

MAN OF LA MANCHA



MAN OF LA MANCHA

WRITTEN BY DALE WASSERMAN
MUSIC BY MITCH LEIGH LYRICS BY JOE DARION
DIRECTED BY PETER ROTHSTEIN
MUSIC DIRECTION BY DENISE PROSEK

SEPTEMBER 13 - OCTOBER 22, 2017 • RITZ THEATER

THEATER
LATTÉ
DA

THEATER MUSICALLY

LETTER FROM THE DIRECTOR

Theater Latté Da presents

MAN OF LA MANCHA

Written by Dale Wasserman

Music by Mitch Leigh Lyrics by Joe Darion

Original Production Staged by Albert Marre

Originally Produced by Albert W. Selden and Hal James

Directed by Peter Rothstein**

Music Direction by Denise Prosek†

FEATURING

McKinnley Aitchison, Zach Garcia, Dan Hopman,
Meghan Kreidler*, Rodolfo Nieto, Sara Ochs,
Jon-Michael Reese*, Matt Riehle, Martín Solá*,
Andre Shoals*, and Guillermo Rodriguez Zermeño

*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

MAN OF LA MANCHA will be performed in 100 minutes with no intermission.

Opening Night: Saturday, September 16, 2017

ASL Interpreted and Audio Described Performance: Thursday, September 28, 2017

Director's Dialogue with Peter Rothstein: Sunday, September 17, 2017

Post-Show Discussions: Thursdays September 21, 28, October 5, 12, and 19.

Sundays September 17, 24, October 1, 8, and 15

MAN OF LA MANCHA is presented by special arrangement with Tams-Witmark Music Library, Inc.,
560 Lexington Avenue, New York, New York 10022.

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.

I was in a production of *Man of La Mancha* when I was in the 10th grade at Grand Rapids High School in northern Minnesota. The school's speech therapist, Diane Olson singlehandedly made it happen. There was no drama department, no partnership with the school's band or choral programs, no real staff or administrative support, but she made it happen – on a wing and a prayer.

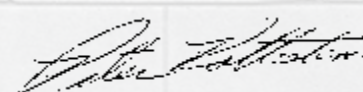
I fell in love with the theater during that experience. I played the Padre, and if I wasn't in rehearsal I was painting rocks on the two-dimensional set, or putting up show posters around town. I even did a little fundraising for our newly formed Grand Rapids High School Drama Club.

Attempting to create theater is a rather crazy idea. There's 101 reasons not to and really only a couple of reasons to – because you love it, and because you believe it has the power to change people. The characters of *Man of La Mancha* are forever changed by Cervantes' "entertainment" as he calls it. They are inspired and transformed by his mad knight's determination "to see life not as it is, but as it ought to be."

Miguel de Cervantes wrote *El Ingenioso Hidalgo Don Quixote de La Mancha* in 1614. It has had a profound impact around the globe for more than 400 years. It has been translated into 140 languages and has inspired countless poets, painters and playwrights. I wanted our production to reflect the reach of its impact over space and time.

Throughout the past year a particular quote from Cervantes masterpiece has been ringing through my mind, "When life itself seems lunatic, who knows where madness lies." Like many, my spirit has been crushed by recent events, and I struggle to find sanity in the world around me. And so, at Cervantes' prodding, I turn to an "entertainment" to find hope, to inspire resistance, to make sense of the world.

Twenty years ago, Denise Prosek and I launched a new theater company – on a wing and a prayer, because we love it and because we believe it has the power to change people. I'm glad you're here.



Peter Rothstein
Founding Artistic Director

PS: Thanks, Diane.



MAN OF LA MANCHA REHEARSAL
PHOTOS BY EMILEE ELOFSON

MAN OF LA MANCHA

Written by Dale Wasserman
Lyrics by Joe Darion
Music by Mitch Leigh

THE CAST

Antonia **McKinnley Aitchison**
Sancho **Zach Garcia**
The Captain/Tenorio **Dan Hopman**
Aldonza **Meghan Kreidler***
The Duke/Jose/Dr. Carrasco **Rodolfo Nieto**
Maria/The Housekeeper **Sara Ochs**
Paco /The Padre **Jon-Michael Reese***
Anselmo/The Barber **Matt Riehle**
The Governor/The Innkeeper **Andre Shoals***
Miguel de Cervantes/Don Quixote **Martín Solá***
Pedro **Guillermo Rodriguez Zermeño**

Ensemble **Joe Allen, D. Angelina Nguyen
Gabrielle Sacha, Mason Tyer**

THE MUSICIANS

Conductor/Piano **Denise Prosek†**
Guitar **Kristian Anderson†**
Bass **Greg Hippen†**
Percussion **Kory Andry†**

We would like to thank the following individuals and organizations for their expertise, insight, and assistance with this production: Ansa Akyea; Sasha Andreev; Reem El-Radi; Molly Elian Carlson; Omar Guevara-Soto; Figen Haugen; Immigrant Law Center of Minnesota - John Keller, Esq.; Willie Nour; Sarah's Oasis - Cheryl Beherent, Director; Dáithí Sproule; Ahmed Yusuf

