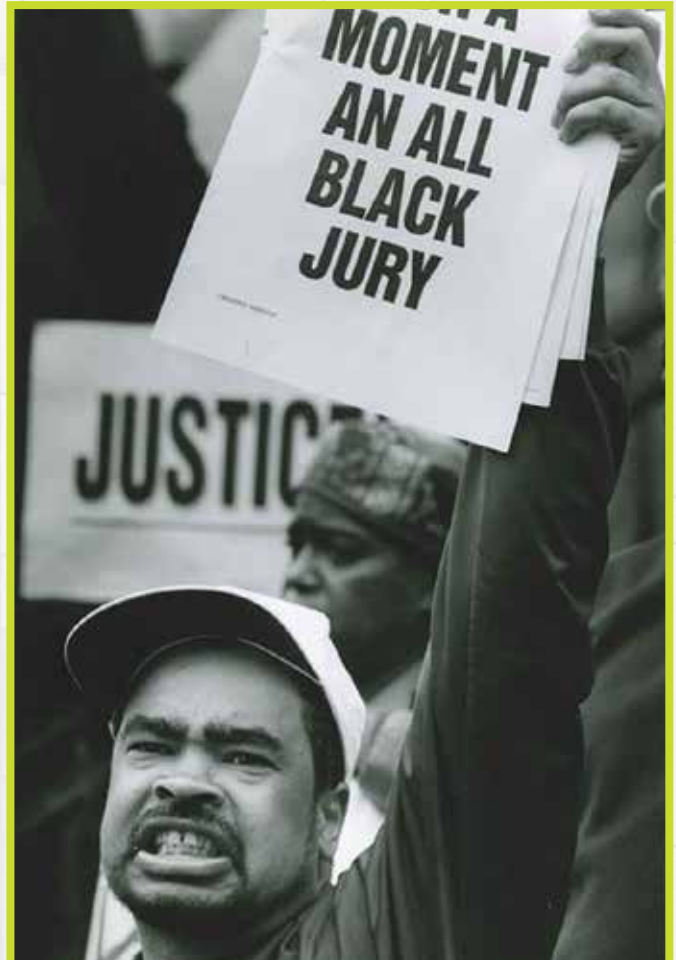
Bettmann Archive, via Getty Images

THE LEGACY OF PROTEST, PAIN & PROGRESS



Crest Getty Images

On April 29, 1992, a jury acquitted four LA police officers of the beating of Black motorist Rodney King, sparking protests across the country.



Crest Getty Images

“The freedom riders have given us a magnificent example of strong courageous action devoid of violence. This I am convinced is our most creative way to break loose from the paralyzing shackles of segregation.

I pray that recognizing the necessity of suffering we will make of it a virtue. To suffer in a righteous cause is to grow to our humanity’s full stature. If only to save ourselves, we need the vision to see the ordeals of this generation as the opportunity to transform ourselves and American society. So in the days ahead let us not sink into the quicksands of violence.; rather let us stand on the high ground of love and non-injury.”

*-Dr. Martin Luther King;
Statement to Freedom Riders Rally F.
Church, Montgomery, Ala. 5/21/61*

People celebrate at George Floyd Square after the guilty verdict in the Derek Chauvin trial on April 20, 2021, in Minneapolis, Minnesota.



Photo by Stephen Maturen/Getty Images

BIOGRAPHIES

The Cast



RONNIE ALLEN (JAY) THEATER LATTÉ DA: *Merrily We Roll Along*. THEATER: Ten Thousand Things: *Thunder Knocking on the Door*.



ERIN NICOLE FARSTÉ (RUBY) THEATER LATTÉ DA: *Christmas at the Local*. THEATER: Children's Theatre Company: *Corduroy*; Yellow Tree

Theatre: *In the Next Room, Passing Strange*; History Theatre: *Not In Our Neighborhood, Teen Idol: The Bobby Vee Story*; Guthrie Theatre: *Dining With the Ancestors*; Artistry Theatre: *Footloose*; Old Log Theatre: *Beehive*; Park Square Theatre: *Antigone*. TRAINING: B.F.A. in Musical Theatre, Rockford University.



ROLAND HAWKINS II (JULIUS) THEATER LATTÉ DA: debut. THEATER: Minnesota Opera: *La fille du régiment, Opulence,*

The Shining, Il Trovatore, Lakme; Des Moines Metro Opera: *Porgy and Bess, George Washington Carver, Carmen, Un Ballo In Maschera, Othello, Regina*; Chanhassen Dinner Theater: *Sister Act*; Mixed Precipitation: *The Magic Flute, Philemon and Baucis, Orpheus in the underworld*; Minneapolis Musical Theater: *Analog and Vinyl, Hands on a Hard Body*.



