

TITLE

Underneath the Lintel

Please join us for a
Post-Show Discussion
immediately following
this performance.

Photo by Allen Weeks

UNDERNEATH THE LINTEL

BY GLEN BERGER
ORIGINAL MUSIC BY FRANK LONDON
DIRECTED BY PETER ROTHSTEIN
MUSIC DIRECTION BY DAN CHOUINARD



THEATER MUSICALLY

MAY 30 - JUL 1, 2018 • RITZ THEATER

Theater Latté Da presents

UNDERNEATH THE LINTEL

By Glen Berger

Original Music by Frank London

Directed by Peter Rothstein**

Music Direction by Dan Chouinard

FEATURING

Sally Wingert*, Dan Chouinard, and Natalie Nowytski

*Member of Actors' Equity Association, the Union of Professional Actors

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

UNDERNEATH THE LINTEL will be performed without an intermission.

Opening Night: Saturday, June 2, 2018

ASL Interpreted and Audio Described Performance: Thursday, June 14, 2018

Post-Show Discussions: Thursdays June 7, 14, 21, and 28

Sundays June 3, 10, 17, and 24

The videotaping or other video or audio recording of this production is strictly prohibited. As a courtesy to the performers and other patrons, please check to see that all cell phones, pagers, watches, and other noise-making devices are turned off.

Originally produced professionally Off-Broadway at the Soho Playhouse

UNDERNEATH THE LINTEL is produced by special arrangement with Broadway Play Publishing Inc., NYC

Theater Latté Da is grateful for the generosity of our *UNDERNEATH THE LINTEL* Production Sponsors
Kathy and Allen Lenzmeier

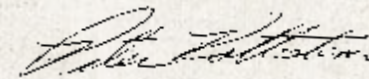
LETTER FROM THE DIRECTOR

Elissa Adams, our Associate Artistic Director was reaching out to some of her favorite writers to see what they were working on, and Glen Berger was on her short list. I had never met Glen but I distinctly remember seeing a production of his beautiful play *Underneath the Lintel*. It was quite a few years ago now, but it stuck with me. I got the script and fell in love with it all over again. In the afterward Glen writes about how music inspired his writing of the play, although the final script included just a few snippets of pre-existing songs.

We reached out to Glen to see if he was interested in us reimagining his celebrated play as a play-with-music. And in order for it to have a home with Latté Da, the music would need to be performed live and would need to become vital to the storytelling. He could have easily said no; this play has been a huge success around much of the globe. But lucky for us, Glen agreed and asked Frank London to create an original score. The two of them were part of our *NEXT Festival* last summer, where we invited the amazing talents of Sally Wingert, Dan Chouinard, and Natalie Nowytski into the collaboration. That time of rigorous experimentation led to what you will see and hear tonight — a new journey for Glen's beautiful play.

Underneath the Lintel is the story of a librarian who takes a courageous, irrational journey, stepping away from her small town and out of her comfort zone. Her adventure takes her to far reaches of the planet, but also to places of the heart and recesses of the soul. And now to places only music can take you.

Enjoy the journey. I'm glad you're here.



Peter Rothstein

Founding Artistic Director



UNDERNEATH THE LINTEL REHEARSAL
PHOTOS BY EMILIE ELOFSON

TITLE **Underneath
the Lintel**

By Glen Berger
Original Music by Frank London

THE COMPANY

The Librarian **Sally Wingert***
Piano, Accordion, Chaplain's Organ **Dan Chouinard†**
Vocals, Bass **Natalie Nowytski**