*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

THE PRODUCTION TEAM

Director **Peter Rothstein****
Music Director **Denise Prosek†**
Scenic Designer **Michael Hoover**
Costume Designer **Rich Hamson**
Lighting Designer **Marcus Dilliard^**
Sound Designer **Kevin Springer**
Wig Designer **Paul Bigot**
Mask Craftsperson **Abbey Syme**
Stage Manager **Tiffany K. Orr***
Substitute Stage Manager **Todd Kalina***
Assistant Stage Manager **Lyndsey R. Harter***
Dialect Coach **Keely Wolter**
Fight Choreographer **Annie Enneking**
Technical Director **Bethany Reinfeld**
Properties Master **Abbee Warmboe**
Assistant Director **Shannon Twohy**
Scenic Charge **Angelique Powers**
Lighting Programmer **Micayla Thebault-Spieker**
Master Electrician **Megan Winter**
Audio Engineer **Nicholas Tranby**
Wardrobe Crew **Mary Farrell**
Drapers **Susan Fick, Milly Oudhoff**
Stitcher **Bonnie Lee**
Substitute Wardrobe Crew **Tiffany Clem**
SM Intern **Lauren Fitzgerald Veit**
Carpenters **Sean McQuiston, Nate Otto,
Becky Provost, Desmond Universe,
Tyler Waters**
Electricians **Katie Deutsch, Jeremy Ellarby,
Paul Epton, Garvin Jellison,
Kiki Klum, Karin Olson, Ray Steveson**

A CHRISTMAS CAROLE Petersen

Written by **Tod Petersen** and **Peter Rothstein**
Musical Arrangements by **Denise Prosek**
Directed by **Peter Rothstein** Music Direction by **Denise Prosek**

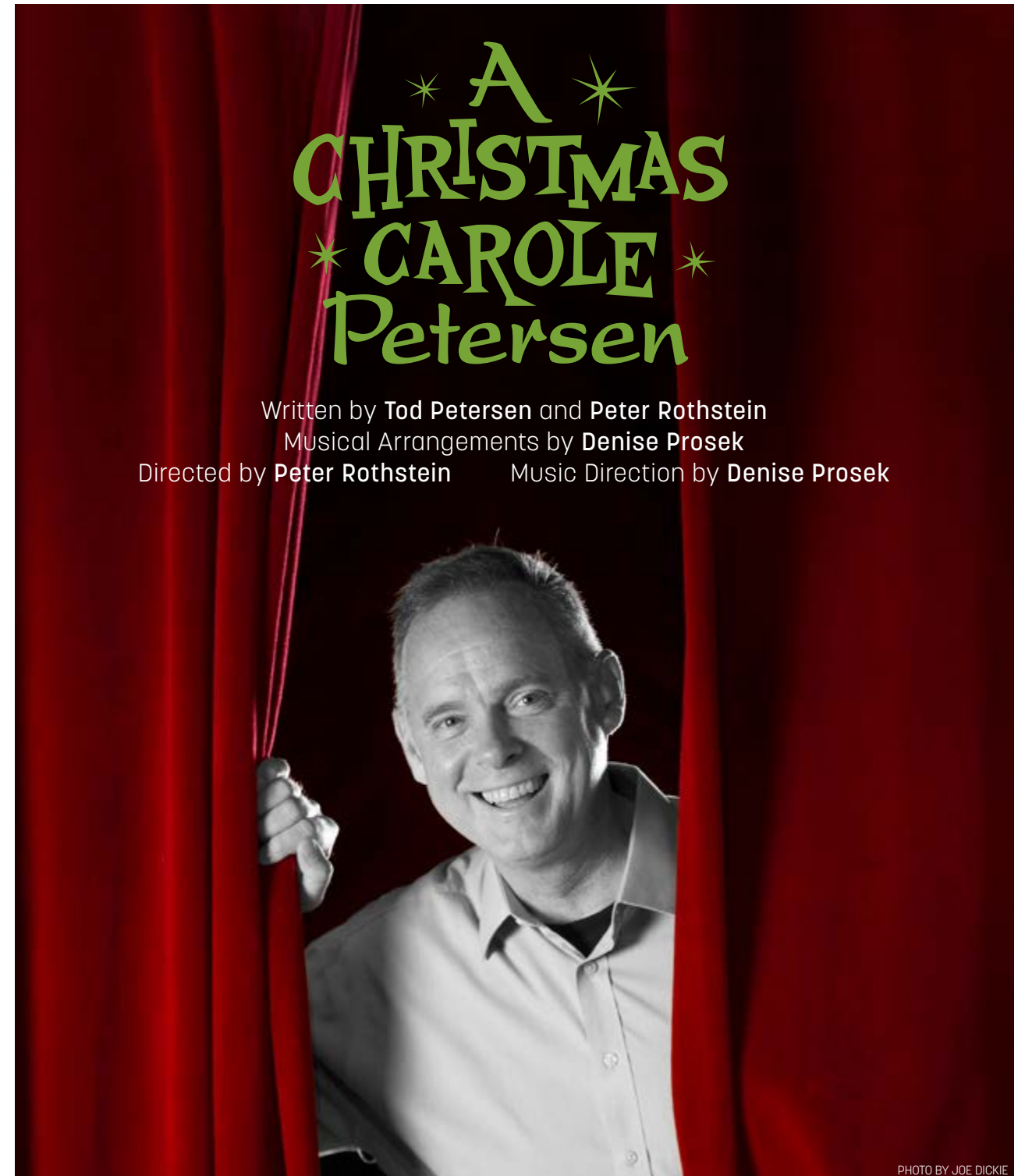


PHOTO BY JOE DICKIE

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THEATER MUSICALLY

A HISTORY OF MAN OF LA MANCHA, THE MUSICAL

1950s: Dale Wasserman travels to Spain where he becomes interested in Miguel de Cervantes, in particular his masterpiece *Don Quixote*.

1959: Wasserman creates a made for television play, *I, Don Quixote*. Originally, he named the television play *Man of La Mancha*, but network executives believed the audience would not understand the title. Ultimately the title was misleading because the play was not about Don Quixote, rather Miguel de Cervantes.

1964: Director Albert Marre and Dale Wasserman turned *I, Don Quixote*, the TV Play, into a stage musical. Composer Mitch Leigh and lyricist Joe Darion write the music and lyrics.

1965: *Man of La Mancha* premieres at the ANTA Washington Square Theatre in New York City.