BRADLEY JOHNSON (GUARD/SERGEANT/SCOOTER) THEATER LATTÉ DA: debut. THEATER: Artistry: *Little Women, Memphis, Shrek*; Zephyr Theater:

Romeo and Juliet; Lyric Arts: *Title of Show, Smokey Joe's Cafe*; Minneapolis Musical Theater: *Analog and Vinyl*; Minnetonka Music Theater: *Little Women*; Lakeshore Players Theater: *Company, Fame*; U of MN: *Pippin*. TRAINING: B.A. in Performance Creation, University of Minnesota (Twin Cities). UPCOMING: Theater Latté Da: *Next to Normal*.

The Creative Team



HARRISON DAVID RIVERS (BOOK & LYRICS) is an award-winning playwright, librettist and television writer based in St. Paul, Minnesota. Previous

work at Theater Latté Da: *Five Points* with Douglas Lyons and Ethan Pakchar and *To Let Go And Fall* with Jelloslave. Other works include: *We Are Continuous* (New Conservatory Theatre Center, Geva Theatre Center, Williamstown Theatre Festival), *The Bandaged Place* (Roundabout), *This Bitter Earth* (Seattle Public, TheatreWorks Hartford, InterAct, Theater Alliance, About Face, Penumbra, NCTC), *Where Storms Are Born* (Williamstown), *Weathering* (Penumbra), *Parks* (History Theatre) and *When Last We Flew* (Out Front, Real Live Arts, TheatreLAB, Diversionary, NYFringe). His television credits include *One Of Us Is Lying* (Peacock) and *The Nevers* (HBO). Harrison is a recipient of McKnight, Jerome and Van Lier Fellowships, residencies with the Siena Art Institute, NYTW, Williamstown Theatre Festival and Duke University, and commissions from Roundabout, Transport Group, Penumbra and La Jolla Playhouse, among others. He sits on the Board of Directors of The Movement Theatre Company and the Playwrights' Center.



TED SHEN (MUSIC & ADDITIONAL LYRICS) is a musical theater composer, having retired from a 30-year business career to return to his music roots

developed as a jazz musician and composer in high school and college. His debut musical, *A Second Chance*, for which he wrote book, music and lyrics, premiered at Signature Theatre, Arlington, VA, in 2011 and was produced at the Public Theater, NY, in 2014. He also composed the score to Ellen Fitzhugh's libretto for *Just One 'Q'* (Premieres' Inner Voices, NY, 2016); and, in collaboration with librettists Ellen Fitzhugh and Harrison David Rivers, wrote the music and additional lyrics to *Broadbend, Arkansas* (co-produced by Transport Group and the Public Theater, NY, 2019). With his wife, Mary Jo, he oversees The Ted & Mary Jo Shen Charitable Gift Fund, a foundation that supports the work

of exceptional musical theater composers and ballet choreographers; and in 2005 he established the Shen Curriculum for Musical Theater at Yale University.



KELLI FOSTER WARDER (DIRECTOR) has worked with TLD since 2013. Highlights include choreographing *Ragtime, Chicago, and Once*, and most recently directing

and choreographing *Hello Dolly!* and *Jelly's Last Jam*. Her work as a choreographer and director has been seen on stages in the Twin Cities and across the country including The Ordway, Children's Theatre Company, Artistry, The 5th Avenue Theater, Signature Theater and Asolo Repertory Theatre. Kelli has produced and created productions internationally in La Paz, Bolivia and Panama City, Panama. Kelli currently serves as Artistic Associate at TLD and Executive Artistic Director at Artistry Theater and Visual Arts.



DENISE PROSEK (MUSIC DIRECTOR & CONDUCTOR) Denise Prosek (She/Her) has worked extensively as a music director, pianist, and arranger in the Twin Cities

for the past twenty years, including over 40 mainstage productions for Theater Latté Da. She has also music directed for Children's Theatre Company, the Guthrie, Park Square, Mu Performing Arts, Ordway Center for the Performing Arts, Hennepin Theatre Trust, and the Ivey Awards, among others. Denise holds a Bachelor of Music from St. Olaf College. She was named a Playwrights' Center McKnight Theater Artist Fellow in 2013-2014, Outstanding Musical Director in 2006 and 2008 from Star Tribune, Best Music Director in 2010 from Lavender, and Theater Artist of the Year in 2012 from Lavender.



