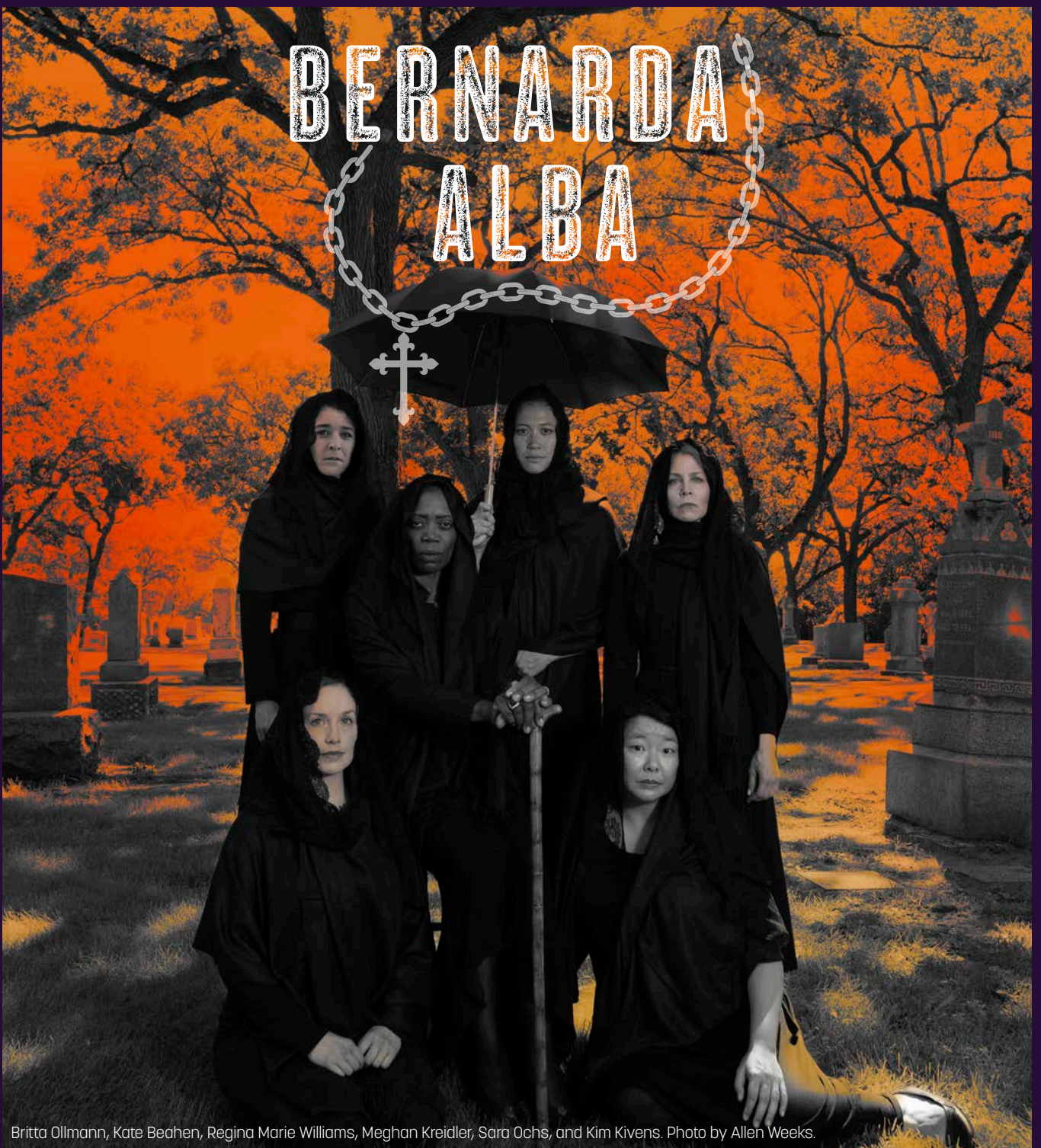


BERNARDA ALBA



Britta Ollmann, Kate Beahen, Regina Marie Williams, Meghan Kreidler, Sara Ochs, and Kim Kivens. Photo by Allen Weeks.

BERNARDA ALBA

WORDS AND MUSIC BY MICHAEL JOHN LACHIUSA
BASED ON THE PLAY *THE HOUSE OF BERNARDA ALBA* BY
FEDERICO GARCÍA LORCA

DIRECTED BY CRYSTAL MANICH
MUSIC DIRECTION BY JASON HANSEN
CHOREOGRAPHY BY KELLI FOSTER WARDER



THEATER MUSICALLY

JAN 15 - FEB 16, 2020 • RITZ THEATER

Theater Latté Da's re-imagined staging
of the beloved opera returns.



Painting: Bonjour Tristesse, Nicholas Harper

LA BOHÈME

MUSIC BY GIACOMO PUCCINI

LIBRETTO BY LUIGI ILlica AND GIUSEPPE GIACOSA

NEW ORCHESTRATION BY JOSEPH SCHLEFKE

DIRECTED BY PETER ROTHSTEIN

MUSIC DIRECTION BY ERIC MCENANEY



In memory of John Hemann

MAR 11 - APR 26, 2020 • RITZ THEATER • TICKETS ON SALE NOW

BERNARDA ALBA



Words and music by Michael John LaChiusa
Based on the play *The House of Bernarda Alba*
by Federico García Lorca

THE COMPANY

Bernarda Alba.....	Regina Marie Williams*
Angustias.....	Kate Beahen
Magdalena.....	Nora Montañez*
Amelia.....	Britta Ollmann*
Martirio.....	Meghan Kreidler*
Adela.....	Stephanie Bertumen
Maria Josepha.....	Kim Kivens
Poncia.....	Aimee K. Bryant*
Young Maid.....	Haley Haupt
Servant/Prudencia.....	Sara Ochs

