

Theater Latté Da Presents



IMPERIAL WAR MUSEUM, LONDON

All Is Calm

The Christmas Truce of 1914

by Peter Rothstein

with musical arrangements by
Erick Lichte and Timothy C. Takach

Ritz Theater

November 27 - December 29, 2019



IMPERIAL WAR MUSEUM, 1914

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

BY PETER ROTHSTEIN

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

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

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

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

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

Mr. Rothstein would like to extend his gratitude to these generous individuals and impressive institutions for their research assistance: Bibliothèque-Musée de l'Opéra National de Paris; Imperial War Museum, London; In Flanders Fields Museum, Ypres, Belgium; Dominiek Dendooven, Knowledge Center, Musée de l'Armée, Paris; Over the Top Tours, Ypres, Belgium; Royal Museum of the Armed Forces; and Military History, Brussels.

THE COMPANY

DIRECTOR

Peter Rothstein**

MUSIC DIRECTOR

Erick Lichte

CAST

Sasha Andreev*

Paul R. Coate*

Benjamin Dutcher*

Andrew Hey*

Ben Johnson

Riley McNutt

Rodolfo Nieto*

James Ramlet

Andrew Wilkowske

Evan Tyler Wilson*

PRODUCTION STAFF

Trevor Bowen***, *Costume Designer*

Marcus Dillard***, *Lighting Designer*

Nicholas Tranby, *Sound Designer & Engineer*

Abbee Warmboe, *Properties Master*

D. Marie Long*, *Stage Manager*

Kyla Moloney, *Assistant Stage Manager*

Keely Wolter, *Dialect Coach*

Elissa Adams, *Dramaturg*

Allen Weeks, *Production Director*

Sam Wend, *Production & Artistic Administrator*

Bethany Reinfeld, *Technical Director*

Micayla Thebault-Spieker, *Master Electrician*

Eric Charlton, *Master Carpenter*

Samantha Johns, *Scenic Charge*

Mary Farrell, *Costume Design Assistant*

Dakota Blankenship, *Laundry Crew*

Lisa M Smith*, *Sub Stage Manager*

Becky Raines, *Sub Light Board Op*

Whitley Cobb, Ty Waters, Matt Boerst, *Carpenters*

Nick Fetting, Emmet Kowler, Megan Winter, Trevor Zapiecki,

Alexi Carlson, Ray Steveson, *Electricians*

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

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

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

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

PEOPLE CITED

- Dick Barron,
2nd London Mounted Brigade
- Private Frank Bass,
9th Battalion Norfolk Regiment
- Robert Burns,
7th Queens Own Cameron Highlanders
- Winston Churchill,
First Lord of the Admiralty
- Private W. T. Colyer,
Artists' Rifles
- Lance Corporal Coulson,
London Rifle Brigade
- Cyril Drummond,
Royal Field Artillery
- Corporal John Ferguson,
Seaforth Highlanders
- General Sir John French,
British Expeditionary Force
- Count Gleichen, Brigadier General,
15th Brigade
- Captain Sir Edward Hulse,
Scots Guards
- Hugo Klemm,
133rd Saxon Regiment
- Maurice Laurentin,
Commandant 6e Compagnie
- Francis Edward Ledwidge,
Royal Inniskilling Fusiliers
- Geoffrey Lillywhite,
Royal Engineers
- George Littlefair,
Durham Light Infantry
- Private Tom Macdonald,
9th Battalion Royal Sussex Regiment
- Patrick MacGill,
London Irish Regiment
- Lt. General C.F.N. Macready,
British Army
- Private Peter McGregor,
14th Battalion Argyle and Sutherland Highlanders
- Albert Moren,
2nd Queen's Regiment
- Sgt. G. H. Morgan,
Royal Warwickshire Regiment
- Oberstleutnant Johannes Niemann,
133rd Royal Saxon Regiment
- Wilfred Owen,
Manchester Regiment
- Second Lieutenant Arthur Pelham-Burn,
6 Gordon Highlanders
- Private W.R.M. Percy,
London Rifle Brigade
- Pope Benedict XV
- Jack Rogers,
Sherwood Foresters
- Siegfried Sassoon,
Royal Welch Fusiliers
- Private Frank Sumpter,
London Rifle Brigade
- Private Jack Sweeney,
1st Battalion, Lincolnshire Regiment
- G. T. Forrester-Walker,
Brigadier General
- H.G.R. Williams,
London Rifle Brigade
- Henry Williamson,
London Rifle Brigade
- Frank and Maurice Wray,
London Rifle Brigade