SARAH BAHR (SCENIC DESIGNER) THEATER LATTÉ DA: *To Let Go and Fall* (costumes). THEATER: Trademark Theater & Jungle Theater: 5 (costumes);

Jungle Theater: *Georgiana & Kitty: Christmas at Pemberley* (costumes & set), *Redwood* (set); Ten Thousand Things: *Iphigenia at Aulis* (costumes); Guthrie Theater: *Valor* (costumes); History Theater: *Parks* (costumes); Theater Mu: *Man of God* (set); Penumbra Theater: *This*

Bitter Earth (costumes). Training: MA New York University Studio Art; MFA University of Minnesota Theater Design and Technology. Member of the Scenic Artist Union Local 829. sarahbahr.com @sarahbahrdesign



AMBER BROWN (COSTUME DESIGNER) THEATER

LATTÉ DA: *Christmas At The Local*. THEATER: Pillsbury House Theatre: *What/ Washed Ashore/ Astray,*

bull-jean, Great Divide III: She Persists, West of Central, Great Divide II: Plays on the Politics of Truth, Almost Equal To, The Great Divide: Plays for a Broken Nation; Illusion Theater: *Five Minutes of Heaven;* Mixed Blood Theatre: *Interstate, Autonomy, Corazón Eterno, Agnes Under the Bigtop;* Old Log Theater: *The Play That Goes Wrong, The Emperor's New Clothes;* Park Square Theater: *Aubergine;* Gremlin Theater: *Journey's End;* Bucket Brigade: *Life Goes On;* Full Circle Theater: *Under This Roof;* 7th House Theater: *Rhinoceros;* Macalester College: *Distracted, 12 Ophelia's, Accidental Death of an Anarchist.*



KYIA BRITTS (LIGHTING DESIGNER)

THEATER LATTE DA: *A Christmas Carole Petersen - Supper Club Edition, Celebrating*

Sondheim Act I and Act II, NEXT Festival. THEATER: Artistry: *Polkadots, Memphis; Journey North Opera Co.: Proving Up, Ghosts Behind the Glass; Park Square Theatre: Antigone;* CHASKA VALLEY FAMILY THEATER: *Tuck Everlasting;* Lyric Arts: *The 39 Steps, New Voices Cabaret;* LAKESHORE PLAYERS THEATER: *Beehive, Lady with All the Answers, Here Comes Santa Claus, Company, Snow Queen, Seussical Jr., Gypsy, Baskerville, Mary Poppins, It's A Wonderful Life;* Merrill Community Arts Center: *Little Women, The Complete Works of William Shakespeare (Abridged);* MN DANCE COLLABORATIVE: *Holidaydream 2018, Holidaydream 2019.* TRAINING: B.S. in Theater Arts and Marketing Communications, University of Wisconsin – River Falls.



C ANDREW MAYER

(SOUND DESIGNER) THEATER LATTÉ DA: *Christmas At The Local, Jelly's Last Jam, Chicago, A Little Night Music, Five Points,*

Assassins. THEATER: Guthrie, Minnesota Opera, Jungle Theatre, History Theatre, Mixed Blood, Park Square, Children's Theatre Company, Pillsbury House, Minnesota Jewish Theatre Company, Great River Shakespeare Festival (Winona), Arkansas Rep (Little Rock), ACT (San Francisco), Philadelphia Opera, Opera Colorado, Everyman Theatre (Baltimore). AWARDS: 2008-09 McKnight Artist Fellowship, Audelco Award for *Pure Confidence* at 59E59 (NYC); Producing Director, Acadia Repertory Theatre, Mount Desert Island, Maine.

KATHY MAXWELL (PROJECTIONS DESIGNER)

has designed video and lights for several Twin Cities arts organizations including Penumbra Theatre, Mixed Blood Theatre, Open Eye Figure Theatre, Children's Theatre Company, the History Theatre, the Jungle Theatre, the Ordway and the Guthrie Theatre. Recent design credits include *Is Edward Snowden Single?, The White Card, This Bitter Earth, Benevolence, Mamma Mia and Ride the Cyclone.* TRAINING: M.F.A in theatrical design from The University of Minnesota; B.A. in theatre and dance from the University of Texas.



ELISSA ADAMS

(DRAMATURG) THEATER LATTÉ DA: *C., Lullaby, Assassins, Five Points, Underneath the Lintel, Once, A Little Night Music,*

Hedwig and the Angry Inch, To Let Go And Fall, Chicago, Bernarda Alba, Jelly's Last Jam, Twelve Angry Men: A New Musical, Merrily We Roll Along, Christmas At The Local, Hello Dolly!, NEXT Up & NEXT Festival (Producer). THEATER: Director of New Play Development at Children's Theatre Company (1998- 2017); Sundance Theatre Lab; Playwrights' Center; TRAINING: MFA in Dramaturgy, UC San Diego.