1966: *Man of La Mancha* wins five Tony Awards: Best Musical, Best Composer and Lyricist, Best Actor in a Musical (Richard Kiley), Best Scenic Design, and Best Direction of a Musical.

1972: Albert Marre directs the revival at the Vivian Beaumont Theatre starring Richard Kiley (Don Quixote) and Joan Diener (Aldonza).

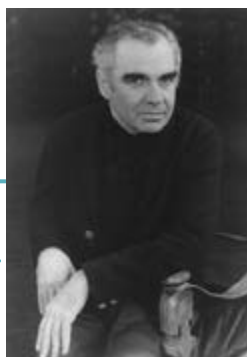
1972: Peter O'Toole and Sophia Loren star in the film version of *Man of La Mancha* directed by Arthur Hiller.

1977: Albert Marre directs another revival at the Palace Theatre starring Richard Kiley (Don Quixote) and Emily Yancy (Aldonza).

1992: Albert Marre once again directs a revival at the Marquis Theatre starring Raul Julia (Don Quixote) and Sheena Easton (Aldonza).

2002: Jonathon Kent directs a revival of *Man of La Mancha* at the Martin Beck Theatre (now known as the Al Hirschfeld Theatre) starring Mary Elizabeth Mastrantonio and Brian Stokes Mitchell.

2017: With over 40 cast recordings produced throughout the world, the musical has been and continues to be produced in many languages around the world with recent productions in Germany, Hungary, Czech Republic, Romania, China, Poland, Dominican Republic, Chile, Russia, and in Rio de Janeiro, Brazil.



Albert Marre



Dale Wasserman



Richard Kiley as Don Quixote



Peter O'Toole as Don Quixote and Sophia Loren as Aldonza



Brian Stokes Mitchell as Don Quixote



2017 Cast Recording of Teatro de los Insurgentes' Production, Mexico City, Mexico

DON MIGUEL DE CERVANTES, 1547-1616



MIGUEL DE CERVANTES PORTRAIT BY EDUARDO BALACA Y OREJAS-CANSECO

Miguel de Cervantes y Saavedra was born in 1547 and lived until 1616, a witness to the decline of Spain's great golden age.

He joined the army at age twenty and showed great bravery during his five year stint, though while he was in the army he was felled not by weapons but by malaria. Despite his sickness he rose up anyway (shades of Quixote!) and threw himself into battle, sustaining two wounds to the chest and a musket ball through his left hand, crippling it.

He returned to Spain at thirty-three and began to write plays, a total of thirty to forty in his lifetime, though almost none have survived. While his great fame came

from his novel "Don Quixote", written at age fifty-seven, near the end of his life, most of his output was for the stage. He had an affair with a Portuguese woman but she deserted him, leaving him with a daughter named Isabel. He married again, this time into money – or so he thought. But now he had to support his wife, his daughter, his mother, his widowed mother-in-law, and two sisters. During this time, he was imprisoned twice for owing back taxes. The Inquisition tried him under the Purity of Blood laws and,

because he had Jewish blood in his family history, he was excommunicated, only barely escaping nastier punishments.

He finished his famous novel, "Don Quixote", in 1604, and though it was a huge success, he never received any royalties from it. Ten years later, as poor as ever, Cervantes began work on a Quixote sequel, but someone else beat him to it, and published a sequel of their own. Cervantes' own sequel directly responded to the faked one, incorporating the forgery into its narrative. He died in 1616.

THE POLITICAL CLIMATE FROM “INSIDE MAN OF LA MANCHA”

BY SCOTT MILLER



SCENIC DESIGN BY MICHAEL HOOVER

Man of La Mancha is set in a prison vault, a waiting room of sorts for those to be tried by the Inquisition or other courts. And that prison and all it implies swims under the surface of the show throughout, never letting the audience forget that this story is being told inside a cell, to an audience who are also imprisoned.

References to imprisonment are everywhere in *La Mancha*, in explicit terms, and also more subtly, as when Quixote speaks of his “captive heart.” And certainly, many of the characters in the interior story are metaphorically imprisoned, including Aldonza, Antonia, and others.

During the twelfth and thirteenth centuries, opposition to the Roman Catholic church swept across Europe, and Spain in particular feared being overtaken by Muslims and Jews. So with roots going back as far as 1100 a.d., Pope Innocent III established a tribunal in 1215 called the Inquisition to try people accused of heresy against the church. The word heresy comes from the Latin word for choice. In other words, choice was not an option when it came to God; you believed what the Pope told

you to believe, or else. The Inquisition was originally intended to protect the Church and to protect “civilization” in a world where secular law enforcement was often absent or irrelevant. There was no central authority (other than the Pope), no single Inquisition, but instead several relatively independent Inquisitions, in Italy, Spain, and Portugal, and later in Latin America.

The European concept of “innocent until proven guilty” was too high a standard to successfully fight the spread of heresy, so the Pope changed the rules. He appointed “inquisitors” who would secretly gather information, opinion, rumor, and gossip, build their case, and then arrest and accuse the alleged heretic. It was then up to the accused to recant or be burned at the stake. Those were the choices. And even if the accused recanted and admitted his heresy, he still had to inform on others, much like Salem Witch Trials and the House Un-American Activities Committee in America in the 1950s. If the accused would not inform on others, he would be imprisoned anyway and be fined all his possessions. In some cases, people were accused posthumously, and if convicted, their graves would be vandalized and they still would be fined all their possessions; but since they were already dead, that meant their surviving family would be stripped of their home and possessions and left destitute.

By the early 1400s, the Inquisition began to fade from public view.