THE BAND

Music Director/Keys/Piano.....	Jason Hansen†
Viola.....	Anne Ainomäe†/Matthew Mindeman†
Acoustic Guitar/Mandolin.....	Kristian Anderson†
Double Bass.....	Greg Angel†
Flute/Clarinet/Oboe.....	Mark Henderson†

Opening Night: Saturday, Jan. 18 at 7:30 pm

ASL Interpreted and Audio Described Performance:
Thursday, Jan. 30 at 7:30 pm

Post-show Conversations: Thursday evenings Jan. 23,
30, Feb. 6, and 13
Sunday afternoons Jan. 19, 26, Feb. 2, 9, and 16

Post-show Happy Hours: Friday evenings Jan. 24, 31,
Feb. 7 and 14

**BERNARDA ALBA is presented through special
arrangement with R & H Theatricals: www.rnh.com.**

**BERNARDA ALBA was originally produced by Lincoln
Center Theater, New York City, 2006**

PRODUCTION TEAM

Director.....	Crystal Manich
Music Director.....	Jason Hansen†
Choreographer.....	Kelli Foster Warder**
Assistant Director.....	Jillian Robertson
Scenic Designer.....	Kate Sutton-Johnson
Costume Designer.....	Alice Fredrickson
Sound Designer.....	Kevin Springer
Lighting Designer.....	Mary Shabatura
Wig, Makeup, and Hair Designer.....	Paul Bigot
Dramaturg.....	Elissa Adams
Production Director.....	Allen Weeks
Production & Artistic Administrator.....	Samantha Wend
Production Stage Manager.....	Tiffany K. Orr*
Assistant Stage Manager.....	Rachael Rhoades*
Technical Director.....	Bethany Reinfeld
Properties Master.....	Abbee Warmboe
Master Carpenter.....	Eric Charlton
Scenic Charge.....	Samantha Johns
Master Electrician.....	Micayla Thebault-Spieker
Assistant Master Electrician.....	Nick Fetting
Audio Engineer.....	Nicholas Tranby
Audio Crew.....	Isabel Patt
Costume Shop Manager.....	Clara Cavins
Wardrobe Supervisor.....	Dakota Blankenship
Stitcher.....	Ali Schwalbe
Draper.....	Rebecca Karstad
Scenic Artist.....	Jeni Tolifson
Electricians.....	Brent Anderson, Alexi Carlson, Talia Cohen, Katie Deutsch, Jeremy Ellarby, Paul Epton, Grant Merges, Trevor Zapiecki

*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

LETTER FROM THE DIRECTOR

Federico García Lorca came into my life when I was in college. As a native Spanish speaker who was fascinated with Spanish literature, I understood him to be a writer of great courage as he was unafraid to reveal truths that bubbled in the underbelly of his society, primarily regarding a woman's role within it. Fast forward to one year ago when I came across a musical theater version of Lorca's *La Casa de Bernarda Alba* by Michael John LaChiusa. I recalled that it played in New York during my first year of residence there in 2006. Every time I passed by Lincoln Center I thought to myself, "I should go see that." I never did. Why did this piece cross my path again here and now at this stage of my life and career as a theater practitioner?

A primary reason for why anyone would want to produce a piece is for the story. What I find remarkable about Lorca's stories are the women. They are a dichotomy: fascinating and afraid, strong and helpless, beautiful and worn. In *Bernarda Alba* specifically, the women exist in a claustrophobic environment of their mother's making. Caring more for societal appearances than individual happiness, Bernarda is the product of patriarchy that mandates that women's roles are defined and immovable. Once she is widowed, she takes on the role of the patriarch and therefore punishes her daughters—all grown women—when she deems them to be out of line within their gender role. The daughters themselves are tortured instruments of this staunch rule of law. Each has her own hopes, whether dashed, alive, or some combination of the two. What they all have in common, however, is an insatiable desire for gentle touch, for sensual fulfillment, and for true love itself.

Bernarda's last name, Alba, literally means "white," as in clarity, or "sunrise." We have created a Spanish-silhouetted world that contradicts the very meaning of Alba. The structure of beams is hard and looming. The walls, white yet uninviting, are soft in places. There is a sense of a world beyond the walls, yet the bars prevent the women from venturing out to gain a clear understanding of that world. The women express themselves through their bodies using harsh yet passionate flamenco movements. Their clothing is reminiscent of the early 20th century with an eye to how we currently might see them given their trapped existence. The presence of men is palpable in the periphery where we see haunting remnants of clothing and personal belongings—a presence that directly connects to the looming beams above and the bars that surround the space.

What drives this production is that while this story takes place in Spain it is possible to see that it could place anywhere at any time in any culture. Any women who find themselves to be the descendants of a staunch patriarchal mindset could, and do, experience a gross decay of their individuality. They turn on each other. They live with the mentality that "all women are damned," as Magdalena states early on. This alone is the *raison d'être* for theatrical expression. By experiencing the unraveling stability of the daughters through their expressive songs seeking deep truth, we can perhaps understand the mechanism that produced this behavior.

So why here, and now? What can Lorca's words, about "women in the provinces of Spain," teach us about where we came from and where we are? Lorca shows us that these truths have existed for millennia all over the world. The isolation of Bernarda's house reminds us that some voices have been squashed for too long at a cost. My hope is that you will leave the theater emotionally affected by this cautionary tale, and yet simultaneously feel a sense of hope for how we can repair the damaging influences of the past.