MICHAEL STAROBIN

(ORCHESTRATIONS) MICHAEL STAROBIN (Orchestrations) *Flying Over Sunset, Gardens of Anuncia, Renaissance, Once*

on This Island, Sunday in the Park with George, Falsettos, Mrs. Miller Does Her Thing, Freaky Friday, First Daughter Suite, Hunchback of Notre Dame, Kid Victory, If/Then, Little Miss Sunshine, Annie, Dogfight, Leap of Faith, Queen of the Mist, People in the Picture, Sondheim on Sondheim, Next to Normal (Tony Award), Glorious Ones, Grinch, Adrift in Macao, Bernarda Alba, Spelling Bee, Assassins (Tony Award), Tom Sawyer, A New Brain, A Christmas Carol, Hello Again, Guys & Dolls (1992), My Favorite Year, In Trousers, Closer Than Ever, Legs Diamond, Romance Romance, Carrie, Birds of Paradise, Rags, Three Guys Naked, Von Richtofen.



DEBORAH ABRAMSON

(MUSIC SUPERVISOR) DEBORAH ABRAMSON (Music Supervisor). BROADWAY (as Associate or Children's

Music Director): *James Joyce's The Dead, Spring Awakening, Matilda the Musical.* OFF-BROADWAY (as Music Director): *Bernarda Alba, Vanities, Broadbend Arkansas.* OLD GLOBE: *The Gardens Of Anuncia.* ALLIANCE THEATRE: *Maybe Happy Ending.* As Composer: *Old Older Oldest* (with William Finn), *Young Marco Polo* (with Peter Mills), *The History of War* (with Amanda Yesnowitz and Chip Zien), and *While I Wait* (with Amanda Yesnowitz). www.deborahabramson.com

SHELBY REDDIG (PRODUCTION STAGE

MANAGER) THEATER LATTÉ DA: *Hello Dolly!, Christmas at the Local, Merrily We Roll Along, Jelly's Last Jam, La Bohème, Puttin' on the Ritz.* THEATER: Children's Theatre Company: *Snow White, The Hobbit;* MN Opera: *Albert Herring;* Mixed Blood Theatre: *Prescient Harbingers, The Mermaid Hour: Remixed;* Perseverance Theater: *A Christmas Carol;* Jungle Theater: *Fly By Night: The Musical;* Stages Theater: *Charlotte's Web.* TRAINING: BA in Theater and English from St. Olaf College.

Special thanks to:
Stages Theatre Company
Sandy Boren-Barrett

BIOGRAPHIES



AJAH WILLIAMS
(ASSISTANT STAGE MANAGER)

THEATER LATTÉ DA: debut. THEATER: Yellow Tree Theatre (ASM):

Sherwood, In the Next Room or The Vibrator Play; Ten Thousand Things (ASM): Iphigenia at Aulis; Journey North Opera Company (SM): Proving Up; Stages Theatre Company (SM): Maybe, Once on This Island, Jr. TRAINING: B.A. in Theatre Arts, Hamline University.



ALICE ENDO (SCENIC DESIGN ASSISTANT) is a multidisciplinary theater artist working primarily in scenery and lighting. THEATER LATTÉ DA:

debut. SET DESIGN: Theater Mu: *Again; Exposed Brick Theatre: Mueyhen; Macalester College: Angels in America: Millennium Approaches, Como La Tierra.* LIGHTING DESIGN: Threads Dance Project: *Abolition in Evolution; Pedra Pepa: Transubstan; Blue Water Theater Company: Something Rotten, The Wizard of Oz, Bright Star, The Wind in the Willows, We Will Rock You, 9 to 5; Macalester College: Seph.* TRAINING: B.A. in Theater and Dance, Macalester College.



BETHANY REINFELD
(TECHNICAL DIRECTOR)

describes Technical Direction as “Building worlds for characters to come to life in”. She

holds a M.F.A in Theater and Drama with a specialization in Technical Direction from UW - Madison. She also has a B.F.A. in Design Tech with an emphasis in Technical Direction and Scenic Design from UMD. She has worked with Mixed Blood Theater, Normandale Community College, Yellow Tree Theater, Jungle Theater and Sesame Street Live/VEE Corporation to list a few.



ANDREW NORFOLK
(LIGHTING SUPERVISOR & LIGHT BOARD OPERATOR)

THEATER LATTÉ DA: *Christmas at the Local, Hello Dolly.* OPERA: The Santa Fe

Opera: *Carmen, The Barber of Seville, Falstaff, Tristan Und Isolde, M. Butterfly.* Overhire Electrician at various theaters in the Twin

Cities area. TRAINING: B.F.A. in Theatre, Lighting Design Emphasis, University of Minnesota - Duluth.

