

Theater Latté Da Presents



IMPERIAL WAR MUSEUM, LONDON

All Is Calm

The Christmas Truce of 1914

by Peter Rothstein

with musical arrangements by
Erick Lichte and Timothy C. Takach

Ritz Theater

Nov 26, 2021 - Jan 2, 2022



IMPERIAL WAR MUSEUM, 1914

Creating *All Is Calm: The Christmas Truce of 1914*

BY PETER ROTHSTEIN

I studied World War I in high school and college, but I don't remember reading about the Christmas Truce in any of my textbooks. If I had, I certainly would have remembered. This extraordinary event took place in 1914, the first year of the war, and was never repeated. Thousands of men put down their guns and left their trenches to meet their enemies in No Man's Land. They exchanged gifts of tobacco, rum and chocolates; even photographs of loved ones. They sang songs, played a game of soccer, and buried each other's dead. Upon orders from above, they eventually returned to their trenches and re-instigated a war that would last four more years. So why did I not learn

of this remarkable event? The propaganda machine of war is powerful, and news of soldiers fraternizing across enemy lines would put a human face on the Germans and readily undermine public support for the war. The heroes of this story are the lowest of the ranks — the young, the hungry, the cold, and the optimistic — those who acted with great courage to put down their guns, overcoming a fear that placed a gun in their hands in the first place. Their story puts a human face on war, and that's the story I hope to tell.

The text is taken from a wide range of sources including letters, journals, official war documents, poetry, gravestone inscriptions — even an old radio broadcast.

The music ranges from trench songs to patriotic and sentimental tunes, as well as Christmas carols from the participating countries.

One of the reasons I love working in the theater, versus film or television, is because the theater is a two-way street. It asks the audience to engage their imagination in order to complete the story. So here are the words and the songs of these remarkable men. Completing the story, putting a human face on war — well, that's up to you. To the thousands of men who changed history, thank you. May we do your story justice.

Mr. Rothstein would like to extend his gratitude to these generous individuals and impressive institutions for their research assistance:

Bibliothèque-Musée de l'Opéra National de Paris; Imperial War Museum, London; In Flanders Fields Museum, Ypres, Belgium; Dominiek Dendooven, Knowledge Center, Musée de l'Armée, Paris; Over the Top Tours, Ypres, Belgium; Royal Museum of the Armed Forces; and Military History, Brussels.

THE COMPANY

DIRECTOR

Peter Rothstein**

MUSIC DIRECTOR

Erick Lichte

CAST

Sasha Andreev*

Phinehas Bynum

David Darrow*

Nicholas Davis

Benjamin Dutcher*

Ben Johnson

Riley McNutt

Rodolfo Nieto*

James Ramlet

Andrew Wilkowske

Evan Tyler Wilson*

PRODUCTION STAFF

Trevor Bowen***, *Costume Designer*

Marcus Dilliard***, *Lighting Designer*

Abbee Warmboe, *Props Supervisor*

Keely Wolter, *Dialect Coach*

D. Marie Long*, *Stage Manager*

Kyla Moloney*, *Assistant Stage Manager*

Amber Brown, *Costume Supervisor*

Dakota Blankenship, *Wardrobe*

Jessica Mrovka, *Lighting Supervisor & Light Board Operator*

Nicholas Tranby, *Sound Designer & Sound Supervisor*

Bethany Reinfeld, *Technical Director*

Whitley Cobb, *Carpenter*

Sara Herman, *Scenic Charge*

Katie McLean, *Covid Compliance Officer*

Megan Fae Dougherty, *Stage Management Swing*

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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

***Member of United Scenic Artists, a national union that represents designers and scenic painters for the American Theater.

ALL IS CALM: THE CHRISTMAS TRUCE OF 1914 was developed and produced by Cantus Vocal Ensemble and Theater Latté Da in Minneapolis, Minnesota, December 2007.

PEOPLE CITED

Dick Barron,

2nd London Mounted Brigade

Private Frank Bass,

9th Battalion Norfolk Regiment

Robert Burns,

7th Queens Own Cameron Highlanders

Winston Churchill,

First Lord of the Admiralty

Private W. T. Colyer,

Artists' Rifles

Lance Corporal Coulson,

London Rifle Brigade

Cyril Drummond,

Royal Field Artillery

Corporal John Ferguson,

Seaforth Highlanders

General Sir John French,

British Expeditionary Force

Count Gleichen, Brigadier General,

15th Brigade

Captain Sir Edward Hulse,

Scots Guards

Hugo Klemm,

133rd Saxon Regiment

Maurice Laurentin,

Commandant 6e Compagnie

Francis Edward Ledwidge,

Royal Inniskilling Fusiliers

Geoffrey Lillywhite,

Royal Engineers

George Littlefair,

Durham Light Infantry

Private Tom Macdonald,

9th Battalion Royal Sussex Regiment

Patrick MacGill,

London Irish Regiment

Lt. General C.F.N. Macready,

British Army

Private Peter McGregor,

14th Battalion Argyle and Sutherland Highlanders

Albert Moren,

2nd Queen's Regiment

Sgt. G. H. Morgan,

Royal Warwickshire Regiment

Oberstleutnant Johannes Niemann,

133rd Royal Saxon Regiment

Wilfred Owen,

Manchester Regiment

Second Lieutenant Arthur Pelham-Burn,

6 Gordon Highlanders

Private W.R.M. Percy,

London Rifle Brigade

Pope Benedict XV

Jack Rogers,

Sherwood Foresters

Siegfried Sassoon,

Royal Welch Fusiliers

Private Frank Sumpter,

London Rifle Brigade

Private Jack Sweeney,

1st Battalion, Lincolnshire Regiment

G. T. Forrester-Walker,

Brigadier General

H.G.R. Williams,

London Rifle Brigade

Henry Williamson,

London Rifle Brigade

Frank and Maurice Wray,

London Rifle Brigade

All Is Calm: The

Prologue

Will Ye Go to Flanders? Scottish Traditional

The Optimistic Departure

Come on and Join (Alexander's Ragtime Band) Music: Irving Berlin, Words: Anonymous