Crystal Manich, Director

MUSICAL NUMBERS

PROLOGUE

ACT I: SUMMER

"The Funeral"

"On the Day That I Marry (Part 1)"

"Bernarda's Prayer"

"On the Day That I Marry (Part 2)"

"Love, Let Me Sing You"

"Let Me Go to the Sea"

ACT II: TWO WEEKS LATER

"Magdalena"

"Angustias"

"Amelia"

"Martirio"

ACT II (*cont.*)

"Adela"

"I Will Dream of What I Saw"

"Thirty Odd Years"

"Limbrada's Daughter"

ACT III: ONE WEEK LATER

"One Moorish Girl/The Smallest Stream"

"The Stallion"

"Lullaby"

"Open the Door"

"Finale"

ABOUT THEATER LATTÉ DA



ALL IS CALM (2019)
PHOTO BY DAN NORMAN

Founded in 1998, Theater Latté Da is in its 22nd 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 77 Mainstage productions, including 12 world premieres and 12 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 this past November and December, which won the 2019 Drama Desk Award for Unique Theatrical Experience. 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.

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.

FINDING THE HEARTBEAT: AN INTERVIEW WITH MICHAEL JOHN LACHIUSA



Composer & librettist Michael John LaChiusa

Bernarda Alba premiered at Lincoln Center Theater in 2006. During rehearsals, John Guare, renowned playwright and, at the time, editor of the Lincoln Center Review, sat down with composer/lyricist Michael John LaChiusa. Their interview is excerpted below:

JG: You seem to be a voracious reader who just reads anything.

MJLC: Everything! I read *The House of Bernarda Alba*, the play by Federico García Lorca, when I was thirteen.

JG: A perfect time to read it.

MJLC: Oh, yeah. Particularly with the family I grew up in. I kept thinking, My God, it's like he's got a camera in my household--these women all over the place. I loved it.

JG: Who were the women? Because you said you had two brothers.

MJLC: My grandmothers, my cousins, my mother and her sisters.

JG: Do you sometimes think of a song and then try to find the situation that is going to contain it? Or does the situation always come first?

MJLC: The situation always comes first. When I sit down to write a piece or I fall in love with a play, it has to have places where I know it's going to sing. It has to have some sort of musicality, whether it be in the white spaces or in the words themselves or even sometimes in the stage directions. Theme has to attract me. What I'll do is sit at the

piano and just let myself go musically. I try to find four moments in a piece to musicalize and put into song.

JG: How do you do your research?

MJLC: For *Bernarda Alba*, I started listening to recordings that Richard Nelson discovered of indigenous Spanish music. These were wonderful recordings of people going to various villages and sticking a microphone in people's faces and having them sing lullabies or their wedding music or some folk song. I was fascinated with flamenco. Lorca writes a lot about music in many of his poems and his plays. The sounds of claves, castanets--whatever beautiful things I have in my ear, I know that I'm going to put into the score.

JG: When you have eight women onstage, as in *Bernarda Alba*, how do you approach each character musically? Did you develop a theme for each woman?

MJLC: What I wanted to do with the score was create an environment where anything that had to do with rhythm or percussion would be created with the palmas (claps) or compas (feet stomps). That was the foundation for all the music. That was what I wanted texturally. And then, from there, you go into the character's heartbeat. Because you always have to know what the character's heartbeat is in a situation or a particular scene. Is she excited? Is he sad? Are they happy? That's where tempo comes from.

JG: Does each character then have a different tempo?

MJLC: Absolutely. That's how you define them.

JG: Has *The House of Bernarda Alba* been adapted into a musical before? It seems to be such a natural fit.

MJLC: I have to be so bold as to say that I think Lorca is as great as Shakespeare in terms of poetry and theme and drama. I think Lorca is one of the greatest playwrights ever to walk the earth in this last century. In his native language, the poetry is very much there. But when it's translated sometimes the beauty of the language doesn't come out well. I've been going back to the Spanish and, with the director Graciela Daniele, finding ways to bring as much of Lorca into the adaptation as possible. But I also realize that music can cover a great deal of ground. I'm hoping that the music for the piece will be the way of expressing the poetry that you find in the Spanish Lorca.

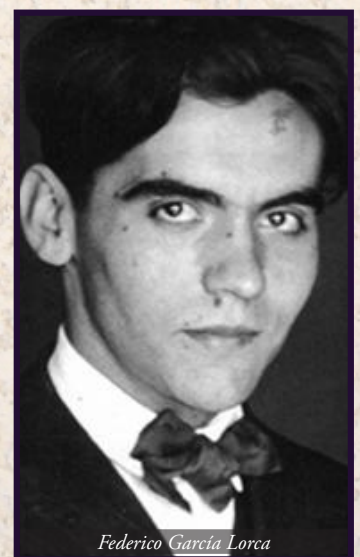
ABOUT FEDERICO GARCÍA LORCA

Bernarda Alba is adapted from the play, *The House of Bernarda Alba*, by Federico García Lorca, the Spanish poet and playwright who, in a career that spanned just 19 years, established himself as the most important poet and playwright of the 20th century.

Born in 1898, Lorca grew up in rural Andalusia, surrounded by images and social conditions that influenced his work lifelong. Lorca went to Madrid in 1919, becoming part of a group of artists known as Generación del 27, which included Luis Buñuel and Salvador Dalí, with whom he became passionately involved. The intensity of their relationship led Lorca to acknowledge, if not entirely accept, his own homosexuality.

Lorca's two most successful poetry collections, published in 1927 – 1928, were *Canciones* (Songs) and *Romancero Gitano* (the Gypsy Ballads). His work, especially daring for the time with its exploration of sexual themes, made Lorca a celebrity in the literary world. In the 1930s, Lorca wrote a trilogy of dramas about the lives of women in the villages of his childhood home in Andalusia, including *Blood Wedding*, *Yerma* and *The House of Bernarda Alba*.

Lorca was at work on *The House of Bernarda Alba* in 1936 when the Spanish Civil War broke out. On August 16, he was arrested in Granada by Nationalist forces, who abhorred his homosexuality and his liberal views, and imprisoned without a trial. On the night of August 18 or 19 (the precise date is unknown), he was driven to a remote hillside outside town and executed. In 1986 the Spanish government marked the 50th anniversary of Lorca's death, erecting a monument on the murder site. The gesture bears witness to Lorca's stature as the most important Spanish poet and playwright of the 20th century, a man whose work speaks to readers everywhere of all that is most central to the human condition.