NICHOLAS TRANBY (AUDIO SUPERVISOR)

THEATER LATTÉ DA: *Hello Dolly!, Christmas At The Local, Twelve Angry Men, Jelly's Last Jam, La Bohème, All Is Calm, Once, Chicago, Hedwig and the Angry Inch, Candide, A Little Night Music, Man of La Mancha, Peter and the Starcatcher, Ragtime, Gypsy, Assassins, Five Points.* THEATER: Sound, Video and Lighting Associate at Children's Theatre Company for 4 years including *Shrek: The Musical, Pinocchio, Alice in Wonderland* and *Robin Hood*; Head Audio Engineer for international tours of *The Wedding Singer* and *The Wizard of Oz*; Other venues have included Guthrie Theater, Williamstown Theatre Festival, and Cincinnati Playhouse in the Park. TRAINING: The College-Conservatory of Music at University of Cincinnati.



ASH KAUN (DRESSER)
(THEY/THEM) LATTE

DA- *Hello Dolly!, Christmas at the Local, Merrily We Roll Along, Twelve Angry Men, La*

Boheme; JUNGLE THEATER-Miss Bennet, The Wickhams; Penumbra Theatre- Benevolence; Park Square Theater- Jefferson Township Sparkling Junior Talent Pageant, Romeo and Juliet, The Agitators (COSTUME DESIGN) North Hennepin Community College- *She Kills Monsters, Park Square Theater- Airmess, Shakespearean Youth Theater- As You Like It, Hamlet, Two Gentlemen of Verona; Theater Mu- Fast Company*

The Band



CYRUS COLLIER

(WOODWINDS) Cyrus is a versatile multi-instrumentalist (clarinets, saxophones, flutes) who has broad experience in

orchestral, wind ensemble, opera, musical theatre, jazz, chamber music and solo performing. He has performed with Eddie Daniels, Bill Cunliffe, Arturo O'Farrill, Dave Liebman and others. After attending the Henry Mancini Institute in 2006, Cyrus spent many years in New York City, first obtaining

a master's degree in multiple woodwinds studies and then playing on Broadway shows. Originally from Saint Paul, Cyrus returned to his Twin Cities roots with his family in 2021 and is excited to continue the next chapter in his musical career. Theater credits: Broadway - *Annie (2012), A Gentleman's Guide to Love & Murder (2013);* Twin Cities - *Dr. Seuss' How the Grinch Stole Christmas!* (Children's Theatre Company, 2022), *The Prom* (Chanhassen Dinner Theatres, 2023), *Hello, Dolly!* (Theater Latté Da, 2023)



ELLEN HACKER (VIOLIN)

Ellen Hacker is a freelance musician and educator in the Twin Cities. Her musical career includes performances

with Artistry Theater, Theater Latté Da, Illusion Theater, Old Log Theater, Yellow Tree Theater, Mankato Symphony, Lux String Quartet, and Michael Bublé. She is a founding member and manager of The Watercross Trio, a women-owned string collective that regularly performs throughout Minnesota and surrounding states. Ellen maintains a private violin & viola studio in the Macalester-Groveland neighborhood of Saint Paul, and she guides her students to become independent and reflective young musicians. Many of her students participate and have been confident section leaders in local music organizations including GTCYS, MYS, and Stringwood. She holds a Bachelor's degree in Music Education from St. Olaf College and a Master of Music degree in String Pedagogy from the University of Wisconsin-Milwaukee. www.ellenhackermusic.com



DOUG HAINING

(WOODWINDS) Doug Haining is one of the most swinging sax and clarinet players, citing the influence of Johnny Hodges. Doug

has been delighting audiences for over three decades, working in Minneapolis, Minnesota area bands including The Explosion Big Band, The Wolverines Big Band, The Mouldy Figs, The Clearwater Hot Club, the JazzMn Big Band, the Russ Peterson Big Band, and many others. He has also backed many national performers such as Steve Allen, Don Rickles, Aretha Franklin, The Temptations, Joan Rivers, and has played for touring and locally produced Broadway shows such as *South Pacific, Music Man, A Christmas Story, West*

BIOGRAPHIES

Side Story, Cats, Chicago, and many others.



GREG HIPPEN (BASS)

Jazz, opera, classical, R&B, bluegrass, and good ol' rock'n'roll . . . you name it, bassist Greg Hippen has probably played it. A 45-

year career as a freelance bassist in the Twin Cities area has encompassed performances with the Minnesota Opera, The Saint Paul Chamber Orchestra, A Prairie Home Companion, VocalEssence, Music Saint Croix, Theater Latte Da, the Rose Ensemble and Broadway musicals at the Orpheum Theater in Minneapolis and the Ordway Theater in St. Paul.