God Save the King English Traditional

Good-Bye-Ee R.P. Weston and Bert Lee

The Grim Reality

It's a Long to Tipperary Jack Judge and Harry Williams

Les Godillots Paul Briollet and Eugene Rimbault, based on French Traditional

Pack up your Troubles in Your Old Kit Bag George Henry and Felix Powell

The Old Barbed Wire English Traditional

I Want to Go Home Lieut. Gitz Rice

When this Bloody War is Over Music: Charles Crozat Converse, Words: Anonymous
(What a Friend We Have in Jesus)

Raining, Raining, Raining (Holy, Holy, Holy) Music: John B. Dykes, Words: Anonymous

Deutschlandlied Franz Joseph Haydn

Keep the Home-Fires Burning Ivor Novello

O Come, O Come Emmanuel 12th Century Chant

Christmas

Christmas in the Camp Harrington and Scott

We Wish You a Merry Christmas English Traditional

My Dearest

12. 8. 14

just a line before I
I have been
expecting a letter from you, but as I
told you we might be leaving here
on Sunday, I expect you thought I
might not get it, but you can always
write to my address. I am where

out to the
place to be
tigers to get
it comes up
it some get
any if we
wote to sper
spot or can
bloud two
urn to be
his lot no
be lutt

Christmas Truce of 1914

Die Wacht Am Rhein	Karl Wilhelm
Christmas Day in the Cookhouse	English Traditional
O Tannenbaum (O Christmas Tree)	German Traditional

The Truce

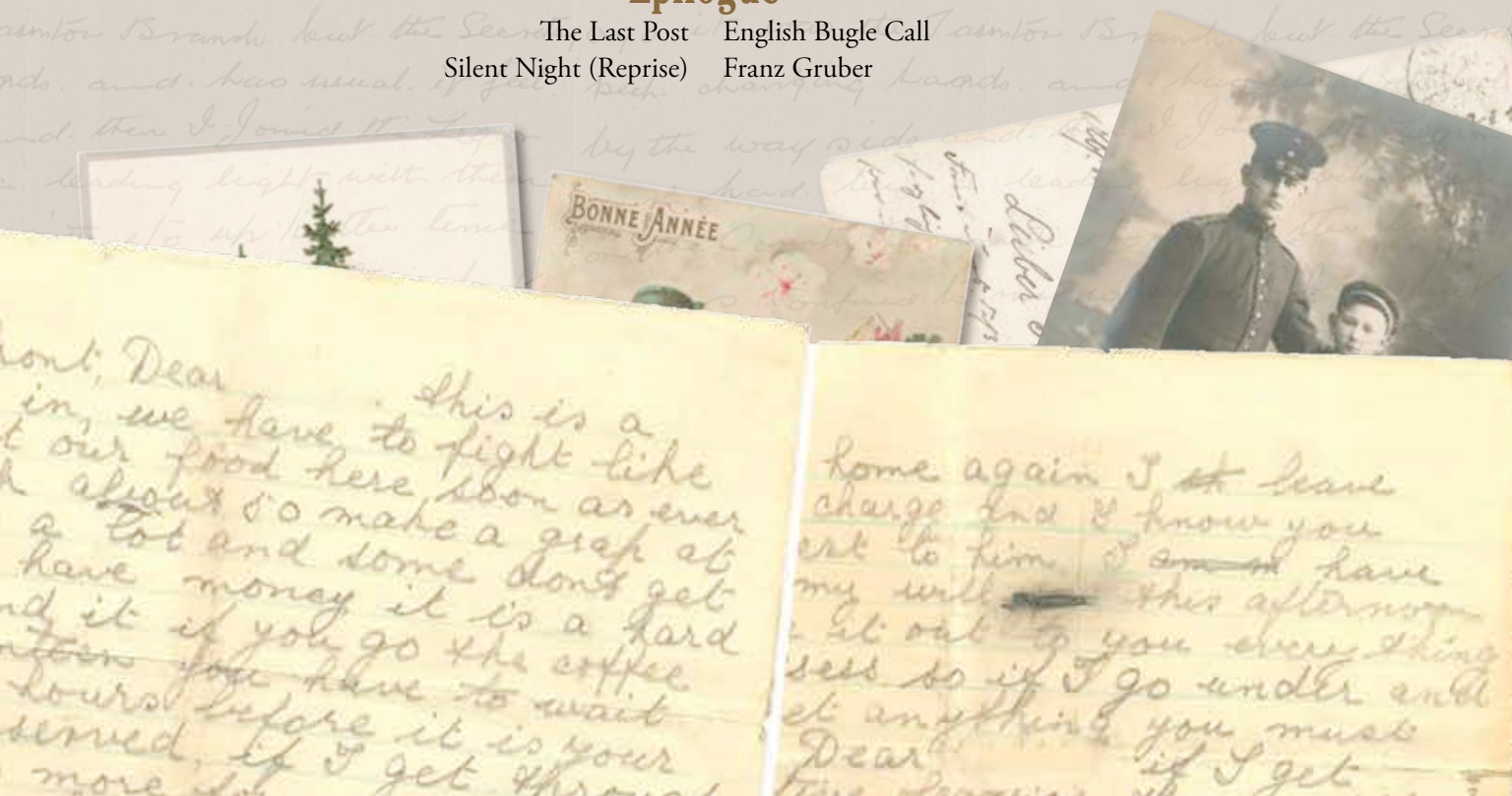
Stille Nacht (Silent Night)	Franz Gruber
Angels We Have Heard on High	French Traditional
Er is een Kindeke geboren	Flemish Traditional
Un flambeau, Jeannette, Isabella	French Traditional
The First Noel	English Traditional
Ihr Kinderlein, kommet	Music: Johann Abraham Peter Schulz, Words: Christoph von Schmid
Wassail	Erick Lichte, based on Traditional English Texts
Minuit Chrétiens	Adolph Adam
Will Ye Go to Flanders? (Reprise)	Scottish Traditional
Es ist ein Ros entsprungen	German Traditional
Wie schön leuchtet der Morgenstern	Philip Nicolai
Good King Wenceslas	Piae Cantiones

The Return to Battle

Auld Lang Syne	Scottish Traditional
We're Here Because We're Here (Aulde Lang Syne)	Music: Scottish Traditional, Words: Anonymous