THE PRODUCTION TEAM

Director..... **Peter Rothstein****
Music Director **Dan Chouinard**
Dramaturg **Elissa Adams**
Scenic Designer **Michael Hoover**
Costume Designer **Willene Mangham**
Lighting Designer **Barry Browning**
Sound Designer/Engineer **John Acarregui**
Projection Designer **Kathy Maxwell**
Stage Manager **Todd Kalina***
Asst. Stage Manager **Chandler Jordan Hull**
Technical Director **Bethany Reinfeld**
Properties Master **Abbee Warmboe**
Master Electrician **Megan Winter**
Asst. Master Electrician **Micayla Thebault-Spieker**
Scenic Charge **Angelique Powers,
Nicole Del Pizzo**
Sub. Stage Manager **D. Marie Long***
Wardrobe **Tiffany Clem**
Student Apprentice..... **Jonah Harrison**
Carpenters **Eric Charlton,
Desmond Universe, Ty Waters**
Electricians..... **Paul Epton, Jacob Lee Hofer,
Kiki Klun, Mairead Koehler,
Emmet Kowler, Grant Merges,
Karin Olson, Toni Stoeri**



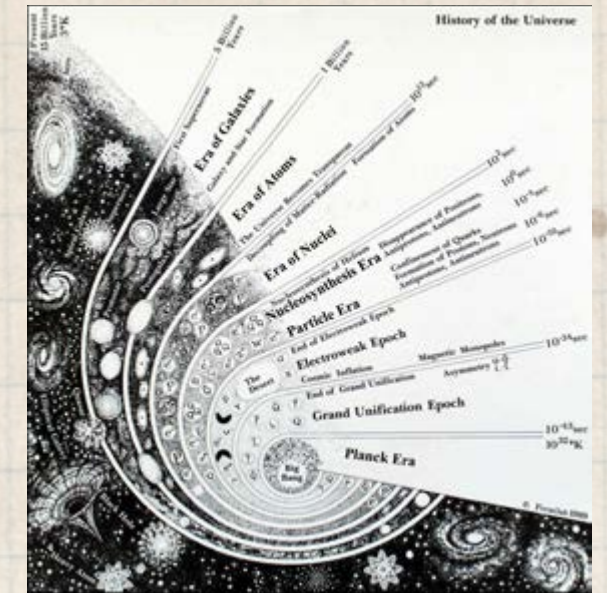
*Member of Actors' Equity Association, the Union of Professional Actors
**Member of SDC, the Stage Directors and Choreographers Society,
a national theatrical labor union
†Member of Twin Cities Musicians Union, American Federation of Musicians
^Member of the United Scenic Artists, a national union that represents designers
and scenic painters for the American theater

**EMBRACING THE SUBLIME
ON THE WRITING OF UNDERNEATH THE LINTEL**

Underneath the Lintel was first produced in 2001 in Los Angeles and produced later that same year in New York at the Soho Playhouse. The play ran for 450 performances and was voted among the Top Ten Plays of the Year by *Time Out NY* magazine. Since then, it has been seen hundreds of times in productions from Chicago to London to Bucharest. When the play was published (Broadway Publishing, 2003), playwright Glen Berger penned an essay to accompany the published script. His essay is excerpted below:

A spot of grocery shopping, a few diapers changed, dinner, a chat on the phone, a shower, a shave, and an arduous mission retrieving a small round dog toy from under the couch—that has been my day today, and all in all, little to write home about, certainly nothing demanding deep consideration, nothing out of the ordinary, nothing strange. That is, if it weren't for three incontrovertible Facts: 1) The universe contains well over 500,000,000,000 galaxies, with each galaxy containing over 1,000,000,000,000 stars, of which, our vast, blazing and life-bestowing sun...is one. 2) The Earth is 4,600,000,000 years old, in which time, from the Pre-Cambrian Era to the Present—a dizzying, terrifying number of inhabitants—amoebas and trilobites, dust mites and Neanderthals—have all struggled to live from one hour to the next. (Indeed, more living creatures are in my stomach (and yours) at this moment than the total number of human beings that have ever existed.) 3) I will die. I will be dead in sixty years, though it's entirely conceivable that I'll be dead before the week is out.