Federico García Lorca

“WHO WILL OPEN THE DOOR?” BY AZAR NAFISI, Author of *Reading Lolita in Tehran*

When *Bernarda Alba* premiered at Lincoln Center in 2006, Azar Nafisi wrote an essay (excerpted below) about the play’s relevance for women in modern-day Iran.

The condition and the situation that Lorca describes in *The House of Bernarda Alba* in many ways resonates with aspects of my culture. The resentment in his women characters, the lack of fulfillment, the half-digested individuality, which comes out in rage—that spoke to us. And that he makes women central. He spoke to all our untapped passions. I remember feeling that there was something inarticulate in me that responded to Lorca’s words.

We tend to present victims the way we want them to be—noble, with the courage to fight—and there is a great deal of courage in these women here. But the other aspect of it, which I experienced in Iran with this regime that has deprived us of so many of the same rights that we talk about in *Bernarda Alba*, is that it makes you bitter and resentful and blind. Like the women in the play, you deliberately leave out empathy. These women, they are deliberate about leaving out empathy.

There are so many aspects of this play that are devastating to me. There is that line by Magdalena where she says, “Even our own eyes aren’t our own.” I think that says it all. In Iran today, the woman represents a man’s honor; she is an object that is possessed by the man. At the beginning of the revolution, you had women in the Parliament, traditional women, who said that in order to make an example of the immoral women, the ones who do not go by the dress code, we need to kill two or three of these people. A woman said that.

Sometimes I try to forget about that aspect of ourselves—women against women, how women can be victims of their own victimization. But the horribleness of this cruel way of living, whether it is *Bernarda* in her house or a regime practicing this on its citizens, is that it implicates the victims. I think that is the worst thing that a system can do—that you as a victim also become part of the guilt. When you put yourself in that place, a lot of times you do become cruel toward yourself, and toward the world.

You see this with any form of religious orthodoxy. That sort of mindset—whether it’s the Catholicism that has been institutionalized in Lorca’s Spain or the Islam that has been institutionalized in Iran or in Saudi Arabia—can be very potent. Any form of totalitarian mindset becomes fundamentalist. Stalinism was a secular ideology but displayed the same traits as today’s fundamentalist political ideologies. That danger exists everywhere. The first thing they attack is the personal. That becomes the most basic form of control.

In a country like the United States, we forget how much the rudiments or the seeds of that climate can exist within us. I hope Americans will not be so blind as to say, “Oh, how sad for them, and how lucky we are.” I think we can have the same problems here. We do, in fact, in this country. We do try to impose our images, our wishes, our religion, our ethnicity upon others. We need to understand how fragile our own situation is. So it’s not just them, it’s always us. Art always targets not just them but us.

That is where art becomes so important. Because art always predicts. Great art reveals the potential of the future while exposing the ugliness of the present. In *The House of Bernarda Alba*, the despair is in the present. The despair is in the fact that these girls are like wild animals. What *Bernarda Alba* does is she commits a sin against nature; she commits a sin against these girls’ natural drives. In fact, she goes against their destiny. And she turns them into savages.

At the end of this play, we are not going to be happy. We’re going to have to live with the image of a woman hanging herself. And that horrible thing *Bernarda* keeps saying, that Adela died a virgin. But what saves us, what makes us put ourselves into the experience of each woman and understand, is the art. It is Lorca.



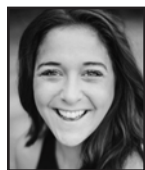
2006 Artists Rights Society (ARS) New York/VEGAP, Madrid

“For a woman, not even our eyes are our own.”

- Magdalena; *Bernarda Alba*

BIOGRAPHIES

The Company



KATE BEAHEN

(ANGUSTIAS) THEATER
LATTÉ DA: *Into the Woods*,
Gypsy. THEATER: Frank
Theatre: *The Cradle Will
Rock*, *Good Person of Setzuan*;

Daleko Arts: *Always...Patsy Cline*, *Urinetown*;
Lyric Arts: *Proof*, *Picnic*, *RENT!*; Orday:
The Sound of Music. OTHER: NPR's *A
Prairie Home Companion* (Returning Guest).
TRAINING: B.M., Florida Sate University
Music Theatre Program.



STEPHANIE BERTUMEN

(ADELA) THEATER LATTÉ
DA: *Half the Sky* (NEXT
Festival 2019). THEATER:
Bloomington Civic Theatre:
The 25th Annual Putnam

County Spelling Bee; Mu Performing Arts:
Twelfth Night, *Charles Francis Chan Jr.'s
Exotic Oriental Murder Mystery*; Park Square
Theatre / Mu Performing Arts: *Flower Drum
Song*; History Theatre: *The Debutante's Ball*
(in partnership with Mu Performing Arts),
Complicated Fun; Casting Spells Productions:
Disenchanted!; Backyard to Broadway: *Right,
Wrong or Bomb! A Dating Musical*; Children's
Theatre Company: *The Abominables*, *The
Last Firefly*; Children's Theatre Company and
The Old Globe in partnership with The Old
Vic: *Dr. Seuss's The Lorax*; Orday: *Annie*,
Jesus Christ Superstar; Old Log Theatre:
The True Story of the Three Little Pigs; Ten
Thousand Things Theater: *The Winter's
Tale*. TRAINING: University of Minnesota
/ Guthrie Theater B.F.A. Actor Training
Program.