Epilogue

The Last Post	English Bugle Call
Silent Night (Reprise)	Franz Gruber



THE COMPANY

CAST



SASHA ANDREEV

THEATER LATTÉ DA: *All is Calm* (Off-Broadway, Tour), *Ragtime*, *Steerage Song*. **NEXT. THEATER:** Asolo Repertory Theatre: *Ragtime*; Guthrie

Theater: *Sunday in the Park With George*, *A Midsummer Night's Dream*, *Edgardo Mine*; Pillsbury House Theatre: *Jimmy and Lorraine*; Frank Theatre: *The Cradle Will Rock*; Trademark Theater: *Understood*; Mixed Blood Theatre: *Corazón Eterno*; Park Square Theatre: *Sons of the Prophet*; Hennepin Theatre Trust: *Buyer and Cellar*. **FILM/TV:** *Bezos: The Beginning*, *A Taste of Love*, *Best Man Down*, "Stranger Things" (Netflix), "I Was There" (History Channel), "Operation Build" (A&E), "Curb Appeal" (HGTV), Host on ShopHQ. **TRAINING:** B.A., Vassar College, National Theater Institute, Actors Theatre of Louisville Apprentice Company. **UPCOMING:** History Theatre: *Runestone*; Theater Latté Da: *Twelve Angry Men*.



PHINNEAS BYNUM

THEATER LATTÉ DA: *All is Calm*, *Candide*. **OPERA:** Minnesota Opera: *La traviata*, *Silent Night*, *La rondine*, *Thais*, *Rigoletto*, *Dead Man Walking*, *Don Pasquale*, *Don Giovanni*; Mill City Summer Opera: *Così fan tutte*, *Carmen*, *Sweeney Todd*; Skylark Opera: *The Most Happy Fella*, *Don Giovanni*. **TRAINING:** B.A., St. Olaf College.



DAVID DARROW

THEATER LATTÉ DA: *Beautiful Thing*, *Spring Awakening*, *Company*, *Our Town*, *Into The Woods*, *C.*, *Lullaby*. **OFF-BROADWAY:** *All Is Calm*.

THEATER: Guthrie: *South Pacific*, *Sunday In The Park With George*, *Crimes Of The Heart*, *Juno And The Paycock*, *The Parchman Hour*, *Skiing On Broken Glass*; Asolo Repertory Theatre: *Sweeney Todd*, *Ragtime*; American Conservatory Theater: *Sweat*; Baltimore Center Stage: *Lookingglass Alice*, *12th Night*; Ten Thousand Things: *Romeo And Juliet*; Florida Repertory Theater: *A Gentleman's Guide...and Murder*, *The Woman In Black*. **TRAINING:** B.A. Albright College, Actors Theater Of Louisville Professional Training Program.



NICHOLAS DAVIS

THEATER LATTÉ DA: *All is Calm*. **THEATER:** Minnesota Opera: *Flight*, *La Traviata*, *Silent Night*, *Fellow Travelers*; Shreveport Opera: *The Marriage of*

Figaro; The Glimmerglass Festival: *Blue*, *The Queen of Spades*; Santa Fe Opera: *La fanciulla del West*, *Roméo et Juliette*; Seattle Opera: *Porgy and Bess*. **TRAINING:** B.M., University of Kentucky; M.M., University of Michigan.



BENJAMIN DUTCHER

THEATER LATTÉ DA: *All is Calm: The Christmas Truce of 1914* (2015-Present), *Assassins*, *Ragtime*, *Sweeney Todd*, *Master Class*. **THEATER:**

Asolo Repertory Theatre: *Sweeney Todd*, *Ragtime*; Artistry Theater: *She Loves Me*; Trademark Theater: *The Boy and Robinhood*; Mill City Summer Opera: *Carmen*, *Sweeney Todd*; Minnesota Opera: *The Shining*, *The Manchurian Candidate*, *La fanciulla del West*. **TRAINING:** B.M. Performance (Voice), University of Minnesota Twin Cities.



BEN JOHNSON

THEATER LATTÉ DA: *All is Calm*. **THEATER:** Artistry: *Candide*, *Secret Garden*; Chanhassen Dinner Theaters: *Hairspray*, *Joseph and the Amazing Technicolor*

Dreamcoat, *Les Miserables*; MN Opera: *Silent Night*, *Thais*, *Passion*, *The Shinning*, *La Boheme*, *Madame Butterfly*, *Otello* and others. **DIRECTING:** Theater Latté Da: Assistant Director, *La Boheme*; MCT music direction: *Cinderella*, *Crazy for You*. **TRAINING:** BFA in Vocal Performance from the University of Minnesota Duluth. **MN OPERA:** Studio Artist.



RILEY MCNUTT

THEATER LATTÉ DA: *All Is Calm: The Christmas Truce of 1914* (Off-Broadway), *A Little Night Music*, *Six Degrees of Separation*, *Ragtime*.

THEATER: Artistry: *A New Brain*, *Phantom*, *Les Miserables*, *La Cage Aux Folle*, *Cabaret*, *Fiddler on the Roof*, *Noises Off*; Flying Foot Forum: *Heaven*; Minnesota Orchestra: *Carousel*; Trademark Theater: *The Boy and Robinhood*; Ghoulis Delights: *Prescription Murder*; Old Log Theater: *How I Became*

a Pirate; Skylark Opera: *Wonderful Town*, *Candide*, *The Vagabond King*; The Ordway Center: *Beauty and the Beast*; Minnesota Opera: Chorus for three years.



RODOLFO NIETO

THEATER LATTÉ DA: *Candide*, *A Little Night Music*, *Assassins*, *Man of La Mancha*, *All Is Calm* (2017 National Tour, 2018 Off-Broadway, 2019 Ritz).

THEATER: Mixed Precipitation: *The Pickup Truck Opera: Volume 1*, *The Odyssey*; Park Square Theatre: *Riddle Puzzle Plot*; Really Spicy Opera: *Émilie*; Artistry: *A New Brain*; History Theater: *Dirty Business*. During the self-isolation of 2020 Rodolfo began writing and performing his own music, producing pieces such as "The Minnesota Beer Song"; and "Un Despertar / An Awakening", a bilingual concert of Spanish and English songs recorded at The Ritz theater. www.rodolfo-nieto.com.