Except in Spain. During the Middle Ages, Jews had been expelled from most of Europe and many had settled in Spain, where they lived happily. But by the end of the 1300s, economic and social problems sent Spaniards looking for scapegoats and they found them in the Jews. Hoping to end the resulting violence and upheaval, the crown declared that all Jews in Spain either had to convert to Christianity or leave the country. Those who did convert now could rise to high social, governmental, and religious positions previously off limits to them, but this brought with it resentment and fear from Christians who could not rise as high. And so the Inquisition was resurrected.

The new and improved Spanish Inquisition, the most feared and brutal of all, reached its height in Spain during the days of King Ferdinand and Queen Isabella. Quite separate from the Inquisition which had come before, this one was controlled not by the Pope, but by Ferdinand, who carried it to outrageous extremes, in large part in order to acquire for himself the great wealth held by the converted Jews of Spain. The Inquisition was used as a cloak for grand larceny as well as political and private revenge, and the inquisitors were known for their fanatical zeal and great cruelties. It was a product of its time – the church and state were united closely (mostly for the profit of the state), and heresy was considered a crime against both, to be compared only with high treason and anarchy.

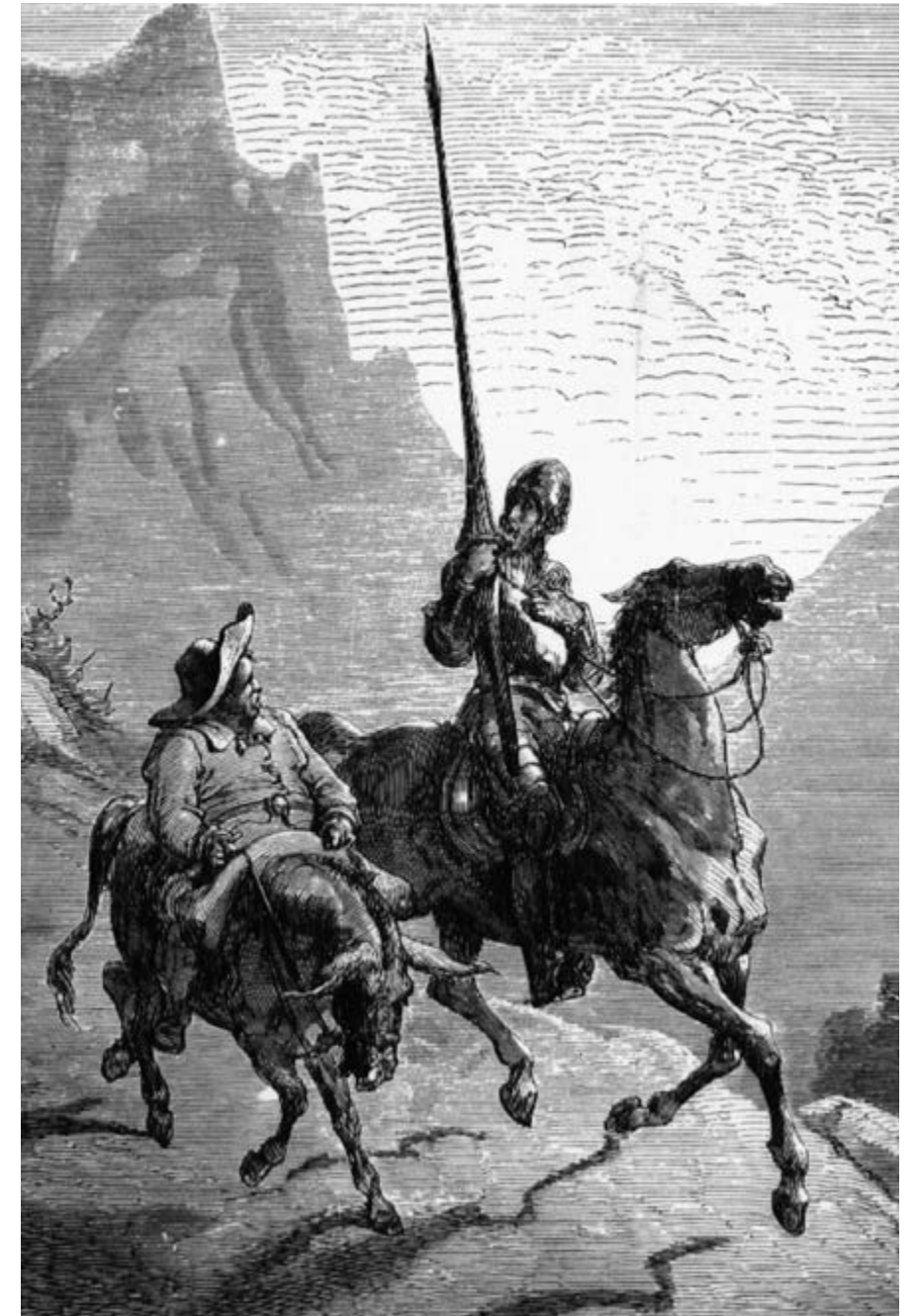
In a speech President John F. Kennedy never got to deliver on November 22, 1963, he had planned to say,

“We are in this country watchmen on the walls of freedom. We ask, therefore, that we may be worthy of our power and responsibility, that we may achieve the ancient vision of peace on earth, goodwill toward men.”

That’s the core of *Man of La Mancha*, inspired by – though not literally based on – Miguel de Cervantes’s timeless 1615 masterpiece “Don Quixote”, the second biggest selling book in the history of the world. Like Stephen Sondheim and James Lapine’s *Sunday in the Park with George*, *Man of La Mancha* is an examination not only of the art but of the artist as well. As critic Norman Nadel wrote of *Man of La Mancha*’s literary source, “Cervantes had begun “Don Quixote” as a satire on the romantic literature of his day, about 360 years ago, but he went on to write a durable compendium of human folly as well as a testament to man’s unquenchable spirit.” The novel was the prototype for a whole genre of comedy, in which the sanest characters can’t see the real truth of life, and only the lunatics are truly wise.