And suddenly all the props holding up my warm and secure little existence are kicked away and used for kindling. The imagination is taxed to exhaustion and left numb and agape when it even begins to fathom the implications of these Facts. They beggar the most breathless hyperbole. Three simple Facts, three confirmed and undeniable Facts—the immensity of the universe, the incomprehensibly vast history of the Earth, and our inescapable mortality—loom over all of us like three paisley mastodons. When I shine these three Facts upon any moment in my life, suddenly nothing, absolutely nothing, isn't strange, bewildering, and out of all whooping. These Facts turn every memorable or trivial or utterly forgettable moment of my existence—shopping, eating trout with spouse, lying prostrate retrieving dog toy—into the Apotheosis of the Comic and Tragic, the Inconsequential and Crucial, the Banal and Profound. These Facts loom so large, in fact, that they are rather easily ignored. Three paisley mastodons get up with us in the morning and sleep



with us at night, but, for the most part, they're very quiet pachyderms, and consequently, amazingly, they blur into the unimportant background, even though one day, with trumpeting bellows, they will trample me into oblivion. Time and again I explain to myself that these Facts are interesting, profound even, but not pertinent to my daily life. NO. In truth, everything else is but shadow compared to these Facts. They are the trump cards to all the ordinary cards I hold in my hand and call "my life."

I write plays to help me keep these Three Facts in the front of my head. In other words, I write to try to keep myself engaged with the Bewildering and Infinite.

A few months back, I was paging through an Encyclopedia of Philosophy when I came across the word "Sublime," which is defined as "the presence of transcendent vastness or greatness...It involves a certain baffling of our faculty with feeling of limitation akin to awe and veneration; as well as a stimulation of our abilities and elevation of the self in sympathy with its object."

The word "Sublime" comes from "sub" (under) + limen (which, like "limit", is a word derived originally from... "lintel").

Though we rarely recognize the place, underneath the lintel is where we stand every day, every moment, of our life.

THE MYTH OF THE WANDERING JEW



Late nineteenth-century depiction of the Wandering Jew.

been made the vehicle for anti-Semitism. A modern allegorical view claims instead that the Wandering Jew personifies any individual who has been made to see the error of his or her wickedness. It is this allegorical view that Glen Berger puts to use in *Underneath the Lintel*. Describing what the Wandering Jew means to him, Berger writes:

“In a sense, despite the Wandering Jew’s seemingly unique situation, his predicament is the predicament of all humanity...he made a mistake, a single mistake, when he put fear and self-interest ahead of compassion. Everyone does it all the time. And he was forced to live with that mistake the rest of his days. Did the punishment fit the crime? No. But that’s often true of punishments and crimes. And even though he was condemned to live for a near-eternity, the fact that he is not allowed to be anything more than a myth (by not being allowed to communicate his existence to his fellow man) puts him in practically the same spot as the rest of humanity; namely, that his life means seemingly next-to-nothing in the great scope of history.

However, he is a human being, and he isn’t going to give up so easily. Humanity inevitably finds the strength, despite our mistakes and tragedies, to rebuild, to persevere, to proceed, until death does us in...If the Wandering Jew has been condemned by God to witness thousands of years of human suffering, then almost in defiance, he will seek out all that is good and worthy and beautiful, and if he is forced to “walk”, he’ll do God one better and Dance. Which of course, God no doubt wanted all along.”

The Wandering Jew, whose story is woven into the narrative of *Underneath the Lintel*, is a figure from medieval Christian lore that spread widely in Europe in the thirteenth century and became a fixture of Christian mythology and literature. It concerns a Jew who, according to legend, taunted Jesus on the way to the Crucifixion and was then cursed to walk the earth until the Second Coming.

The exact nature of the wanderer’s indiscretion varies in different versions of the tale, as do his identity and aspects of his character. He is often called Ahasuerus, although sometimes he is associated with such biblical figures of Joseph of Arimathea and even the Apostle John..