JAMES RAMLET

THEATER LATTÉ DA: *All is Calm: The Christmas Truce of 1914*, *Ragtime*, *Sweeney Todd: The Demon Barber of Fleet Street*, *C.*, *Oliver!* **THEATER:**

Guthrie Theater: *A Christmas Carol, 1776*, *The Home Place*, *The Music Man*; American Repertory Theater: *Orpheus*; Asolo Repertory Theatre: *Sweeney Todd*; Children's Theatre Company: *Jackie and Me*; History Theatre: *Lord Gordon Gordon*, *Sweet Land the Musical*, *Baby Case*; Six Points Theater: *New Jerusalem*. **OPERA:** Lyric Opera of Chicago: *Antony and Cleopatra*, *The Gambler*; Houston Grand Opera: *Un Ballo in Maschera*, *Carmen*, *Salome*; Santa Fe Opera: *The King Goes Forth to France*, *The Nose*, *Der Rosenkavalier*. **TRAINING:** B.S., M.A.T., Indiana University.



ANDREW WILKOWSKE

THEATER LATTÉ DA: *All Is Calm: the Christmas Truce of 1914*. **THEATER:** Minnesota Opera: *Silent Night*, *The Fix*, *Fellow Travelers*, *Dead Man*

Walking, *Magic Flute*, *The Elixir of Love*. Skylark Opera: *Don Giovanni*, *The Marriage Of Figaro*, *Bitter Sweet*. Mill City Summer Opera: *Così Fan Tutte*, *I Pagliacci*, *Guns N' Rosenkavalier*. Sheldon Theatre: *Guns N' Rosenkavalier*; Minnesota Orchestra: *Carmina*

CREATORS

Burana; Eugene Opera: *Lucy*; Dayton Opera: *The Elixir of Love*.



EVAN TYLER WILSON
THEATER LATTÉ DA:
All is Calm, Five Points,
Assassins, C., Sweeney
Todd. THEATER: Asolo
Repertory Theatre: *Sweeney*
Todd; Chanhassen Dinner

Theatres: *The Music Man, Grease*; Artistry:
A New Brain; The Duluth Playhouse: *Jesus*
Christ Superstar. Evan can be seen next in
Footloose at Chanhassen Dinner Theatres.
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www.evantylerswilson.com



ERICK LICHTÉ (Arranger/Music Director) has been hailed by Washington Post for the “audacity” of his programming and noted by the Chicago Tribune for the “meticulous preparation” of his choirs. Fanfare Magazine declared that he created and helmed “the premier men’s vocal ensemble in the United States.” As a founding member, singer and Artistic Director of the male vocal ensemble Cantus, Lichte created and sustained one of only two full-time vocal ensembles in the United States. His work with Cantus garnered the 2009 Margaret Hillis Award for Choral Excellence, the highest honour from the professional choral organization Chorus America. In January 2013, he began his tenure as Artistic Director of Vancouver BC’s Chor Leoni Men’s Choir, one of the most active and popular amateur choirs in North America. His first recording with Chor Leoni, *Wandering Heart*, received a perfect vestar review from the UK’s prestigious Choir and Organ Magazine, and Oregon Arts Watch has declared that, under his leadership, Chor Leoni is now “one of the best male choirs on the continent.”



PETER ROTHSTEIN (Creator/Director) has directed 79 mainstage productions for Theater Latté Da, including 11 world premieres. Other collaborations include the Guthrie Theater, the Children’s Theatre Company, Minnesota Opera, Ten Thousand Things, Minnesota Orchestra, Utah Shakespeare Festival, Seattle’s 5th Avenue Theater, the Zach Theatre, Boston Lyric Opera, and Asolo Repertory Theatre. Peter was named the 2015 Artist of the Year by the Star Tribune, Theater Artist of the Year by

Lavender, and Best Director by City Pages. He has received nine Ivey Awards and a New York Drama Desk Award for *All Is Calm*. He has been awarded grants and fellowships from the National Endowment for the Arts, Theatre Communications Group, the Minnesota State Arts Board and the McKnight Foundation. He holds a B.A. in Music and Theater from St. John’s University and a Master of Fine Arts in Directing from the University of Wisconsin-Madison. www.Peter-Rothstein.com.



TIMOTHY C. TAKACH (Arranger) Reviewed as “gorgeous” (Washington Post) and “stunning” (Lawrence Journal-World), the music of Timothy C. Takach is rapidly gaining momentum in the concert world. Applauded for his melodic lines and rich, intriguing harmonies, Takach is a full-time composer and has received a number of commissions from various organizations including VocalEssence, the St. Olaf Band, Cantus, Pavia Winds, cellist Kirsten Whitson, Lorelei, The Rose Ensemble and the University of Notre Dame DeBartolo Performing Arts Center. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour, multiple All-State and festival programs and at venues such as the Library of Congress, Kennedy Center and Royal Opera House Muscat. Takach has been awarded grants from the American Composers Forum, Metropolitan Regional Arts Council, and the Minnesota State Arts Board and Meet the Composer, and yearly ASCAP awards since 2004. He studied Music Theory and Composition at St. Olaf College, Northfield, MN, where he graduated with honors. Takach lives in Minneapolis with his wife and two sons.