Life Magazine’s critic Tom Prideaux wrote of *Man of La Mancha* in 1965:

“It is easy to dismiss this play as sentimental. But the audience’s tears are shed not so much for Quixote’s death as for his undying valor – his bravery in still being, in the end, his own dream-ridden self. In a time when men complain about losing their identity, of being mere cogs and numbers in a computerized world, the spectacle of a rampantly individual Don Quixote is welcome. His constant homage to spiritual ideals touches a chord, especially among the young today who are so earnestly and vociferously finding ideals among political realities. The audience’s tears testify to the aching human ambivalence



DON QUIXOTE DE LA MANCHA AND SANCHO BY GUSTAVE DORÉ

of Quixote, who is both a criticism and a defense of man’s idealism. In making us love him and recognize parts of him in ourselves, this absurd but magnificent dreamer has revealed deep truths. He has shown to what an important extent all men can, and must, create their own reality – and how inspiring and dangerous it can be”.

Being primarily a playwright, Cervantes’ one great novel was at its core about the

Battle Between Reality and Illusion, the same eternal tension of the theatre, and the most central tension of musical theatre in particular. Just as Quixote must navigate the fine line between illusion and reality, so too do all musicals have to maintain the same balancing act. Though they may present entirely – even painfully – realistic emotions, issues, people, and worlds, the act of breaking into song will always belong solely to the world of illusion.

BIOGRAPHIES

Cast



MCKINLEY AITCHISON (ANTONIA) is thrilled to be making her debut with Theater Latté Da in this topical production of *Man of La Mancha*. Most recently,

she was seen at the Illusion Theater as Maggie in the world premiere of Chan Poling and Jeffrey Hatcher's new musical *A Night in Olympus*. Since graduating from the Saint Paul Conservatory for Performing Artists in 2012, McKinnley has continued her work on various stages throughout the Twin Cities, in addition to working in more restaurants than she would care to admit. It's more fun being onstage. Thanks for continuing to support live theater.



ZACH GARCIA (SANCHO) is excited to be making his Theater Latté Da debut with this brilliant group of artists. Zach's recent regional credits include the

Children's Theatre Company (*Cinderella*), the Guthrie Theater (*The Primrose Path*), Park Square Theatre (*The Palabras Project*), Frank Theatre (*The Threepenny Opera*), Walking Shadow Theatre Co. (*Marie Antoinette*, *The Whale*, *A Midwinter Night's Revel*), Artistry/BCT (*Fiddler on the Roof*, *Carousel*, *Guys and Dolls*, *Proof*), Freshwater Theatre (*Pioneer Suite*), Theatre in the Round (*Six Degrees of Separation*), as well as performances in Chicago and Falmouth, MA. Zach received his Bachelors of Arts degree in Music and Theatre from Lawrence University. Zach would like to thank God, his beautiful wife Jessica, his family, friends, and this beautiful cast and crew for their unending support.



DAN HOPMAN (THE CAPTAIN/TENORIO) is thrilled to be returning to the Theater Latté Da stage, where he has appeared previously in *Into the Woods*,

Our Town, and *Beautiful Thing*. Other credits include: Children's Theatre Company, Park Square Theatre, the History Theatre, Pillsbury House Theatre, the Illusion Theatre, Minnesota Jewish Theatre Company, Girl

Friday Productions, Yellow Tree Theatre, Walking Shadow Theatre Company, Red Eye Theatre, Trademark Theatre, and The Playwright's Center. As always, for Francis.



MEGHAN KREIDLER (ALDONZA) Favorite theatre credits include *Henry IV, part 1* (Ten Thousand Things), *Vietgone*, *Passing Strange* (Mixed Blood

Theatre), *Kung Fu Zombies vs. Cannibals*, *Purple Cloud*, *Flower Drum Song* (Mu Performing Arts), *Peter Pan*, *20,000 Leagues Under the Sea* (Children's Theatre Company), *A Christmas Carol* (the Guthrie Theater), *The Paper Dreams of Harry Chin* (History Theatre), *Lasso of Truth* (Workhaus Collective). Meghan is a Monologue and Teaching Artist with Penumbra Theatre's "Race Workshop". When she isn't acting you can catch her fronting local rock and roll group, Kiss the Tiger. Kreidler is a graduate of the University of MN/Guthrie Theater B.F.A. Actor Training Program. Upcoming productions: *A Christmas Carol* (the Guthrie Theater), *The Lorax* (Children's Theatre Company). www.kissthetiger.com



RODOLFO NIETO (THE DUKE/JOSE/DR. CARRASCO) can be seen in theater, musical theater, and opera throughout the region. Recently, he has performed

the role of El Duende in Des Moines Metro Opera's production of *María de Buenos Aires*, Starbuck in *110 in the Shade* with Theatre in the Round, the Marine in *Safe at Home* with Mixed Blood Theatre, Pope Clement IV and Nicodemus in *Black Death: The Musical* with Apostasia Productions, and Sciarone in *Tosca* with Minnesota Opera. Rodolfo also works with his group, Son Rimay, to present the music of México and Latin America to the public through bilingual concerts.



SARA OCHS (MARIA/THE HOUSEKEEPER) is delighted to return to Theater Latté Da after appearing in *A Christmas Carole Petersen*, *Sweeney*

Todd, *Our Town*, *Company*, and two seasons of *NEXT: New Musicals in the Making*. She

has also performed with Mu Performing Arts, Children's Theatre Company, Park Square Theatre, Mixed Blood Theatre, The Ordway, Walking Shadow Theatre Company, Minneapolis Musical Theatre, and Skylark Opera. Upcoming productions include *Dr. Seuss' How the Grinch Stole Christmas* with Children's Theatre Company and *Assassins* with Theater Latté Da. Sara is an Asian American Emerging Artist Award recipient, and a member of ensemble-MA.