The Wandering Jew is also a personification of the Jewish diaspora—the scattering of the Jews throughout the world after the destruction of the Temple of Jerusalem in 70 C.E. during the Jewish Revolt against Rome. The two concepts are linked by the Christian perception that the destruction of Jerusalem was divine retribution for Jewish responsibility for the Crucifixion of Jesus. The Wandering Jew theme has thus



CONJURING NOSTALGIA

THE MUSIC OF *UNDERNEATH THE LINTEL*

When Peter Rothstein decided to commission a new score for Latté Da’s production of Glen Berger’s extant play, *Underneath the Lintel*, he reached out to composer Frank London. As one of the founding members of the Grammy Award-winning band, The Klezmatics, Frank London brings a master artist’s understanding to the klezmer songs that Glen Berger cites as his original inspiration for *Underneath the Lintel*. According to playwright Glen Berger, “All my plays are first inspired by music, and *Underneath the Lintel* was inspired particularly by certain klezmer/yiddish music from the 1920’s (and earlier). The “jaunty melancholy, the “dancing-despite-it-all” quality it contained—the defiance even—compelled me to try to express it as a play.”

“The task was to find music that both fits the narrative of the play, has a sense of nostalgia but, most importantly, that would get inside the Librarian’s character and into her head. Accessing this inner life is why we wanted a vocalist as part of the score. Vocalist Natalie Nowytski functions as a sort of “voice without words.” Her voice is like a Cantor, this Jewish religious singer, inside the Librarian’s head. The music provides an inner drama, a window into the Librarian’s psychology, without needing to use words. While Cantoral music is the sung expressions of Jewish prayer, klezmer music is the instrumental dance music of the Jewish people. Both are very evocative of another time and place and help the story travel through time. It can evoke Judea in the time of Jesus and Eastern Europe in the late 19th and early 20th Century.”

-Frank London, Composer



Klezmer musicians at a wedding, Ukraine, ca. 1925

WHY THE LIBRARIAN IS DUTCH

A NOTE FROM THE PLAYWRIGHT

The Dutch have a wonderfully bureaucratic streak in them (or so I’m told). They also tend to have a facility for other European languages, and I’ve known more than one person from the Netherlands whose English was truly remarkable, with a nearly imperceptible accent. (I also just have a soft spot for the Dutch.) My point is that the accent should be very light, and the actor should pay more attention to developing the “idiolect,” meaning “an individual’s unique way of speaking.”

BIOGRAPHIES

The Company

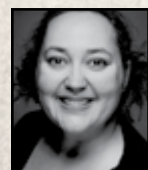


SALLY WINGERT (THE LIBRARIAN) is returning to Theater Latté Da where she was last seen as Ouisa Kittredge in *Six Degrees of Separation* and Mrs.

Lovett in *Sweeney Todd*. Her work with Peter Rothstein includes *Master Class* at Theater Latté Da, *Family Secrets* and *Woman Before a Glass*, both for the Minnesota Jewish Theater, *Doubt* for Ten Thousand Things and Guthrie production of *Private Lives* and *Other Desert Cities*. Other recent work includes *Guess Who's Coming to Dinner*, *Indecent*, and *Blithe Spirit* all at the Guthrie. Native Gardens—a co-production with the Arena Stage and Taylor Mac's Hir at Mixed Blood. She appeared on Broadway and London in *La Bete* and has also worked at Yale Rep, The McCarter Theater, ART in Boston, and Chicago's Shakespeare Theater. Most recently, she directed *The Whipping Man* at MN Jewish Theater. She is the recipient of a 2014 McKnight Artist Fellowship.



DAN CHOUINARD (MUSIC DIRECTOR/ MUSICIAN) is a honky-tonk pianist, street accordionist, concert soloist and sing-along leader, a French and Italian teacher and long-haul bicyclist. He creates and hosts programs blending history, memoir and music for organizations throughout the region, most recently TPT's *We Gotta Get Out Of This Place* in November 2017, and *The War That Changed Us*, broadcast statewide by MPR and TPT in spring of 2017. His variety show *The Urban Farmer's Almanac* got its debut as part of the 2015 *NEXT Festival* at Theater Latté Da. In 2013, *Steerage Song* premiered at TLD, co-written with Peter Rothstein. In August he'll bring a new show to Open Eye Theatre, a Leonard Bernstein retrospective with colleagues Bradley Greenwald, Prudence Johnson and Diana Grasselli. Meanwhile his classic country band, Lush Country, made up of *Prairie Home Companion* veterans, plays all around town. danchouinard.com