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THE COMPANY

CREATIVE



TREVOR BOWEN (Costume Designer) Theater Latté Da credits include *Ragtime*, *Lullaby*, *Steerage Song*, *The Tour* and *Our Town*. Twin Cities credits include: CTC, Penumbra Theatre,

The Jungle Theater, Pillsbury House Theatre, Mixed Blood Theatre, Park Square Theatre, Ten Thousand Things Theater, MN Opera, and Guthrie Theater. Regional credits include: Steppenwolf Theatre, 5th Ave, Seattle Children's Theatre, Boston Lyric Opera, Glimmerglass Opera Festival, Kennedy Center, Asolo Rep, Contemporary American Theatre Festival. Trevor has an M.F.A. in Costume Design from West Virginia University. 2021-2022 McKnight Theater Artist Fellow. www.trevorbowendesign.com



MARCUS DILLIARD (Lighting Designer) THEATER LATTÉ DA: *A Little Night Music*, *Assassins*, *Man of La Mancha*, *Peter and the Starcatcher*, *C.*, *All is Calm*, *Our Town*, *Cabaret*,

Steerage Song, *Aida*, *Song of Extinction*, *Violet*, *The Full Monty*, *Old Wicked Songs*, *Susannah*; THEATER: Guthrie Theater, Minnesota Opera, The Jungle Theatre, Theatre de la Jeune Lune, Children's Theatre Company, Ordway Music Theater; AWARDS: Sage Award, Ivey Award, McKnight Foundation Theater Artist Fellowship (2); TRAINING: MFA in lighting design from Boston University, Professor at University of Minnesota department of Theatre Arts and Dance.



NICHOLAS TRANBY (Sound Designer) is the Sound Supervisor at Theater Latté Da. He is excited to be returning to *All is Calm* for the 6th year. Other Theater Latté Da projects include:

La Bohème, *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*, and *Underneath the Lintel*. He was the Sound, Video and Lighting Associate at Children's Theatre Company for 4 years; while there he was Associate Sound Designer for *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. A proud graduate of The College-Conservatory of Music at University of Cincinnati.



ABBEE WARMBOE (Properties Master) THEATER LATTÉ DA: *Bernarda Alba*, *All Is Calm*, *Chicago*, *To Let Go* and *Fall*, *Hedwig and the Angry Inch*, *A Little Night Music*,

Once among others. THEATER: Mixed Blood Theater: *Animate*; Old Log Theater: *The Play That Goes Wrong*; Pillsbury House: *What to Send Up When It Goes Down*; Ten Thousand Things Theater and Freestyle Films: *Handprints*; Theater Mu: *Today Is My Birthday*. She often collaborates with Penumbra Theater, Ordway Center, History Theater, among others. Abbee is a 2020-2021 McKnight Theater Artist Fellow at the Playwrights' Center.



D. MARIE LONG (Stage Manager) is beyond grateful to return to the theater with *All is Calm*, her most important and beloved holiday tradition. She has been a stage manager in the

Twin Cities for 9 years, working with Jungle Theater, Park Square Theatre, Playwrights' Center, and History Theatre to name a few. She got her BA from Concordia College in Moorhead, MN and her MFA in Directing from the University of Montana. Proud AEA union member since 2014.

KYLA MOLONEY (Assistant Stage Manager) is thrilled to be returning to *All Is Calm*! Other Theater Latté Da productions include *To Let Go* and *Fall* and *Chicago*. THEATER: Music Theatre Wichita: *Grease*; Theater Mu: *Today is My Birthday*; Park Square Theater: *Diary of Anne Frank*, *Sometimes There's Wine*, *Henry and Alice: Into The Wild*, (and more); As well as production work with Artistry, CTC, CLIMB, Guthrie, History Theatre, Ordway, Penumbra, and Zephyr Theatre.



KEELY WOLTER (Dialect Coach) holds an MA in Voice Studies from the Royal Central School of Speech and Drama in London. In addition to working with Theater Latté Da, she has served as a voice and accent coach with

the Guthrie Theater, Jungle Theater, Park Square Theater, Old Log Theater, Walking Shadow Theatre Company, the University of Minnesota/Guthrie Theater BFA program, and many others. Keely is also a voice and stage actor, a member of VASTA (the Voice and Speech Trainers Association), and former editor of the VASTA Voice publication.



Theater Latté Da is a proud partner of the Northeast Minneapolis Arts District

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 Thomas Senn
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STAFF

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Director of New Work

Rachel Smoka-Richardson
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Amber Brown
Costume Supervisor

Sara Herman
Scenic Artist

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<p>JAN 19 - FEB 27, 2022</p> <p>Music by Giacomo Puccini Libretto by Luigi Illica and Giuseppe Giacosa</p> <p>Directed by Peter Rothstein Music Direction by Sonja Thompson New orchestration by Joseph Schiefke</p> <p>Puccini's beloved opera intimately told and boldly re-imagined.</p>	<p>MAR 30 - MAY 8, 2022 AREA PREMIERE</p> <p>Book by George C. Wolfe Music by Jelly Roll Morton Lyrics by Susan Birkenhead Additional music and musical adaptation by Luther Henderson</p> <p>Directed and Choreographed by Kelli Foster Warder Music Direction by Sanford Moore</p> <p>The story of the legendary Jelly Roll Morton.</p>	<p>MAR 30 - MAY 8, 2022 WORLD PREMIERE</p> <p>Adapted from the play by Reginald Rose Music and Lyrics by Michael Holland Book by David Simpatico</p> <p>Directed by Peter Rothstein Music Direction by Denise Prosek Choreography by Kelli Foster Warder</p> <p>The World Premiere adaptation of the great American courtroom drama.</p>	<p>SUMMER 2022 SEASON ADD-ON</p> <p>NEXT is Theater Latté Da's New Work Festival showcasing new works that stretch the boundaries of musical storytelling. Each show in the Festival receives public performances providing audience members the opportunity to get in on the ground floor of the creative process.</p> <p>Purchase a Festival pass as a season add-on.</p>
 <p>JOIN US FOR SEASON 24</p> <p>SEASON TICKET PACKAGES AVAILABLE NOW! LATTEDA.ORG 612-339-3003 RITZ THEATER</p>			



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Ticket sales only cover roughly half of the cost of our productions. Please consider a charitable contribution to Theater Latté Da and show your support for live musical theater and for the artists and theatre-makers who call Minnesota home.



www.latteda.org/donate

Photo credit Dan Norman



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.

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: Two 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.

Assisted 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.

AUDIENCE INFO & POLICIES

COVID-19 Policy: Theater Latté Da requires proof of vaccine or negative COVID-19 test within 72 hours upon entering the Ritz Theater prior to performances as well as requiring

masks in all areas of the theater.

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

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.

AMAZING ARMISTICE!

The historic Christmas Truce of 1914

by Capt. Sir Edward Hulse, Bart.