JON-MICHAEL REESE (PACO/THE PADRE) *My Heart is the Drum* (Edward Adu, Gregory Award: Outstanding Actor), Village Theatre; *Nikola Tesla Drops*

the Beat (Thomas Edison), Adirondack Theatre Festival; *This Bitter Earth* (Jesse Howard), Penumbra Theatre Company; *Camelot* (Sagamore), Westport Country Playhouse; *Book of Mormon* (Doctor), National Tour; *Hairspray* (Seaweed), Drury Lane; *King Lear* (Cordelia), Exit Pursued by Bear; *when last we flew* (Paul), The Lucille Lortel; *Fantasticks* (Matt), Cincinnati Playhouse in the Park. BFA: Carnegie Mellon. Honored to be making my Theater Latté Da debut!



MATT RIEHLE (ANSELMO/THE BARBER) is happy to be back working with Theater Latté Da having had the honor of working on the world

premiere of *C*. Other credits include: the History Theatre (*Sweet Land*, *The Musical*), 7th House Theater (*Hair*, *Jonah and the Whale*), Torch Theater (*Dangerous Liaisons*), and Chanhassen Dinner Theatres (*Jesus Christ Superstar*). Matt plays keys and sings Led Zeppelin and Pink Floyd with the band, Jonny James and the Hall of Fames, and performs in ridiculous videos on YouTube with The Jeffrey Company.



ANDRE SHOALS (THE GOVERNOR/THE INNKEEPER) is excited to work with Theater Latté Da again. He was most recently seen in Latté Da's Next Festival's

Five Points. Stage credits include, *Peter & The*

Starcatcher, *Ragtime*, *Stu for Silverton*, *Aida* (Latté Da), *Beauty & The Beast*, *Sister Act*, *The Little Mermaid*, *Joseph & The Amazing Technicolor Dreamcoat* (Chanhassen Dinner Theatres), *The War That Changes Us: Songs & Stories from WWI America* (Fitzgerald Theater), *Ragtime* (Park Square), *How to Succeed in Business* (Lakeshore Players Theater), *Rocky Horror Live* (Cardinal Theatrics). Dance credits include Zenon Dance Company, Bill T. Jones/Arnie Zane & Co., Jane Comfort Dance, and Susan Marshall Dance Co. Andre is also a co-founder of Boston based fringe theater company The Gold Dust Orphans where he performed for 14 years. T.V. credits include *Absolutely Fabulous* (BBC).



MARTÍN SOLÁ (MIGUEL DE CERVANTES/DON QUIXOTE) is thrilled to join the company of *Man of La Mancha* at Theater Latté Da! He spent the past 2 years in the

Broadway musical *On Your Feet!* featuring the music and real-life story of Gloria and Emilio Estefan. He has also appeared on Broadway in *The King and I*, *Coram Boy* and Baz Luhrmann's *La Bohème*. Martín has been a Featured Artist with the New York Pops at Carnegie Hall, and he has performed in more than a dozen productions with The New York City Opera. He has also made numerous television appearances singing for Andrea Bocelli. Martín was a member of the distinguished Shakespeare Lab at The Public Theater. For more info on Martín as a performing artist visit www.martinsola.com.



GUILLERMO RODRIGUEZ ZERMEÑO (PEDRO) is excited to be making his Theater Latté Da debut with this fantastic team. Recent credits include the Guthrie

Theater (*Native Gardens*, *Refugia*), Park Square Theatre (*Macbeth*, *A Midsummer Night's Dream*, *The House on Mango Street*), and the Walker Art Center (*Gala*). St. Olaf class of '16. Much love to Leslie Poling, Maya Gorr, and Erin Riley. Thank you for everything, Dona Freeman. Shout out to Jimmy Butler. Call me Memo!

The Creative Team



PETER ROTHSTEIN (DIRECTOR) has directed 61 mainstage productions for Theater Latté Da, including 9 world premieres. Other recent collaborations include

the Guthrie Theater, the Children's Theater Company, Minnesota Opera, the Illusion Theater, Ten Thousand Things 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 Artist of the Year by the *Star Tribune*, Theater Artist of the Year by *Lavender*, and the Best Director by *City Pages*. He has received seven 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



DENISE PROSEK (RESIDENT MUSIC DIRECTOR) has worked extensively as a music director, pianist, and arranger in the Twin Cities for the past twenty

years, including forty mainstage productions for Theater Latté Da. She has also music directed for the Children's Theatre Company, the Guthrie Theater, Park Square Theatre, 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*.



MICHAEL HOOVER (SCENIC DESIGNER) has previously designed sets for Theater Latté Da's *Ragtime*, *Gypsy*, *Beautiful Thing*, *Song of Extinction*, *Floyd Collins*,

La Bohème, *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 Theatre. 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.



RICH HAMSON (COSTUME DESIGNER) has designed 9 previous productions for Theater Latté Da, including the Ivey award-winning productions of

La Bohème, *Spring Awakening* and *Cabaret*. He is the resident designer for Chanhassen Dinner Theatres where his work can be seen in their current production of *Grease*. He has designed for the Guthrie Theater, the Ordway, the Children's Theatre Company, the Minnesota Opera, the History Theatre, national tours and many more regional, college, and high school theatre companies. He was selected by the *Star Tribune* as one of nine outstanding theatre artists in 2003 and was *Lavender Magazine's* Artist of the year in 2014. Recently returning to the stage as an actor, *Lavender* named him best Lead Actor in a musical for the 2015 season.