JULIA MOREHOUSE

(CELLO) grew up in Fairbanks, Alaska and then moved to the east coast to further her music studies.

A graduate of the Eastman

School of Music, she has been a freelancer throughout the Twin Cities and a member of the Duluth-Superior Symphony Orchestra for over 20 years. She has played substitute cello with the Minnesota Orchestra many times and has been engaged for several productions at the Chanhassen Dinner Theaters. In addition, Julia has also performed at the Guthrie, CTC, Illusion, and Park Square. She has performed in orchestras that have backed Emanuel Ax, Yo-Yo Ma, Doc Severinsen, Johnny Mathis, Marie Osmond, Josh Groban, and others.



BILL OLSON (WOODWINDS)

has been a saxophonist and theater musician in the Twin Cities since 2005. Recent productions include *Tina: The Tina Turner Musical*

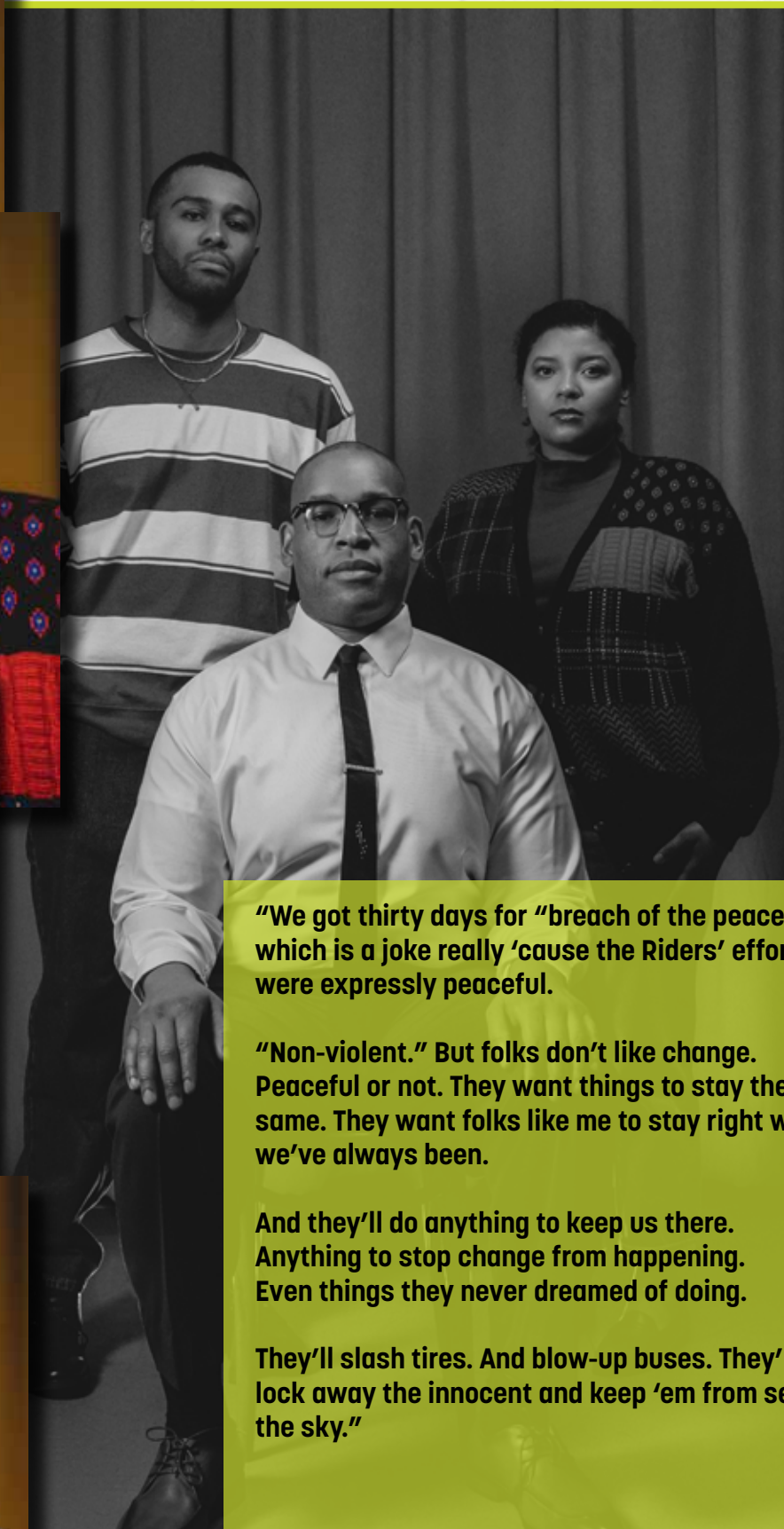
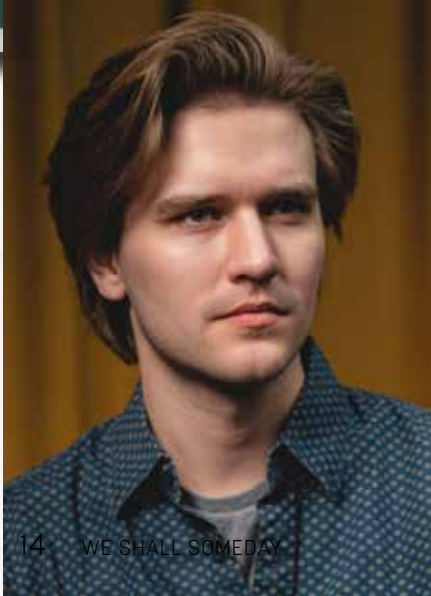
(Hennepin Theatre Trust); *Beauty and the Beast* (Ordway Center for the Performing Arts); *Shrek* (Artistry Theater); and *The Music Man* (Chanhassen Dinner Theatres). Other arts organizations he has performed with include Children's Theatre Company, Guthrie Theater, Park Square Theatre, Vocalessence, JazzMN Big Band, Pittsburgh Ballet Theatre, Rochester Philharmonic Orchestra, Minnesota Orchestra, and Minnesota Opera. He has backed artists such as Idina Menzel, Bobby Caldwell, Debbie Reynolds, Maria Schneider, Dianne Reeves, Herbie Hancock, Eddie Daniels, Five By Design, The New York Voices, The Temptations, and The Four Tops.