Despite the bitter fighting which had been going on for over four months, a remarkable armistice was observed in many sectors on Christmas Day 1914, and English and German soldiers ceased killing each other for one day and fraternized in a most genuine manner. In the following chapter a Captain of the Scots Guards describes the extraordinary scenes enacted between the lines during this highly unofficial truce. The author held a regular commission in the Scots Guards in 1914 — he was killed in action, France, March 12, 1915, aged 25.

My Dearest Mother,

Just returned to billets again, after the most extraordinary Christmas in the trenches you could possibly imagine. Words fail me completely, in trying to describe it, but here goes! On the 23rd we took over the trenches in the ordinary manner, relieving the Grenadiers, and during the 24th the usual firing took place, and sniping was pretty brisk. We stood to arms as usual at 6.30 a.m. on the 25th, and I noticed that there was not much shooting; this gradually died down, and by 8 a.m. there was no shooting at all, except for a few shots on our left.

At 8.30 a.m. I was looking out, and saw four Germans leave their trenches and come towards us; I told two of my men to go and meet them, unarmed (as the Germans were unarmed), and to see that they did not pass the halfway line.

We were 350–400 yards apart at this point. My fellows were not very keen, not knowing what was up, so I went out alone, and met Barry, one of our ensigns, also coming out from another part of the line. By the time we got to them, they were half of the way over, and much too near our barbed wire, so I moved them back.

They were three private soldiers and a stretcher-bearer, and their spokesman started off by saying

that he thought it only right to come over and wish us a happy Christmas, and trusted us implicitly to keep the truce. He came from Suffolk, where he had left his best girl and a 3 h.p. motor-bike! He told me that he could not get a letter to the girl, and wanted to send one through me. I made him write out a postcard in front of me, in English, and I sent it off that night. I told him that she probably would not be a bit keen to see him again. We then entered on a long discussion on every sort of thing. I was dressed in an old stocking-cap and a man's overcoat, and they took me for a corporal, a thing which I did not discourage, as I had an eye to going as near their lines as possible.

I asked them what orders they had from their officers as to coming over to us, and they said none; that they had just come over out of goodwill.

They protested that they had no feeling of enmity at all towards us, but that everything lay with their authorities, and that being soldiers they had to obey. I believe that they were speaking the truth when they said this, and that they never wished to fire a shot again. They said that unless directly ordered, they were not going to shoot again until we did.

They think that our press is to blame in working up feeling against them by publishing false

“atrocities reports.” We had a heated, and at the same time, good-natured argument, and ended by hinting to each other that the other was lying!

I kept it up for half an hour, and then escorted them back as far as their barbed wire, having a jolly good look round all the time, and picking up various little bits of information which I had not had an opportunity of doing under fire! I left instructions with them that if any of them came out later they must not come over the half-way line, and appointed a ditch as the meeting place. We parted, after an exchange of Albany cigarettes and German cigars, and I went straight to H.-qrs. to report.

On my return at 10 a.m. I was surprised to hear a hell of a din going on, and not a single man left in my trenches. I heard strains of “Tipperary” floating down the breeze, swiftly followed by a tremendous burst of “Deutschland über Alles,” and I saw, to my amazement, not only a crowd of about 150 British and Germans at the half-way house which I had appointed opposite my lines, but six or seven such crowds, all the way down our lines, extending towards the 8th Division on our right. I bustled out and asked if there were

Archduke Franz Ferdinand heir to the throne of the Austro-Hungarian Empire, and his wife are assassinated in Sarajevo.

JUN 28

Emperor Franz Joseph of Austria-Hungary declares war on Serbia.

JUL 28

Germany mobilizes her armed forces and declares war on Russia.

AUG 1

Austria-Hungary declares war on Russia.

AUG 6

JUNE

JULY

AUGUST

WWI, 1914

pbs.org/greatwar/timeline/time_1914.html

JUL 31

As an ally of Serbia, Russia announces full mobilization of her armed forces.

AUG 3

Germany declares war on France.

AUG 4

Germany declares war on neutral Belgium and invades in a right flanking move designed to defeat France quickly. As a result of this invasion, Britain declares war on Germany.

any German officers in my crowd, and the noise died down (as this time I was myself in my own cap and badges of rank). I found two, but had to talk to them through an interpreter, as they could neither talk English nor French. I explained to them that strict orders must be maintained as to meeting half-way, and everyone unarmed; and we both agreed not to fire until the other did, thereby creating a complete deadlock and armistice (if strictly observed). Meanwhile Scots and Huns were fraternizing in the most genuine possible manner. Every sort of souvenir was exchanged, addresses given and received, photos of families shown, etc. One of our fellows offered a German a cigarette: the German said, "Virginian?" Our fellow said, "Aye, straight-cut." The German said, "No thanks, I only smoke Turkish!" It gave us all a good laugh.

A German N.C.O. with the Iron Cross, gained, he told me, for conspicuous skill in sniping, started his fellows off on some marching tune. When they had done I set the note for "The Boys of Bonnie Scotland, where the heather and the bluebells grow," and so we went on, singing everything from "Good King Wenceslaus" down to the ordinary Tommies' song, and ended up with "Auld Lang Syne," which we all, English, Scots, Irish, Prussian, Wurtembergers, etc., joined in. It was absolutely astounding, and if I had seen it on a cinematograph film I should have sworn that it was faked. From foul rain and wet, the weather had cleared up the night before, to a sharp frost, and it was a perfect day, everything white, and the silence seemed extraordinary, after the usual din. From all sides birds seemed to arrive, and we hardly ever see a bird generally. Later in the day I fed about 50 sparrows outside my dug-out, which shows how complete the silence and quiet was. I must say that I was very much impressed with the whole scene, and also, as everyone else, astoundingly relieved by the quiet, and by being able to walk about freely. It is the first time, day or night, that we have heard no guns, or rifle-firing, since I left Havre and convalescence!

It was now 11.30 a.m. and at this moment George Paynter arrived on the scene, with a hearty "Well, my lads, a Merry Christmas to you! This is damned comic, isn't it?" George told them that he thought it only right that we should show that we could desist from hostilities on a day which was so important in both countries; and he then said, "Well, my boys, I've brought you over something to celebrate this funny show with," and he produced from his pocket a large bottle of rum (not ration rum, but the proper stuff). One large shout went up, and the above-mentioned nasty little spokesman uncorked it, and in a heavy, ceremonious manner, drank our healths, in the name of his "camaraden;" the bottle was then passed on and polished off before you could say knife.