MARCUS DILLIARD (LIGHTING DESIGNER) has designed the lighting for Theater Latté Da's productions of *Peter and the Starcatcher*, *C.*, *All is*

Calm, *Our Town*, *Cabaret*, *Steerage Song*, *Aida*, *Song of Extinction*, *Violet*, *The Full Monty*, *Old Wicked Songs* and *Susannah*. Marcus has designed for theater and opera across North America, including numerous productions for the Guthrie Theater, Minnesota Opera, Theatre de la Jeune Lune, Children's Theatre Company and the Ordway. He is the recipient of a Sage Award, an Ivey Award and has twice received the McKnight Foundation Theater Artist Fellowship. He is a professor in the University of Minnesota's department of Theatre Arts and Dance.

BIOGRAPHIES



KEVIN SPRINGER (SOUND DESIGNER) is a theater sound designer and engineer born and raised in Minnesota. Favorite projects include the sound design for *Dutchman* and *The Owl Answers* with Penumbra Theatre and a solo audio performance created from oral history recordings at the former State Hospital in Fergus Falls, Minnesota. Upcoming work includes *mONSTER* with Swandive Theatre.



TIFFANY K. ORR (STAGE MANAGER) is celebrating her eighth season as the Production Stage Manager at Theater Latté Da. While on staff, she has stage managed numerous productions including *Six Degrees of Separation*, *Ragtime*, *C.*, *Gypsy*, *Sweeney Todd*, *Oliver*, *Cabaret*, *Spring Awakening* & *Evita*. While in the Twin Cities, she has had the opportunity to work with many amazing companies including the Guthrie Theater, The Children's Theatre Company, and the Pillsbury House Theatre. This summer Tiffany returned to Wichita, KS for her ninth summer as a part of the stage management team at

MTWichita. Tiffany is a proud member of Actors' Equity Association.



LYNDSLEY R. HARTER (ASSISTANT STAGE MANAGER) is delighted to be joining Theater Latté Da for the first time! Previous productions include *Charles Francis Chan Jr.'s Exotic Oriental Murder Mystery* and *Flower Drum Song* with Mu Performing Arts; *As You Like It* with Great River Shakespeare Festival; *The House on Mango Street*, *My Children! My Africa!*, *Murder for Two*, *Jacob Marley's A Christmas Carol*, and *The Other Place* with Park Square Theatre; and several productions with Theatre Unbound and Lyric Arts.



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 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.



ANNIE ENNEKING (FIGHT DIRECTOR) has been a performing artist for thirty years. She is a recognized Fight Director and Associate Fight Instructor with Dueling Arts International, and has staged violence on numerous area stages including the Guthrie Theater, Children's Theatre Company, Theater Latté Da, Ten Thousand Things, Dark and Stormy Productions, The Jungle Theater, and Frank Theater. Annie teaches the art of stage combat at the University of Minnesota, and fronts the rock band Annie and the Bang Bang.



ABBEE WARMBOE (PROPERTIES MASTER) is happy to be joining Latté Da for her second full season. Previous credits include *Six Degrees of Separation*, *Peter and the Starcatcher*, *Ragtime*, *Gypsy*. Other credits include; *The Ordway: Jesus Christ*

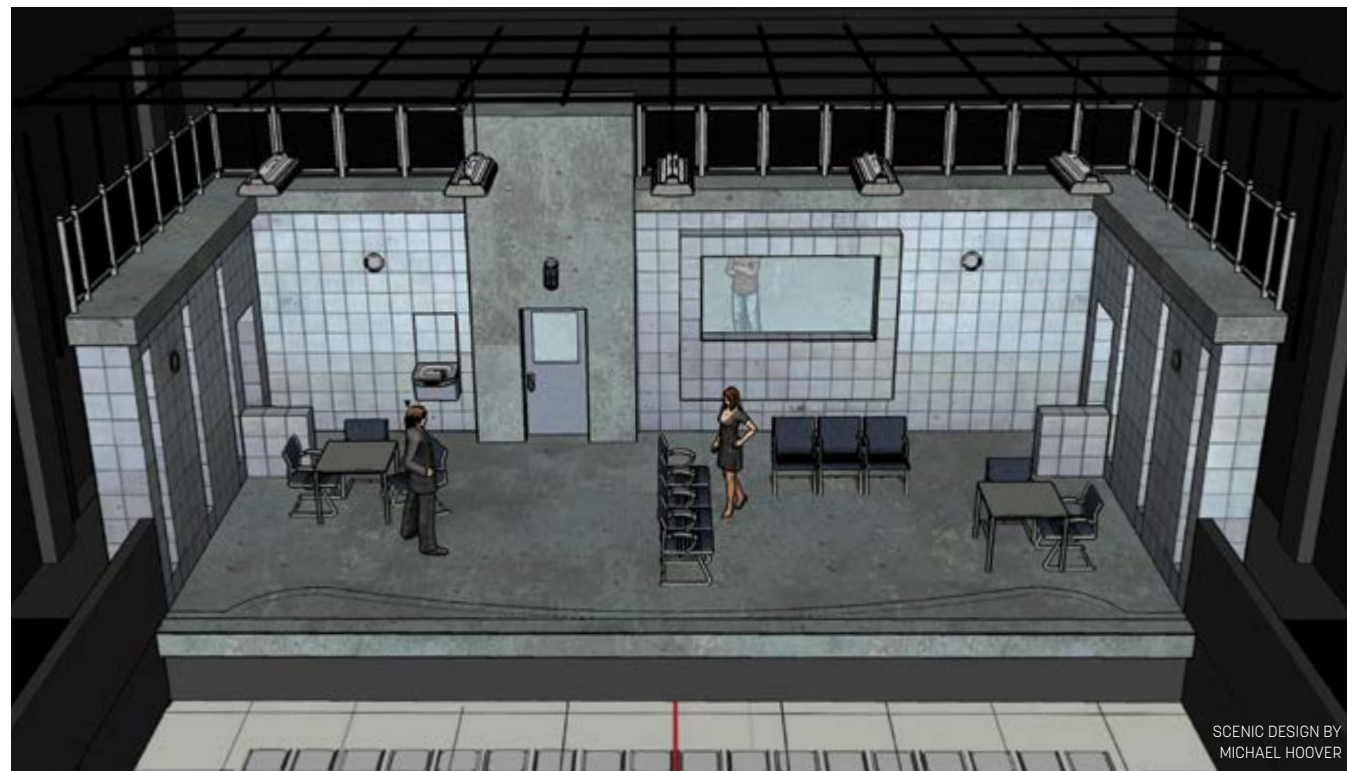
Superstar; Guthrie Theater: *Incurable: A Fool's Tale*; Mill City Summer Opera: *Maria de Buenos Aires*; Girl Friday Productions: *Idiot's Delight*; Mixed Blood Theatre: *Vietgone*, *Safe at Home*, *Orange*, *Barbeque*; History Theatre: *The Paper Dreams of Harry Chin*, *Highwaymen*, *Orphan Train*; Mu Performing Arts: *Charles Francis Chan Jr.'s Exotic Oriental Murder Mystery*; *Flower Drum Song*; Ten Thousand Things Theatre: *Intimate Apparel*, Trademark Theater: *The Boy and Robin Hood*.