All Is Calm: The Christmas Truce of 1914

Prologue

Will Ye Go to Flanders? Scottish Traditional

The Optimistic Departure

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

God Save the King English Traditional

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

The Grim Reality

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

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

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

The Old Barbed Wire English Traditional

I Want to Go Home Lieut. Gitz Rice

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

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

Deutschlandlied Franz Joseph Haydn

Keep the Home-Fires Burning Ivor Novello

O Come, O Come Emmanuel 12th Century Chant

Christmas

Christmas in the Camp Harrington and Scott

We Wish You a Merry Christmas English Traditional

Die Wacht Am Rhein Karl Wilhelm

Christmas Day in the Cookhouse English Traditional

O Tannenbaum (O Christmas Tree) German Traditional

The Truce

Stille Nacht (Silent Night) Franz Gruber

Angels We Have Heard on High French Traditional

Er is een Kindeke geboren Flemish Traditional

Un flambeau, Jeannette, Isabella French Traditional

The First Noel English Traditional

Ihr Kinderlein, kommet Music: Johann Abraham Peter Schulz, Words: Christoph von Schmid

Wassail Erick Lichte, based on Traditional English Texts

Minuit Chrétiens Adolph Adam

Will Ye Go to Flanders? (Reprise) Scottish Traditional

Es ist ein Ros entsprungen German Traditional

Wie schön leuchtet der Morgenstern Philip Nicolai

Good King Wenceslas Piae Cantiones

The Return to Battle

Auld Lang Syne Scottish Traditional

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

Epilogue

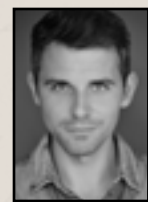
The Last Post English Bugle Call

Silent Night (Reprise) Franz Gruber



PHOTOGRAPHS AND CARDS FROM THE COLLECTION OF PETER ROTHSTEIN.

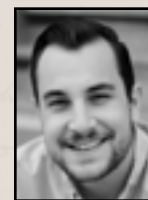
CAST



SASHA ANDREEV proudly returns to *All is Calm* for his third year in the trenches. Other Theater Latté Da credits include *Ragtime* (Ivey Award), *Steerage Song* (Fitzgerald Theater, Lab Theater, Regional Tour), and the *NEXT Festival*. Recently seen in *Jimmy & Lorraine* at Pillsbury House Theatre, he's performed at Asolo Repertory Theater, Guthrie Theater, Walker Art Center, Actors Theatre of Louisville, Frank Theatre, Mixed Blood Theater, Park Square Theatre, Jungle Theater, Trademark Theater and Theatre de la Jeune Lune. On screen, he's appeared in *The Soviet Sleep Experiment*, *Best Man Down*, *Ghost from the Machine*, Tom Clancy's *The Division: Agent Origins* (Amazon); as host of *Operation Build* (A&E) and *Curb Appeal* (HGTV); as a guest expert on ShopHQ; and in numerous commercial campaigns. Sasha is a graduate of Vassar College and the National Theater Institute.

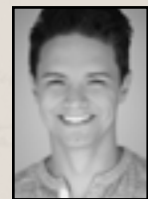


PAUL R. COATE is excited and honored to return for this production after serving on three National and North American tours of *All Is Calm*. Paul most recently appeared as Rev. Shaw Moore in *Footloose* at Artistry, and as the title role in *Sweeney Todd* at the Duluth Playhouse. Previous Theater Latté Da credits include *The Full Monty* and *Evita*. Paul has performed with the Guthrie Theater, Artistry, Park Square Theatre, History Theatre, Skylark Opera, Minnesota Orchestra, St. Paul Chamber Orchestra, Lyric Opera Of The North, Opera Omaha, The Omaha Symphony Orchestra, Theatre Elision, Nebraska Shakespeare, Nebraska Repertory Theatre, and many more. Member AEA. www.paulcoate.com