During the afternoon the same extraordinary scene was enacted between the lines, and one of the enemy told me that he was longing to get back to London, I assured him that "So was I." He said that he was sick of the war, and I told him that when the truce was ended, any of his friends would be welcome in our trenches, and would be well-received, fed, and given a free passage to the Isle of Man!

Another courting meeting took place, with no result, and at 4.30 p.m. we agreed to keep in our respective trenches, and told them that the truce was ended. They persisted, however, in saying that they were not going to fire, and as George had told us not to, unless they did, we prepared for a quiet night, but warned all sentries to be doubly on the alert.

During the day both sides had taken the opportunity of bringing up piles of wood, straw, etc., which is generally only brought up with difficulty under fire. We improved our dug-outs, roofed in new ones, and got a lot of very useful work done towards increasing our comfort. The Border Regiment were occupying this section on Christmas Day, and Giles Loder, our Adjutant, went down there with a party that morning on hearing of the friendly demonstrations in front of my Coy., to see if he could come to an agreement

about our dead, who were still lying out between the trenches. The trenches are so close at this point, that of course each side had to be far stricter. Well, he found an extremely pleasant and superior stamp of German officer, who arranged to bring all our dead to the half-way line. We took them over there, and buried 29 exactly half way between the two lines. This officer kept on pointing to our dead and saying, "Les Braves, c'est bien dommage." When George heard of it he went down to that section and talked to the nice officer and gave him a scarf. That same evening a German orderly came to the half-way line, and brought a pair of warm, woolly gloves as a present in return for George.

Well, all was quiet, as I said, that night, and next morning, while I was having breakfast, one of my N.C.O.s came and reported that the enemy were again coming over to talk. I had given full instructions, and none of my men were allowed out of the trenches to talk to the enemy. I had also told the N.C.O. of an advanced post which I have up a ditch, to go out with two men, unarmed, if any of the enemy came over, to see that they did not cross the half-way line, and to engage them in pleasant conversation. So I went out, and found the same lot as the day before; they told me again that they had no intention of firing, and wished the truce to continue. I had instructions not to fire till the enemy did; I told them; and so the same comic form of temporary truce continued on the 26th, and again at 4.30 p.m. I informed them that the truce was at an end. We had sent them over some plum puddings, and they thanked us heartily for them and retired again.

Many thanks for your letters, which amused me greatly with the various anecdotes. Please wish Gramps very many happy returns of to-day, and tell him that I have instructed you to hand this letter to him, as Birthday Wishes, as I have not a minute to write any others. Very Best Wishes for the New Year to you and O., and all at home.

Ever your loving
Ted

German army, led by Erich Ludendorff and Paul von Hindenburg achieves its greatest victory of the war on the Eastern front against Russia at the Battle of Tennenberg.

AUG 26-30

First trenches of the Western front are dug.

SEP 15

Trench warfare begins to dominate the Western Front.

NOV

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER

AUG 22

"The Battle of the Frontiers" 27,000 French soldiers die on this single day in an offensive thrust to the east of Paris, towards the German borders.

SEP 5-10

First Battle of the Marne halts German invasion in France.

OCT 19

First Battle of Ypres begins.

DEC 25

Unofficial Christmas Truce declared by soldiers in the trenches along the Western Front.

SOLDIER POETS

The First World War provides one of the seminal moments of the twentieth-century in which literate soldiers, plunged into inhuman conditions, reacted to their surroundings in poems reflecting Wordsworth's 'spontaneous overflow of powerful feelings.'

"'POETRY,' Wordsworth reminds us, 'is the spontaneous overflow of powerful feelings,' and there can be no area of human experience that has generated a wider range of powerful feelings than war: hope and fear; exhilaration and humiliation; hatred — not only for the enemy, but also for generals, politicians, and war-profiteers; love — for fellow soldiers, for women and children left behind, for country (often) and cause (occasionally).

The poetry offered here is fine literature. If literature should not only indicate how mankind thinks, but also how mankind feels, then the poems of the First World War succeed on both counts.

— Dr. Stuart Lee, 1996

Francis Ledwidge, 1887–1917



Ledwidge was a war poet born on August 19, 1887 in the village of Slane, County Meath, Ireland. The eighth of nine children of an evicted tenant-farmer, Patrick Ledwidge, he would later claim to be "of a family who were ever soldiers and poets." Leaving school at the age of 14, he worked in various manual labor positions while developing a love for and honing his own poetical talents, writing wherever he could,

sometimes even on gates or fence posts. Though a strong nationalist, he enlisted in Dunsany's Regiment, the 10th (Irish) Division, Inniskilling Fusiliers in October 1914 — to serve in France and Flanders during WWI. Sometimes known as the "poet of the blackbirds," he was killed in action in Flanders, at Boezinge, on 31 July, 1917 during the Third Battle of Ypres, at the age of 29.

A Soldier's Grave

Then in the lull of midnight, gentle arms
Lifted him slowly down the slopes of death,
Lest he should hear again the mad alarms
Of battle, dying moans, and painful breath.

And where the earth was soft for flowers we made
A grave for him that he might better rest.
So, Spring shall come and leave it sweet arrayed,
And there the lark shall turn her dewy nest.

—Francis Ledwidge

Patrick MacGill, 1889–1963



MacGill was born in Glenties, Donegal, Ireland on January 1st 1889. He was the eldest of eleven children born into a poor farming family. He attended Mullanmore National School until the age of 10, after which, at age 12, he went to the hiring fair in Strabane, where he was hired to a County Tyrone farmer. MacGill was later employed as an itinerant 'navvy'. The term 'navvy' originated from the word Navigator. Navvies worked as labourers building

roads, railways, tunnels and dams. During his years as a navvy, MacGill became a member of the many circulating libraries and educated himself. During WWI, MacGill served with the London Irish Rifles (1/18th Battalion, The London Regiment) and was wounded at the Battle of Loos on October 28, 1915. He was recruited into Military Intelligence, and wrote for MI 7b between 1916 and the Armistice in 1918. MacGill wrote a memoir-type novel called *Children of the Dead End*.