NATALIE NOWYTSKI (VOCALS & BASS) is a classically trained village singer, composer, multi-faceted performer, and

educator specializing in traditional Eastern European vocal styling. She sings in more than 50 languages and over a dozen unique vocal styles. In addition to her first Theater Latté Da appearance in *Steerage Song*, she has also appeared on international stages and on *A Prairie Home Companion*. Natalie has received performance and composition awards from the McKnight Foundation, Jerome Foundation, American Composers Forum, SAGE Awards, and Minnesota State Arts Board. You can hear her on a monthly basis with her Balkan party band, Orkestar Bez Ime (OBI), among others. natalien.com

The Creative Team



GLEN BERGER (PLAYWRIGHT) cut his teeth at Seattle's Annex Theatre back in the '90s. His plays since then include *Underneath the Lintel*, which has been staged more than two hundred times worldwide, been translated into eight languages, and won several Best Play awards; and *O Lovely Glowworm*, a 2005 Portland Drammy Award Winner for Best Script. He is a New Dramatists alumnus. In television, Glen has won two Emmys (out of twelve nominations), and has written more than 150 episodes for children's television series including *Arthur* (PBS), *Peep* (Discovery/The Learning Channel), *Big and Small* (BBC), and *Fetch* (PBS). Glen spent six years cowriting the script of *Spider-Man: Turn Off the Dark*.



FRANK LONDON (COMPOSER) is a member of the Klezmatics, Hasidic New Wave, has performed with John Zorn, LL Cool J, Mel Torme, David Byrne, Ben Folds 5, as well as many others and is featured on over 100 cds. His own recordings include *Invocations* (cantorial music); Frank London's Klezmer Brass Allstars *Di Shikere Kapelye* and *Brotherhood of Brass*; *Nigunim and The Zmiros Project* (Jewish mystical songs, with Klezmatics vocalist Lorin Sklamberg); *The Debt* (film and theater music); *The Shekhina Big Band*; the soundtrack to *The Shvitz*; the soundtrack to Perl Gluck's *The Divahn* and four releases with the Hasidic New Wave. His projects include the folk-opera *A Night in the Old Marketplace* (based on Y.L. Peretz's *Bay*

nakht oyfn altn mark), *Davenen* for Pilobolus and the Klezmatics, Great Small Works' *The Memoirs of Gluckel of Hameln* and *Min Tanaka's Romance*. He composed music for John Sayles' *The Brother From Another Planet* and *Men With Guns*, Yvonne Rainer's *Murder and Murder*, the Czech-American Marionette Theater's *Golem* and Tamar Rogoff's *Ivey Project*.



PETER ROTHSTEIN (DIRECTOR) has directed 70 mainstage productions for Theater Latté Da, including 11 world premieres. Other recent collaborations

include the Guthrie Theater, the Children's Theatre Company, Minnesota Opera, Asolo Repertory Theatre, Minnesota Orchestra, Utah Shakespeare Festival, and Seattle's 5th Avenue Theater. He is the creator of *All is Calm: The Christmas Truce of 1914* and *Steerage Song*—a docu-musical created in collaboration with Dan Chouinard. Peter was named the 2015 Minnesota 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 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. Peter-Rothstein.com



MICHAEL HOOVER (SCENIC DESIGNER) has previously designed sets for Theater Latté Da's *Man of La Mancha*, *Ragtime*, *Gypsy*, *Beautiful Thing*, *Song of Extinction*, *Floyd Collins*, *La Boheme*, *Sunday in the Park with George*, *A Man of No Importance*, *A Christmas Carole Petersen*, *Burning Patience* and *Wings*. Michael also designs sets for several other local theaters, including the Guthrie Theater, Park Square Theatre, History Theatre, Torch Theater, Mixed Blood Theatre Company, Girl Friday Productions, Yellow Tree and the Minnesota Jewish Theater. In addition to his freelance career as a scenic designer, Michael is on staff at the Guthrie Theater, where he supervises the Scenic Art department.