AIMEE K. BRYANT

(PONCIA) THEATER
LATTÉ DA: *Oh S#!%, I'm
Turning into My Mother*.
THEATER: New Dawn
Theatre: *Crowns*; Congo

Square Theatre: *Spunk*, *Deep Azure*, *Black
Nativity*; Underdog Theatre: *How It's Gon'
Be*; Ten Thousand Things Theatre: *The Music
Man*, *Into the Woods*, *Winter's Tale*, *The Most
Happy Fella*; Penumbra Theatre: *A Raisin
in the Sun*, *Jar the Floor*, *Con Flama*, *Black
Nativity*; Pillsbury House Theatre: *Gospel of
Lovingkindness*, *In the Red and Brown Water*,
Dat Black Mermaid Man/Lady; Mixed Blood

Theatre: *Ruined*, *Two Queens*, *One Castle*;
Theatre Forever: *The Nature Crown*; Park
Square Theatre: *The Color Purple*, *Nina
Simone: Four Women*; Guthrie Theater:
Caroline or Change, *My Fair Lady*, *A Christmas
Carol*. TV: *The Detroiters*. AWARDS: 2015
City Pages Actress of the Year, 2015-2016
McKnight Theatre Artist Fellow. TRAINING:
B.F.A., Howard University. aimeekbryant.com



HALEY HAUPT (YOUNG SERVANT) THEATER

LATTÉ DA debut.
THEATER: Theatre
Unbound: *The Penelopiad*;
Skylight Music Theatre:

Urinetown, *Kiss Me, Kate*; SPARK Theatre &
Dance: *The Supercilious Ways of Walter Wading*;
Maplewood Area Historical Society: *The
Sisters of Swing*. TRAINING: B.F.A. Musical
Theatre, University of Wisconsin - Stevens
Point.



KIM KIVENS

(MARIA JOSEPHA)
THEATER LATTÉ DA:
NEXT Festival, C., *Oliver!*,
Company, *25th Annual...
Spelling Bee*. THEATER:

Minnesota Jewish Theatre Company:
The Chanukah Guest, *What I Thought I
Knew*, *Natasha and the Coat*, *Hershel and
the Hanukkah Goblins*, *Church and State*;
Children's Theatre Company: *Matilda*,
Dr. Seuss' Sneetches the Musical, *Cinderella*;
Hennepin Theatre Trust: *24 Hour Plays*, *The
Realish Housewives of Edina*, *The Doyle and
Debbie Show*; Casting Spells Productions:
Disenchanted!; The Catalysts: *Shelly Bachberg
Presents: Orange is the New POTUS: The
Musical*, *Shelly Bachberg Presents: How Helen
Keller and Anne Frank Freed the Slaves: The
Musical*; Daleko Arts: *Urinetown*; Park
Square Theatre: *Johnny Baseball*; Theater Mu:
Yellowface; Minneapolis Musical Theatre: *Toxic
Avenger*, *Dirty Rotten Scoundrels* (Lavender's
Best Supporting Actress in a Musical), *The
Great American Trailer Park: The Musical*, *Jerry
Springer: The Opera*, *Zombie Prom*. VOICE
OVER TV/VIDEO: *Auto B. Good*. VOICE
OVER ONLINE: *SciGirls*. UPCOMING:
Minnesota Jewish Theatre Company: *The
People's Violin*.



MEGHAN KREIDLER

(MARTIRIO) THEATER
LATTÉ DA: *Man of La
Mancha*, *Aida*. THEATER:
Theater Mu: *Hot Asian
Doctor Husband*, *Two*

Mile Hollow, *Purple Cloud*, *Flower Drum
Song*, *A Little Night Music*; Guthrie Theater:
As You Like It, *A Christmas Carol*; Mixed
Blood Theatre: *Vietgone*, *Passing Strange*; Ten
Thousand Things: *Henry IV Part I*; Children's
Theatre Company: *The Lorax*, *Peter Pan*,
20,000 Leagues Under the Sea, *Busytown*;
The Old Globe: *The Lorax*; History Theatre:
The Paper Dreams of Harry Chin, *Lonely
Soldiers*; Workhaus Collective: *Lasso Of
Truth*. AWARDS: 2017 Ivey Award Emerging
Artist, 2017 Ivey Award Overall Excellence
(Ensemble) *Vietgone*, 2017 City Pages Artist
of the Year; TRAINING: University of
Minnesota/Guthrie Theater B.F.A. Actor
Training Program. UPCOMING: Ten
Thousand Things: *The Hatmaker's Wife*.
Kreidler also fronts local rock 'n' roll band Kiss
the Tiger. www.kissthetiger.com



NORA MONTAÑEZ

(MAGDALENA) THEATER
LATTÉ DA: *Parade*.
THEATER: Jungle
Theater: *Anna in the
Tropics*; Children's Theatre

Company: *Pippi Longstocking*, *I Come
From Arizona*; Mixed Blood Theatre: *The
House of the Spirits*, *My Secret Language of
Wishes*, *Minnecanos*, *10% of Marta Solano*,
Immigrant Dreams, *Pajama Game*, *Esperando
La Carroza*; Park Square Theater: *Anna in the
Tropics*, *The Odyssey*; Mu Performing Arts:
Four Destinies; History Theatre: *Buddy-The
Buddy Holly Story*; Transatlantic Love Affair:
The Privateer; Pillsbury House Theatre: *The
Great Divide 3*; Theatre 45°: *Sabor A Mi*
(performer/playwright); William Inge Theatre
Festival: *A Tribute to: Octavio Solis*; Chicago
Dramatists: *Los Tequileros*; Court Theatre:
Barrio Festival; Ten Thousand Things: *Sins
of Sor Juana* (Assistant Director); National
Past time Theatre: *Lydia* (Assistant Director).
OTHER: The Alliance of Latinx Minnesota
Artists (Founder/Executive Director), 2018
Next Step Recipient (Metropolitan Regional
Arts Council). TRAINING: B.F.A., Florida
Atlantic University.