A Lament From The Trenches

I wish the sea was not so wide that parts me from my love;
I wish the things men do below were known to God above!

I wish that I were back again in the glens of Donegal,
They'd call me a coward if I return but a hero if I fall!

Is it better to be a living coward, or thrice a hero dead?
It's better to go to sleep, m'lad, the colour-sergeant said.

—Patrick MacGill

OF WORLD WAR I

Wilfred Owen, 1893–1918



Owen was born near Oswestry, Shropshire on the 18th of March, 1893. Owen graduated from Shrewsbury Technical School in 1911 at the age of 18. Owen attended University College, Reading, and is known to have studied the diverse subjects of botany and poetry. Owen returned to England in autumn 1915 and enlisted in the Artists' Rifles. His training was completed in Hare

Hall Camp in Essex, but this allowed him time to make trips to London, notably to the Poetry Bookshop run by Harold Monro who he met. On 4th June 1916 Owen was commissioned as a second lieutenant with the Manchester Regiment. Owen composed nearly all of his poems in slightly over a year, from August 1917 to September 1918. His shocking, realistic war poetry on the horrors of trenches and gas warfare was heavily influenced by his friend and mentor Siegfried Sassoon, and stood in stark contrast both to the public perception of war at the time and to the confidently patriotic verse written by earlier war poets. In November 1918 he was killed in action at the age of 25, one week before the Armistice.

1914

War broke: and now the Winter of the world
With perishing great darkness closes in.
The foul tornado, centred at Berlin,
Is over all the width of Europe whirled,
Rending the sails of progress. Rent or furled
Are all Art's ensigns. Verse wails. Now begin
Famines of thought and feeling. Love's wine's thin.
The grain of human Autumn rots, down-hurled.
For after Spring had bloomed in early Greece,
And Summer blazed her glory out with Rome,
An Autumn softly fell, a harvest home,
A slow grand age, and rich with all increase.
But now, for us, wild Winter, and the need
Of sowings for new Spring, and blood for seed.

—Wilfred Owen

Siegfried Sassoon, 1886–1967



Sassoon was born at Weirleigh outside of the village of Matfield in Kent on September 8, 1886 to a wealthy Jewish merchant family. He lived the leisurely life of a cultivated country gentleman before the First World War, pursuing his two major interests, poetry and fox hunting. Following the outbreak of the First World War, Sassoon served with the Royal Welch Fusiliers, seeing action in France in late 1915. Sassoon is

best remembered for his angry and compassionate poems of WWI, which brought him public and critical acclaim. Avoiding the sentimentality and jingoism of many war poets, he wrote of the horror and brutality of trench warfare and contemptuously satirized generals, politicians, and churchmen for their incompetence and blind support of the war. He published a series of volumes containing poems inspired by the war: *The Old Huntsman* (1917); *Counter-Attack and Other Poems* (1918); and *Picture-Show* (1919).

Trench Duty

Shaken from sleep, and numbed and scarce awake,
Out in the trench with three hours' watch to take,
I blunder through the splashing mirk; and then
Hear the gruff muttering voices of the men
Crouching in cabins candle-chinked with light.
Hark! There's the big bombardment on our right
Rumbling and bumping; and the dark's a glare
Of flickering horror in the sectors where
We raid the Boche; men waiting, stiff and chilled,
Or crawling on their bellies through the wire.
'What? Stretcher-bearers wanted? Some one killed?'
Five minutes ago I heard a sniper fire:
Why did he do it? ... Starlight overhead—
Blank stars. I'm wide-awake; and some chap's dead.

—Siegfried Sassoon



REGINA MARIE WILLIAMS IN *BERNARDA ALBA*.
PHOTO BY DAN NORMAN, 2020.

Founded in 1998, Theater Latté Da is in its 24th season of presenting original and re-imagined musical theater.

Theater Latté Da (TLD) seeks to create new and impactful connections between story, music, artist, and audience by exploring and expanding the art of musical theater. TLD is dedicated to expanding the American Musical Theater with work that speaks to a contemporary audience. Theater Latté Da has fostered innovation and diversity since its conception. We believe in work that is bold and collaborative; we act with integrity and gratitude. These values are integral to the organization's health and drives the discussion at every stage of decision-making. Through productions that transcend the conventional, the organization helps solidify the Twin Cities' reputation as a place where progressive art plays a vital role.

Theater Latté Da is the leading nonprofit professional theater in the Twin Cities that exclusively produces musical theater. Since its inception, TLD has presented 78 Mainstage productions, including 12 world premieres and 13 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, and the American Theater Wing National Theater Company Award. In addition to our Twin Cities presence, TLD's original production *All is Calm: The Christmas Truce of 1914* celebrated its 12th anniversary with a North American tour and an Off-Broadway debut at the Sheen Center in New York City, which won the 2019 Drama Desk Award for Unique Theatrical Experience. In 2020, it was broadcast on PBS stations across the country. TLD's provocative staging of *Ragtime* was remounted at the 5th Avenue Theatre in Seattle, Washington in October 2017, and Asolo Repertory Theater in Florida in May 2018. TLD'S production of *Sweeney Todd* was remounted at Asolo Repertory in May 2019.

Since 1998, TLD has performed in venues throughout the Twin Cities, ranging from the intimate 120-seat Loring Playhouse to the historic Pantages Theater in downtown Minneapolis. To deepen our relationship with Twin Cities audiences and to better reach the communities we serve, Latté Da decided to make a permanent home in northeast Minneapolis. In 2016, TLD became the proud owner of the historic Ritz Theater, a 240-seat theater with administrative offices, rehearsal space, dressing rooms, and box office.

16 All Is Calm: The Christmas Truce of 1914

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 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.

INCLUSION 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.

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Photo of JoeNathan Thomas and Lola Ronning by Kaitlin Randolph



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Theater Latté Da's mission is to create new and impactful connections between story, music, artist, and audience—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.

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Siena Forest and Darrius Morton, Photo by Dan Norman

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