WILLENE MANGHAM (COSTUME DESIGNER) is very happy to be designing costumes for Theater Latté Da again. In the past she designed *Master Class* and

Songs of Extinction, as well as *Once on this Island* with Ten Thousand Things, all directed by Peter Rothstein. She retired "several" years ago from the College of St. Benedict and St. John's University where she was the resident costume designer, designing close to a hundred productions. She is thrilled to have the opportunity to work with Peter once again; it is always a joy.

BARRY BROWNING (LIGHTING DESIGNER) is excited to be lighting for Theater Latté Da again, having lit *Six Degrees of Separation* last season. In his over 30 years in the Twin Cities theater community, he has designed lights for the Jungle Theater, the Guthrie Theater, the Children's Theatre Company, Mixed Blood Theatre, the History Theater, Bloomington Civic Theater, Walking Shadow Theatre Company, Zenon Dance Company, Danny Buraczkeski's Jazz Dance, and many others. He also was honored to light Prince's production of *Ulysses*, and his work has been seen at the Alabama Shakespeare Festival and Arizona Theater Company. He has also worked with New York's Joyce Theater, Switzerland's STEP Festival, Jacob's Pillow Dance Festival, Aruba International Festival, and the Central Children's Theater in Moscow. In 2012, he received an Ivey Award for Best Lighting for the Jungle's production of *Dial 'M' for Murder*, and was named a 2015/16 McKnight Theater Artist Fellow, at the Playwrights' Center.

JOHN ACARREGUI (SOUND DESIGNER) is a sound designer, audio engineer, and musician based out of the Twin Cities. Some of his credits include: Penumbra Theatre's *Girl Shakes Loose*, *Black Nativity*, and *Joy Rebel* (designer and engineer), Artistry's *Drowsy Chaperone*, *Phantom*, and *Baker's Wife* (sound engineer), Stepping Stone's *Aladdin Jr.* and *Goosebumps* (sound designer). The Union Suits "When the Blues Comes First" (audio and mix engineer, drums) Mirror Coat's "Waking World EP" (audio and mix engineer). John is thrilled to be part of the design team for *Underneath The Lintel*, his first full production with Theater Latté Da.



KATHY MAXWELL (PROJECTION 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 Ordway and the Guthrie. Recent design credits include *Girl Shakes Loose*, *Her Skin*, *Vietgone*, *This Bitter Earth*, *A Curious Incident of the Dog in the Night Time* and *All The Way*. She received her M.F.A in theatrical design from The University of Minnesota and her B.A. in theatre and dance from the University of Texas.



ELISSA ADAMS (DRAMATURG) is Associate Artistic Director at Theater Latté Da where she curates the *NEXT Festival* supporting new musicals and served as dramaturg for the world premieres of *Five Points*, *Lullaby*, and *C*. Formerly, she was Director of New Play Development at Children's Theatre Company where she commissioned and developed over 50 new plays and musicals. She was Literary Manager and Dramaturg at La Jolla Playhouse, Director of Playwright Services at The Playwrights' Center and is a frequent guest dramaturg at the Sundance Theatre Lab. She is a recipient of a McKnight Theatre Artist award and an adjunct professor at MCAD.



TODD KALINA (STAGE MANAGER) is delighted to reunite with Peter Rothstein and Sally Wingert, having worked on last season's *Six Degrees of Separation*.