SHANNON TWOHY (ASSISTANT DIRECTOR) is a native of Minneapolis, Minnesota and could not be more overjoyed to be involved with *Man of La Mancha* as Assistant Director. Shannon works as a theater artist in the Twin Cities in various capacities. She worked as an Observing Director for Theatre Pro Rata, directed and wrote for the One Minute Play Festival (2016, 2017), directed and wrote *Baby Carrot* for the 2015 Fringe Festival, assistant directed for Artistry's production of *Next to Normal*, interned for the Jungle Theater's production of *Urinetown*, and has worked as a Substitute Performing Arts Instructor at Interact Theater for the past five years. Shannon received a B.A. in Theater Arts from Marquette University.

Special Thanks

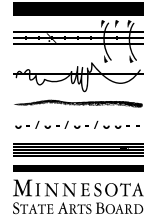
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Thank you for your commitment to our 20th Anniversary season. We could not have reached this milestone without the generosity of our many individual and institutional donors. Theater Latté Da is one of only a few theaters in the country dedicated solely 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!

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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. Guided by our values that our work be bold and collaborative, and that we 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 making great musical theater happen!

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NEXT 20/20 is an initiative to cultivate 20 new musicals, or plays with music, over a five-year period. This initiative comes from the belief that it is the responsibility of the regional theater to not only speak to audiences today, but to contribute to the dramatic canon of tomorrow. With *NEXT 20/20*, Theater Latté Da will invest in the future of the great American Musical and its playwrights, composers, and lyricist through our annual *NEXT* Festival and world premieres. The 20th Anniversary season contains the company's most ambitious world premiere to date, *Five Points* by Harrison David Rivers, Ethan Pakchar, and Douglas Lyons, directed by Peter Rothstein.

Please consider supporting new work through giving to *NEXT 20/20* in addition to your annual fund gift. Thank you to the following individuals and organizations or institutions for their commitment to new work through supporting *NEXT 20/20*.

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Funders are listed for the past 365 days as of September 5, 2017. Please accept our apologies for any errors or omissions. For corrections, please contact Jaden Hansen, Development Manager, at 651.204.6852 or jaden@latteda.org.



**THEATER
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THEATER MUSICALLY

PHOTO: SALLY WINGERT AND JUCOBY JOHNSON. PHOTO BY DAN NORMAN

Founded in 1998 by Peter Rothstein and Denise Prosek, Theater Latté Da is in its 20th year of combining music and story to illuminate the depth and breadth of the human experience.

Peter and Denise began their successful collaboration in 1994 by privately producing five original cabarets to showcase Twin Cities talent. They discovered that by placing equal emphasis on music and storytelling, they could weave tapestries of engaging, challenging and often surprising narratives that resonated with people on many levels. Theater Latté Da officially incorporated as a non-profit organization in 1998 and to this day remains committed to a rigorous experimentation with music and story that expands the art form and speaks to a contemporary audience, challenging us to think deeply about the world in which we live.

In 1998, Theater Latté Da began performing at the intimate 120-seat Loring Playhouse. By 2007, Theater Latté Da Productions were continually playing to sold-out houses. At this time, they began searching for spaces with different performance configurations to meet the unique needs of their productions. Since 2007, Theater Latté Da has produced shows at the Guthrie Theater, Ordway, Pantages Theatre, Southern Theater, History Theatre, Fitzgerald Theater, The University of Minnesota, The Lab Theater, and MacPhail Center for Music. In 2016 Theater Latté Da became proud owner of the Ritz Theater in Northeast Minneapolis.

The company is becoming a national leader in the art of musical theater, having produced 66 mainstage productions—including 10 world premieres, 10 area premieres, and dozens of productions celebrated for their bold re-imagination.

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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MAN OF LA MANCHA

SEPT 13 - OCT 22, 2017

Written by Dale Wasserman
Lyrics by Joe Darion
Music by Mitch Leigh

BOLDLY RE-IMAGINED

A CHRISTMAS CAROLE Petersen

NOV 29 - DEC 30, 2017

Written by Tod Petersen
and Peter Rothstein

A HOLIDAY FAVORITE

ASSASSINS

FEB 7 - MARCH 18, 2018

Music & Lyrics by Stephen Sondheim
Book by John Weidman

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CONTROVERSIAL**

FIVE POINTS

APRIL 4 - MAY 6, 2018

Book by Harrison David Rivers
Music by Ethan D. Pakchar
& Douglas Lyons
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Music by Frank London

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