BENJAMIN DUTCHER is truly thrilled to be returning to *All is Calm*, having been with the production every year since its re-imagining in 2015 – including the Drama Desk Award-winning company in NYC last winter. A St. Paul native, his past roles with Theater Latté Da include Charles Guitau in *Assassins*, Tony in *Master Class*, and Harry Houdini/Willie Conklin in the Ivey award-winning production of *Ragtime*. Ben's other recent credits include Steven Kodaly in *She Loves Me* with Artistry, Remendado in *Carmen*

with Mill City Summer Opera, and Fogg, Ensemble, and Anthony U/S in *Sweeney Todd: The Demon Barber of Fleet Street* with Asolo Repertory Theater in Sarasota, FL. Ben has also worked with companies such as Trademark Theater and Skylark Opera, and has been in multiple world premiere productions with Minnesota Opera – most notably playing Bobby Lembeck in the premiere of *The Manchurian Candidate*.



ANDREW HEY is excited to return to Theater Latté Da after touring North America with the cast of *All is Calm* last season. Andrew has performed at the Ordway, Minneapolis Musical Theatre, and Chanhassen Dinner Theatres. Regional credits include: *Grease* (Doody), *Joseph and... Dreamcoat* (Joseph), *Newsies* (Finch/US Jack), *Fiddler on the Roof* (Fyedka), *Camelot* (Sir Dinadan), *Mary Poppins* (Northbrook), *The Little Mermaid* (Esemble/US Prince Eric), *Leap of Faith* (Jake), and *Pirates of Penzance* (Esemble/US Frederick). He also has a MA in Counseling Psychology from Saint Mary's University of Minnesota and is a Licensed Professional Counselor. Love to Shinah!



BEN JOHNSON is thrilled to return for a fifth year in *All is Calm*! Ben lives in Minneapolis with his family and continues to perform locally with Theater Latté Da, Artistry, MN Opera and Chanhassen Dinner Theatres. Favorites include: Marius in *Les Misérables* and Corny Collins in *Hairspray* (Chanhassen Dinner Theatres); *Candide* in *Candide* and Archibald Craven in *The Secret Garden* (Artistry). Ben has also performed in 50 productions with MN Opera, including world premiers of *The Manchurian Candidate*, *Doubt*, and *Silent Night*. A special thanks goes to his super supportive family for again creating space for this exciting opportunity! Upcoming: Assistant Directorial debut this spring in Theater Latté Da's production of *La Bohème*.



RILEY MCNUTT returns for a fifth year in *All is Calm*, after spending last year performing in the award-winning Off-Broadway run, and he couldn't be happier for it. Also with Theater Latté Da, Riley has played Henrik in *A Little*

Night Music, Mother's Younger Brother in *Ragtime*, and Doug in *Six Degrees of Separation*. Riley has played Gordon Schwinn in *A New Brain*, Marius in *Les Misérables*, Phillippe in *Phantom*, and Lloyd Dallas in *Noises Off* at Artistry. Riley was in the chorus of *Silent Night* (Pulitzer Prize winning opera), *La Traviata*, and *Le Cenerentola*, with Minnesota Opera. Other productions include *Beauty and the Beast* at the Ordway, *How I Became a Pirate* at the Old Log Theater, and *Heaven* with Flying Foot Forum. Please join us for this amazing story.



RODOLFO NIETO has established himself as a much sought after performer in musical theater and opera in the Twin Cities. Recently, he performed with Artistry as Dr. Jafar Berensteiner in *A New Brain*, and as Uberto in Mill City Summer Opera's production of *La Serva Padrona*. With Theater Latté Da he has played Maximilian in *Candide*, Count Carl-Magnus Malcolm in *A Little Night Music*, Czolgosz in *Assassins*, Dr. Carrasco in *Man of La Mancha*, and performed in both the 2017 National Tour and 2018 Off-Broadway Tour of *All Is Calm*. Other notable roles include Carlos/Rygor in *Dirty Business* with History Theater, Sky Masterson in *Guys and Dolls* with Lyric Arts, Steven Kodaly in *She Loves Me* with DalekoArts, El Duende in Des Moines Metro Opera's production of *Maria de Buenos Aires*, Starbuck in *110 in the Shade* with Theatre in the Round, and the Marine in *Safe at Home* with Mixed Blood Theatre. Along with his stage work, Rodolfo promotes the music of México and Latin America to the public through bilingual concerts. www.rodolfo-nieto.com.