SARA OCHS

(SERVANT/PRUDENCIA)
THEATER LATTÉ DA:
Assassins, Man of La Mancha,
A Christmas Carole Petersen,
Sweeney Todd, Our Town,

Company. THEATER: Asolo Rep: *Sweeney Todd*; Children's Theatre Company: *How the Grinch Stole Christmas, The Sneetches*; Theater Mu: *Middle Brother, Into the Woods, Little Shop of Horrors, Flower Drum Song, Pacific Overtures*; Park Square Theatre: *The Rocky Horror Show, The Language Archive*; Minneapolis Musical Theatre: *Sunday in the Park with George.* TRAINING: B.T.A. in Performance, Music Minor, Viterbo University. UPCOMING: History Theatre: *Runestone.*



BRITTA OLLMANN

(AMELIA) THEATER
LATTÉ DA: *Chicago, A Little Night Music, Once, Ragtime, Into the Woods, Steerage Song, Violet*

THEATER: Broadway: *A Catered Affair*; Guthrie Theater: *Sunday in the Park with George*; Asolo Repertory Theatre: *Ragtime*; Ordway: *Mamma Mia!*; The Old Globe: *A Catered Affair*; Chanhassen Dinner Theatre: *Sister Act, Grease*; freeFall Theatre: *Daddy Long Legs, Red Velvet*; Old Log Theatre: *The Best Little Whorehouse in Texas.* TRAINING: B.F.A., New York University/Tisch School of the Arts.



REGINA MARIE WILLIAMS

(BERNARDA ALBA)
THEATER LATTÉ DA:
Chicago. Guthrie Theater:
Guys & Dolls, Guess Who's

Coming To Dinner, The Bluest Eye, To Kill A Mockingbird, A Christmas Carol, Othello, The Burial at Thebes, Caroline or Change, Crowns; Penumbra Theatre: w/Mu Theater: *Brothers Paranormal, Seven Guitars, Dinah Was*; Chanhassen Dinner Theatre: *Sister Act*; Ten Thousand Things: *Romeo & Juliet, Doubt, Man of La Mancha, Once On This Island*; Mixed Blood Theater: *Barbecue, Ruined, Pure Confidence*; Pillsbury House Theater: *Death Tax, Pa's Hat, The Road Weeps*; Park Square Theater: *Nina Simone/Four Women, The Color Purple, Constant Star*; People's Light Theater & Kenny Leon's True Colors Theater: *Nina Simone/Four Women*; AFFILIATIONS: New

Dawn Theatre, Penumbra Theater Company Member, TTT Core Member. AWARDS: Helen Hayes Nomination, Ivey Award, McKnight Theater Artist Fellowship at the Playwrights' Center.

The Creative Team



CRYSTAL MANICH

(DIRECTOR) THEATER
LATTÉ DA debut.
THEATER: Nashville
Children's Theatre: *Return to*

Fiddler on the Roof. OPERA: Pinchgut Opera, Australia: *Armida, Rameau Triple Bill*; Buenos Aires Lírica: *Madama Butterfly, Adriana Lecouvreur, Werther, Ernani*; Wolf Trap Opera: *Rigoletto*; Pittsburgh Opera: Nine productions; Kennedy Center, Santa Fe, Boston Lyric Opera, Utah Opera, Tulsa Opera, American Opera Projects, Opera Omaha, Arizona Opera, Opera Santa Barbara, Opera Columbus, North Carolina Opera, Opera Delaware, Opera Roanoke, and Lyric Opera Baltimore. POSITIONS: Former Artistic Director of the Mill City Summer Opera in Minneapolis and Opera Omnia in New York; Assistant Artistic Director of Cirque du Soleil: Quidam in Brazil. UPCOMING: Opera Southwest and Opera Santa Barbara: *Il Postino*; Florida Grand Opera: *Il matrimonio segreto*; Opera Roanoke: *A Streetcar Named Desire*; Finalist in the 2019 Oaxaca Film Festival Global Script Challenge for her short film script *Desconocer.* TRAINING: B.F.A. and M.A.M., Carnegie Mellon University.



JASON HANSEN (MUSIC DIRECTOR) THEATER

LATTÉ DA: NEXT Festival
(A Child's Christmas In
Wales), Hedwig and the
Angry Inch, A Little Night

Music, Once, Assassins, C., Into The Woods, Our Town, Aida. THEATER: Children's Theater Company: *Cinderella, How The Grinch Stole Christmas, Dr. Seuss's The Sneeches*; Mixed Blood Theater: *Passing Strange, Next To Normal, Avenue Q*; Guthrie Theater: *Guys & Dolls, Othello*; History Theater: *Sweet Land*; Theater Mu: *Twelfth Night, A Little Night Music*; Chanhassen Dinner Theaters: *Newsies*; Ten Thousand Things: *Romeo & Juliet*; Arkansas Repertory Theater: *The Gift Of The Magi*, Northern Sky Theater, Illusion Theater, Artistry, TigerLion Arts,

Open Eye Figure Theater, Jungle Theater, the MN Fringe Festival, the Hennepin Theater Trust. OTHER: Alive & Kickin' (Associate and Music Director). AWARDS: 2018 MN Theater Award (Latté Da's *Assassins*).



KELLI FOSTER WARDER

(CHOREOGRAPHER)
THEATER LATTÉ DA:
Chicago, Ragtime, Five
Points, Once, Our Town.

Kelli is grateful to have worked at the 5th Avenue in Seattle, Asolo Rep in Florida, The Zach Theatre in Austin and as a performer at Chanhassen Dinner Theatres, Theater for the Thirsty, Artistry and Ruby's Cabaret. She has worked as a choreographer, teacher, diversity coordinator, and has directed and choreographed internationally in La Paz, Bolivia and Panama City, Panama. Kelli is currently the Director of Education & Producing Associate at the Ordway Center for the Performing Arts.