Other Theater Latté Da credits include *Man of La Mancha* and *NEXT Festival 2017*. Minneapolis: Guthrie Theater: *Familiar*; Children's Theatre Company: *Dr. Seuss's How the Grinch...*, *Cinderella*; Ordway: *Jesus Christ Superstar*. Broadway: *An Act of God* starring Sean Hayes, *King Charles III* (US premiere), *Airline Highway*. Off-Broadway: Atlantic Theater Company: the world premiere of Stephen Adly Guirgis' Pulitzer Prize winning play *Between Riverside and Crazy*, *FOUND*; Signature Theatre: Martha Clarke's *Angel Reapers*; Manhattan Theatre Club: *Of Good Stock*. Television: Tony Awards, NFL Honors, *Showtime at the Apollo*, *Ink Master*. Upcoming: *Mamma Mia* with The Ordway Center.



CHANDLER JORDAN HULL (ASST. STAGE MANAGER) is excited to make her Theater Latté Da debut. As a freelance stage manager/crew member/jack

of all trades, she has worked with Children's Theatre Company (*Corduroy*, *How the Grinch Stole Christmas*, *Abominables*, *The Last Firefly*, *Wizard of Oz*, *Akeelah and the Bee*), Walking Shadow Theatre Company (*Red Velvet*, *Marie Antionette*), SteppingStone Theatre (*Suessical*), Park Square Theatre (*Calendar Girls*), Saint Paul Academy (*Zink*) and ValleyFair (*All Wheels Extreme!*).



ABBEE WARMBOE (PROPERTIES MASTER) Previous credits include; *Five Points*, *Assassins*, *A Christmas Carole Petersen*, *Man of La Mancha*, *Six Degrees of Separation*, *Peter and the Starcatcher*, *Ragtime*, *Gypsy*. Other recent credits include; Guthrie Theater: *Guess Who's Coming to Dinner*; Penumbra Theatre: *This Bitter Earth*; History Theatre: *Lord Gordon Gordon*; Ten Thousand Things Theatre; *Good Person of Szechwan*, *Park and Lake*, *Electra*, *Intimate Apparel*; Theatre Mu/Mixed Blood Theatre: *Two Mile Hollow*; Mixed Blood Theatre: *The Curious Incident of the Dog in the Night Time*, *Vietgone*, *Safe at Home*; MN Orchestra; *Home For the Holidays*; Ordway Center: *Jesus Christ Superstar*. Awards: 2017 Ivey Award for Production Design and Execution for *Six Degrees of Separation*, Overall Excellence for *Ragtime*.

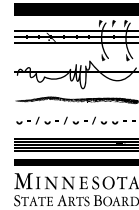
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THEATER LATTÉ DA DONORS

Thank you for your commitment to our 20th Anniversary season. We could not have reached this milestone without the generosity of our many individual and institutional donors. 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 moves the art form forward. Thank you for your support.

INSTITUTIONAL SUPPORT



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.



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Theater Latté Da's mission is to create new 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 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.

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NEXT 20/20 is an initiative to cultivate 20 new musicals, or plays with music, by the year 2020. Through *NEXT 20/20*, Theater Latté Da is investing in the playwrights, composers, and lyricists who are the future of American musical theater. Latté Da's current season features a musical developed in *NEXT 20/20*, our most ambitious world premiere to date: *Five Points* by Harrison David Rivers, Erhan D. Pakchar, and Douglas Lyons.

Please support new work through a gift to *NEXT 20/20*, in addition to your annual fund gift. Thank you to the following individuals and institutions for generously investing in *NEXT 20/20*:

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Founded in 1998, Theater Latté Da is in its 20th season of presenting original and re-imagined musical theater.

Theater Latté Da (TLD) seeks to create new 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 72 Mainstage productions, including 11 world premieres and 11 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 11th anniversary with a national tour to 16 cities, ranging from New Jersey to California and Wisconsin to Florida. TLD's provocative staging of *Ragtime* was remounted at the 5th Avenue Theatre in Seattle, Washington in October 2017, and was remounted at Asolo Repertory Theater in Florida in May 2018.

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 234-seat theater with administrative offices, rehearsal space, dressing rooms, and box office.

Our Mission

Theater Latté Da seeks to create new connections between story, music, artist, and audience by 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.

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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