BEHIND THE SCENES

The Theater Latté Da Scenic and Design teams have been hard at work to bring the feeling of timeless monuments to our stage. Pictured here is a behind the scenes look at the building of the set for *WE SHALL SOMEDAY*.



Scenic photos captured by Bethany Reinfeld



“We got thirty days for “breach of the peace,” which is a joke really ‘cause the Riders’ efforts were expressly peaceful.

“Non-violent.” But folks don’t like change. Peaceful or not. They want things to stay the same. They want folks like me to stay right where we’ve always been.

And they’ll do anything to keep us there. Anything to stop change from happening. Even things they never dreamed of doing.

They’ll slash tires. And blow-up buses. They’ll lock away the innocent and keep ‘em from seeing the sky.”

- Julius, WE SHALL SOMEDAY

All images captured by Lucas Wells

CELEBRATING
25 YEARS



As we celebrate our 25th anniversary season, we're taking a look back at the last 25 years from Theater Latté Da's earliest days at the intimate Loring Playhouse to award-winning sold-out shows here at the Ritz Theater. Follow along this season as we highlight our productions from 1998 to present in each of our programs throughout the year!

SEASONS 16 - 20

* World Premiere **Area Premiere

SEASON 16 • 2013-2014

STEERAGE SONG | The Lab Theater | 2013*
ALL IS CALM | Pantages Theatre | 2013
CABARET | Pantages Theatre | 2014
OUR TOWN | The Lab Theater | 2014
NEXT FESTIVAL 2014 | The Lab Theater | 2014



SEASON 17 • 2014-2015

MASTER CLASS | MacPhail Center for Music | 2014
ALL IS CALM | Pantages Theatre | 2014
OLIVER! | Pantages Theatre | 2015
INTO THE WOODS | Ritz Theater | 2015
NEXT FESTIVAL 2015 | Ritz Theater | 2015



SEASON 18 • 2015-2016

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET | Ritz Theater | 2015
ALL IS CALM | Pantages Theatre | 2015
LULLABY | Ritz Theater | 2016*
GYPSY | Pantages Theatre | 2016
C. | Ritz Theater | 2016*
NEXT FESTIVAL 2016 | Ritz Theater | 2016



SEASON 19 • 2016-2017

RAGTIME | Ritz Theater | 2016
A CHRISTMAS CAROLE PETERSEN | Ritz Theater | 2016
ALL IS CALM | Pantages Theatre | 2016
PETER AND THE STARCATCHER | Ritz Theater | 2017
SIX DEGREES OF SEPARATION | Ritz Theater | 2017
NEXT FESTIVAL 2017 | Ritz Theater and The Playwright's Center | 2017