JILLIAN ROBERTSON

(ASSISTANT DIRECTOR)
THEATER LATTÉ DA
debut. THEATER: The
Southern Theatre: *Alligator*
Summer (upcoming); Morris

Park Players: *Big Fish*; Boston University: *Angels in America, When the Rain Stops Falling, Eurydice*; Sanguine Theatre Company: *Flamingo* (world premiere), *Come Back Up* (world premiere), *The Last Days of Judas...*; Arena Stage: *The Originalist* (Asst. Director). ADMINISTRATIVE: Artistic Associate at Park Square Theatre, Co-Founder of Sanguine Theatre Company. TRAINING: M.F.A., Boston University Directing Program, B.F.A., University of Oklahoma Theatre Program.



KATE SUTTON-JOHNSON

(SCENIC DESIGNER)
THEATER LATTÉ DA:
Six Degrees of Separation,
Sweeney Todd, Into the
Woods, Cabaret, Parade.

THEATER: Guthrie Theater: *Noises Off, Confluence*; Indiana Repertory Theater: *Dial M for Murder, Becky's New Car, Rabbit Hole*; 5th Avenue Theatre: *Guys and Dolls*; Children's Theatre Company: *Disney's High School Musical, Shrek the Musical*; Ordway: *Beauty and the Beast, Singin' in the Rain, Grey Gardens, Rocky Horror Picture Show*; Florida Stage, Riverside Theater, and History Theatre:

BIOGRAPHIES

Beyond the Rainbow; Weston Playhouse: *A Number, Strega Nona*; Park Square Theatre: *Well, Constant Star*; Mixed Blood Theatre: *Yellowman, Queen of the Remote Control, Flags Permanent Collection, 1001*; 7th House Theater: *Jonah and the Whale, The Great Work*. TRAINING: B.F.A., University of North Carolina School of the Arts.



ALICE FREDRICKSON

(COSTUME DESIGNER)

THEATER LATTÉ DA:

Chicago, Hedwig and the Angry Inch, Assassins, Six Degrees of Separation, Gypsy,

Sweeney Todd, Oliver! THEATER/OPERA: Guthrie Theater: *Bad News I Was There...*; Asolo Repertory Theater: *Sweeney Todd*; Mill City Opera: *Così Fan Tutte*; Virginia Opera: *il Postino*; Minnesota Opera: *Diana's Garden*; Minnesota Orchestra: *Home for the Holidays*; Old Log Theater: *Winnie the Pooh*; Park Square Theater: *Hamlet*.



KEVIN SPRINGER

(SOUND DESIGNER)

THEATER LATTÉ DA: *To*

Let Go And Fall, Once, Man of La Mancha, A Christmas Carole Petersen. THEATER:

Collective Unconscious Performance: *Into the Darkness, Le Cirque Féérique Skins*; In The Heart Of The Beast: *Make Believe Neighborhood*; Minnesota Opera: *Dead Man Walking, Dinner at Eight*; New Native Theater: *2012 The Musical*; Penumbra Theatre: *This Bitter Earth, Dutchman, The Owl Answers*; Shakespearian Youth Theatre: *Two Gentlemen of Verona, Twelfth Night, Romeo & Juliet*; Swandive Theatre: *mONSTER, An Outopia for Pigeons*; Theater Mu: *Peerless*; Trademark Theater: *The Hollow*. TRAINING: M.F.A Theater Design and Technology, University of Minnesota.



MARY SHABATURA

(LIGHTING DESIGNER)

THEATER LATTÉ

DA: *Chicago, To Let Go and Fall, Hedwig and the Angry Inch, Five Points, A*

Christmas Carole Petersen, Ragtime, Gypsy. THEATER: History Theater: *Gloria, A Life*; Mixed Blood Theater: *The Song of Summer, Prescient Harbingers, Is God Is*; Dark & Stormy Productions: *The Norwegians*,

Blackbird, 'Night, Mother, The Maids, (and more); Artistry: *W;t, Bad Dates, The Secret Garden*; Trademark Theater: *The Boy and Robin Hood*. DANCE: Morgan Thorson: *Public Love*; Shapeshift: *Grey Skies Blue, XI:XI*. OPERA: Minnesota Opera: *Fellow Travelers*; TRAINING: B.A. Theater Arts, University of Minnesota. www.mshabsdesign.com



PAUL BIGOT

(HAIR, & MAKEUP DESIGNER)

THEATER LATTÉ DA:

Oliver, Sweeney Todd, Gypsy, Man of LaMancha, Assassins, A Little Night Music,

Hedwig and the Angry Inch, To Let Go and Fall, Chicago; Chanhassen Dinner Theaters: *Camelot, Grease, Sister Act, Newsies, Holiday Inn, Mamma Mia!*; Artistry: *Hairspray, Best Little Whorehouse in Texas, Drowsy Chaperone, Little Shop of Horrors, Follies, Victor/Victoria, Footloose*. TOURS: *Hairspray, Wizard of Oz Young Frankenstein the Musical, La Cage Aux Folles, Flashdance the Musical* (Hair and Makeup Supervisor).



ELISSA ADAMS

(DRAMATURG) THEATER

LATTÉ DA: *C., Lullaby,*

Assassins, Five Points, Underneath the Lintel, Once, A Little Night

Music, Hedwig and the Angry Inch, To Let Go And Fall, Chicago, NEXT Festival (Producer); THEATER: Director of New Play Development at Children's Theatre Company (1998- 2017); Sundance Theatre Lab; Playwrights' Center; TRAINING: MFA in Dramaturgy UC San Diego.