JAMES RAMLET is honored to return for his fifth year in *All is Calm*. Other Theater Latté Da credits include Judge Turpin in *Sweeney Todd: The Demon Barber of Fleet Street*, Grandfather/Henry Ford in *Ragtime*, and Orson Déjaloux in the world premiere of *C*. He has also appeared at the Guthrie Theater, Asolo Repertory Theatre, Children's Theatre Company, and American Repertory Theater. As an operatic performer, James has been seen on the stages of the Lyric Opera of Chicago, Houston Grand Opera, Santa Fe Opera, the Kennedy Center, Brooklyn Academy of Music, and many others.



ANDREW WILKOWSKE is thrilled to return to Theater Latté Da's production of *All is Calm*. Recent performances include the world premiere of *The Fix* with Minnesota Opera; *The Marriage of Figaro* with Cincinnati Opera; *Guns N' Rosenkavalier* at Honey Minneapolis; *Diva Cage Match* with Opera Out of the Box; *Silent Night* with Minnesota Opera, Austin Opera, Cincinnati Opera, Opera Philadelphia, Atlanta Opera and Lyric Opera Kansas City; *Don Pasquale* with Fort Worth Opera; *1776* with Milwaukee Opera Theatre; and *The Magic Flute* with Komische Oper Berlin. Upcoming projects include *Fellow Travelers* with Madison Opera; *La Traviata* with Opera Southwest; and *A Streetcar Named Desire* with Opera Roanoke.



EVAN TYLER WILSON enthusiastically returns to *All is Calm* after sharing this heartfelt message across the nation for the past four years! Among the three tours, Evan also performed with the Drama Desk Award-winning Off-Broadway production. Regional Theatre: *Assassins* (Theater Latté Da), *Sweeney Todd* (Theater Latté Da), *Grease* (Chanhassen Dinner Theatres), *RENT* (Phoenix Theatre). Evan holds a BM in Musical Theatre from Arizona State University. Love to his beautiful boyfriend: Evan, his amazing friend group, Peter, Erick, and this incredible cast of musicians.

CREATORS



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



PETER ROTHSTEIN (Creator/Director) has directed 78 mainstage productions for Theater Latté Da, including 11 world premieres. Other collaborations include the Guthrie Theater, the Children's Theatre Company, Minnesota Opera, Ten Thousand Things, Minnesota Orchestra, Utah Shakespeare Festival, Seattle's 5th Avenue Theater, the Zach Theatre, Boston Lyric Opera, and Asolo Repertory Theatre. He is the creator of *All is Calm: The Christmas Truce of 1914* which won the 2019 New York Drama Desk Award for Unique Theatrical Experience. Peter was named the 2015 Artist of the Year by the Star Tribune, Theater Artist of the Year by Lavender, and Best Director by City Pages. He has received nine Ivey Awards and has been awarded grants and fellowships from the National Endowment for the Arts, Theatre Communications Group, the Minnesota State Arts Board and the McKnight Foundation. He holds a B.A. in Music and Theater from St. John's University and a Master of Fine Arts in Directing from the University of Wisconsin-Madison. www.Peter-Rothstein.com.



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

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THE COMPANY

CREATIVE



TREVOR BOWEN (Costume Designer) is glad to be back at Theater Latté Da. Previous productions include: *Ragtime*, *Lullaby*, *Steerage Song: The Tour* and *Our Town*. Twin Cities

credits include: Penumbra Theatre, The Jungle Theater, Pillsbury House Theatre, Mixed Blood Theatre, Park Square Theatre, Ten Thousand Things Theater, Macalester College, and Guthrie Theater. Regional credits include: *BLKS* (Steppenwolf), *Ragtime* (5th Ave), *Welcome To Fear City*, *Byhalia*, *Mississippi, pen/man/ship*, *We Are Pussy Riot*, *The Exceptionals*, *Inana*, *Dead and Breathing*, *Race*, *We Are Here*, *A History of Light* (Contemporary American Theatre Festival). Trevor has an M.F.A. in Costume Design from West Virginia University.



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

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



NICHOLAS TRANBY (Sound Designer & Engineer) is a freelance sound engineer and designer based in Minneapolis. He is excited to be working on *All is Calm* for the 4th consecutive year.