SEASON 20 • 2017-2018

MAN OF LA MANCHA | Ritz Theater | 2017
A CHRISTMAS CAROLE PETERSEN | Ritz Theater | 2017
ASSASSINS | Ritz Theater | 2018
FIVE POINTS | Ritz Theater | 2018*
UNDERNEATH THE LINTEL | Ritz Theater | 2018*
NEXT FESTIVAL 2018 | Ritz Theater | 2018



**THANK YOU FOR YOUR GENEROUS SUPPORT OVER THE PAST 25 SEASONS.
PLEASE CONSIDER A GIFT TODAY AT LATTEDA.ORG/DONATE AND HELP SUPPORT THE NEXT 25!**

THEATER LATTÉ DA DONORS

Thank you for your commitment to our 25th season. Theater Latté Da is one of only a few theaters in the country dedicated solely to producing and presenting new and adventurous musical theater that speaks to contemporary audiences and advances the art of musical theater. We truly could not do this without the generosity of our many individual and institutional donors. Thank you for your support.

INSTITUTIONAL SUPPORT



INDIVIDUAL SUPPORT

Theater Latté Da's mission is to create new and impactful connections between story, music, artist, and audience by exploring and expanding the art of musical theater. We are guided by our values that our work be bold, inclusive and collaborative, and strive to act with integrity and gratitude both on and off the stage. By illuminating the unseen, giving voice to the unheard, and empathizing with the unknown, Theater Latté Da strives to open eyes, ears, and hearts.

Please consider a tax-deductible contribution to Theater Latté Da today and join us in bringing great musical theater to life. Learn more about support opportunities at latteda.org/ways-to-give or email hilary@latteda.org for more information.

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25 X 25



Christmas At The Local (2022). Photo by Lucas Wells.

Theater Latté Da was envisioned by Co-Founder and Artistic Director Peter Rothstein as a home for the future of the American musical. TLD has lived this vision since our beginning, with 13 of our 25 mainstage seasons including world premieres. Our NEXT 20/20 campaign allowed TLD to support the development process for 20 new works over five years. We are incredibly grateful to the donors who made this robust endeavor possible.

TLD is embarking on an even more ambitious milestone. Through NEXT 25x25, we will invest in the future of the great American Musical and its playwrights, composers, and lyricists through world premieres, the annual NEXT Festival, our NEXT Up development program, and NEXT Generation commissions.

To make a gift in support of NEXT 25x25, please contact Hilary Smith, Director of Development, at hilary@latteda.org for more information.

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We gratefully recognize the following individuals who have chosen to include Theater Latté Da in their estate plans. These estate gifts will sustain our artistic excellence and fiscal health for years to come:

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If you have included Theater Latté Da in your estate plans but are not listed here, or if you would like to learn more about legacy giving to Theater Latté Da, please contact Hilary at hilary@latteda.org.

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RESTROOMS

We have fully remodeled our lobby and restrooms to make them All Gender restrooms. Each contains five fully private stalls with ADA accessible facilities.

ACCESSIBILITY

Accessible seating: Accessible seating is available at the Ritz Theater in Row E, Sidebar P, and Sidebar Q. All other seating requires stairs for access.

Courtesy wheelchairs: Courtesy wheelchairs are available for use for patrons who may have mobility challenges. Please see our House Manager or Box Office Manager for use.

ASL Interpreted Performances: We offer ASL-interpreted performances for every production during our season. These performances are usually offered the second Thursday in each production.

Audio Described Performances:

Professional audio describers provide narration of on-stage action, costumes, and scenery during the performance. Listening devices are available for patrons to use during the AD scheduled performances.

Open Caption Performances: We offer open captioning for select weekend performances. Captions of the text are displayed on a screen near the stage, more easily read from our sidebar seats. Check the performance calendar for the open captioning dates or call the Box Office at 612.339.3003 for details.

Assistive Listening Devices: We offer assistive listening devices for all performances. Please stop at the Box Office to check one out for use during the performance.

Large print programs: Large print programs are available upon request. Please see the box office or request a copy from an usher.

AUDIENCE INFO & POLICIES

COVID-19 Policy: As of the start of this season at the Ritz Theater, we are no longer requiring proof of vaccination or a negative COVID-19 test result. Masks are welcome but optional, EXCEPT for Wednesday night & Sunday matinee performances when they are required. This policy is subject to change.

Photo & Video: Photos of the set are allowed before or after the show and during intermission, but not when artists are onstage. Video or audio recording of any kind is strictly prohibited.

Phones: The ringing of cellular phones or texting is highly disruptive during a performance. These devices should be turned off during the performance.

NEXT TO NORMAL

NEXT TO NORMAL

MUSIC BY TOM KITT
BOOK & LYRICS BY BRIAN YORKEY

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MUSIC DIRECTION BY JASON HANSEN
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