TIFFANY K. ORR

(STAGE MANAGER)

THEATER LATTÉ DA:

Over 20 productions including *Chicago, Hedwig and the Angry Inch, A*

Little Night Music, Once, Five Points (world premiere), *Assassins, Man of La Mancha, Six Degrees of Separation, Ragtime, C.* (world premiere), *Gypsy, Sweeney Todd, Cabaret, Spring Awakening, Evita*; THEATER: Music Theatre Wichita: Over 50 productions including *In the Heights, A Chorus Line, Pippin, Guys & Dolls, Newsies, Mamma Mia!, Hello Dolly, Big Fish, Billy Elliott, West Side Story, Mary Poppins, Sunset Boulevard,*

Gypsy; Ordway: *Annie*; Children's Theatre Company: *How the Grinch Stole Christmas*; Guthrie Theater: *A View From the Bridge*; Pillsbury House Theater: *No Child*; Park Square Theatre: *Taking Steps*; Phoenix Theater: *Cabaret, The Women, Will Rogers Follies*. Proud Member of Actors' Equity Association since 2006.



RACHAEL RHOADES

(ASSISTANT STAGE MANAGER)

THEATER LATTÉ DA

debut. THEATER: Park Square Theatre (Stage Manager): *Pride & Prejudice,*

Aubergine; Ordway (Asst. Stage Manager): *42nd Street*; Dark & Stormy Productions (Stage Manager): *Dry Powder, 'Night Mother, The Maids*; History Theatre (Asst. Stage Manager): *Teen Idol: The Bobby Vee Story, Dance Till You Drop*; Frank Theatre (Stage Manager): *Revolt. She Said. Revolt Again*; Triple Espresso, LLC (Stage Manager): *Triple Espresso: A Highly Caffeinated Comedy*; Hennepin Theatre Trust (Stage Manager): *The Real(ish) Housewives of Edina, Buyer & Cellar, Girl's Only: The Secret Comedy of Women*; Minnesota Dance Theatre: *Loyce Houlton's Nutcracker Fantasy*; Brownbody Dance & Figure Skating Company: *Tracing Sacred Steps, Quiet as it's Kept*. TRAINING: B.A. Theatre Arts, University of Iowa.



ABBEE WARMBOE

(PROPERTIES MASTER)

THEATER LATTÉ DA:

All is Calm, Chicago, To Let Go and Fall, Hedwig and the Angry Inch, A

Little Night Music. THEATER: Penumbra Theatre: *Pipeline*; Penumbra Theatre/Theater Mu: *The Brothers Paranormal*; Theater Mu: *Fast Company, Hot Asian Doctor Husband*; Old Log Theater: *A Gentleman's Guide to Love and Murder*; Mixed Blood Theatre: *The Song of Summer*; History Theatre: *Gloria: A Life*; Ordway: *Smokey Joe's Café*; Mill City Summer Opera: *Così Fan Tutte*. AWARDS: 2018 MN Theater Awards Honoree for Exceptional Design, 2017 Ivey Award for Production Design and Execution (*Six Degrees of Separation*), Overall Excellence (*Ragtime*). UPCOMING: *The White Card* with Penumbra Theatre, *Runestone! A Rock Musical* with History Theater.

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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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*In Remembrance

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

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While state law requires gender binary signage, we welcome everyone to use whichever restroom best meets their needs or preferences. Signs posted near the entrance to each restroom provide information about which amenities (toilets, urinals, handicap accessibility) are available in that location. If you require or prefer a fully private restroom for any reason, please see the House Manager who will see that you are escorted to one upon request.

TICKET INFORMATION

Box Office Hours: Monday-Friday (10am-6pm) & Saturday-Sunday (11am-1pm).

Single Tickets: You may purchase tickets online at latteda.org, by phone at 612-339-3003, or in person at the Box Office.

Season Tickets: Mini season ticket packages for the rest of Season 22 are available for purchase online at latteda.org, by phone at 612-339-3003, or in person at the Box Office.

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AUDIENCE INFO & POLICIES

Food & Beverage: You are welcome to bring your concessions items into the theatre to enjoy during the show. We ask that you please dispose of any trash in the designated trash bins located in the lobby.

Late seating: We do not guarantee late seating after a performance begins. Late seating may or may not be permitted at the discretion of the

House Manager at an appropriate break in the performance. You may be seated in an alternate location designated for late arrivals and take your original seats at intermission.

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 completely while at the theater.

Disruptive patrons: House management staff reserves the right to escort disruptive patrons from the theater at any time.



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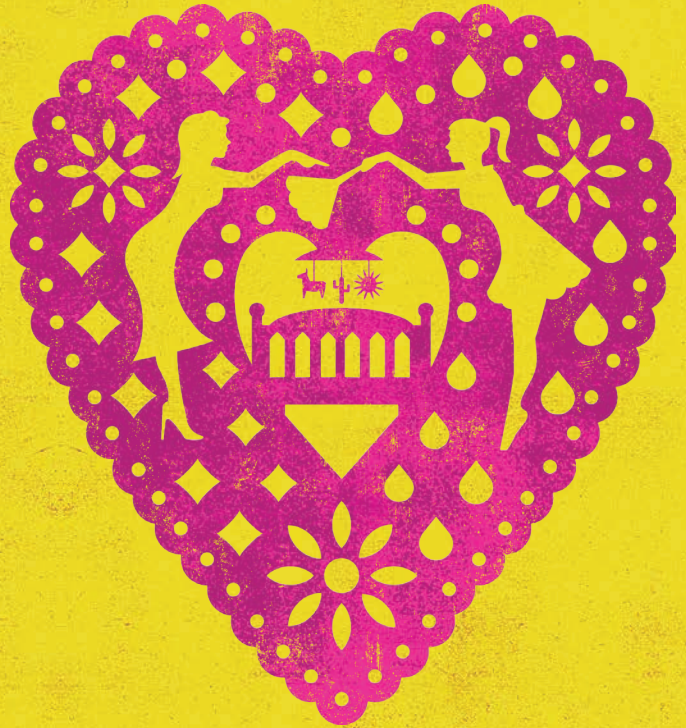
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