Other Theater Latté Da projects include: *Chicago*, *Hedwig and the Angry Inch*, *Candide*, *A Little Night Music*, *Man of La Mancha*, *Peter and the Starcatcher*, *Ragtime*, *Gypsy*, *Assassins*, *Five Points*, and *Underneath the Lintel*. He was the Sound, Video and Lighting Associate at Children's Theatre Company for 4 years; while there he was Associate Sound Designer for *Shrek: The Musical*, *Pinocchio*, *Alice in Wonderland* and *Robin Hood*. Head Audio Engineer for international tours of *The Wedding Singer* and *The Wizard of Oz*. Other venues have included Guthrie Theater, Williamstown Theatre Festival, and Cincinnati

Playhouse in the Park. A proud graduate of The College-Conservatory of Music at University of Cincinnati.



ABBEE WARMBOE (Properties Master) THEATER LATTÉ DA: *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: *Cosi Fan Tutte*. AWARDS: 2018 MN Theater Awards Honoree for Exceptional Design, 2017 Ivey Award for Production Design and Execution for *Six Degrees of Separation*, Overall Excellence for *Ragtime*.



D. MARIE LONG (Stage Manager) is honored to be back for her 3rd year with *All is Calm*, after sharing this story the last 2 winters with thousands of audience members across North

America. She has been a stage manager in the Twin Cities for 7 years. D. Marie has worked with Jungle Theater, Park Square Theatre, Playwrights' Center, and History Theatre. She got her BA from Concordia College in Moorhead, MN and her MFA in Directing from the University of Montana. Proud AEA union member since 2014.

KYLA MOLONEY (Assistant Stage Manager) THEATER LATTÉ DA: *To Let Go and Fall* and *Chicago*; THEATER: History Theatre, Park Square, Ordway, Penumbra, and CLIMB. Working in the Twin Cities as an Assistant Stage Manager, Video Designer, Spot Op, Technician, and Stage Hand.



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

has served as a voice and accent coach with the Guthrie Theater, Jungle Theater, Park Square Theater, Old Log Theater, Walking

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



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.

LISA M. SMITH (Sub Stage Manager) Lisa has been working with *All is Calm* since 2012. It is a powerful show that has evolved over the years sharing a touching message of humanity with audiences near and far. THEATER LATTÉ DA: *NEXT*, *C.*, *Lullaby*, *Into the Woods*, *Our Town*, *Company*, *Spring Awakening*, *Passage of Dreams*, and *Old Wicked Songs*. THEATER: Theater Mu: *A Little Night Music*, *Kung Fu Zombies vs Cannibals*, *Yellow Fever*, *Into the Woods*, *Little Shop of Horrors*, *Yellowface*, *Flower Drum Song*, (and many more); History Theatre: *Dirty Business*, *Teen Idol*; *The Bobby Vee Story*, *Dance Til You Drop*; Ordway: *Annie*, *In The Heights*, *West Side Story*, *Pirates of Penzance*, *Songbook Series*; Guthrie Theater; *Choir Boy*; As well as productions with Old Log Theater, Frank Theatre, Producing House, Trademark Theatre, Mixed Blood Theatre, MN Orchestra, Collide Theatrical, TU Dance, and Mu Daiko.



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

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IMPERIAL WAR MUSEUM, 1914

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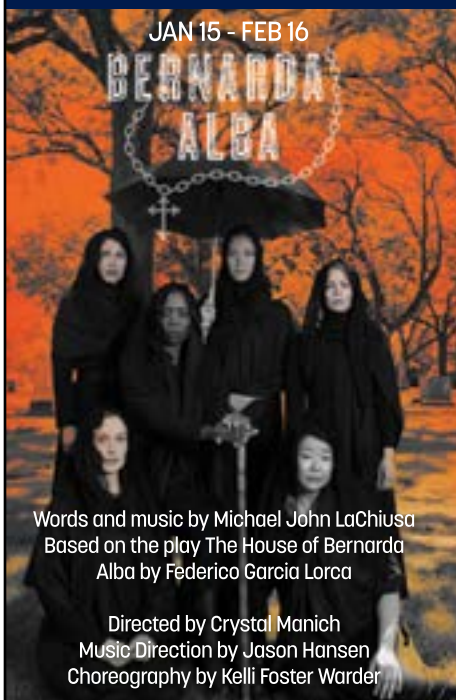
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BERNARDA ALBA



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

Directed by Crystal Manich
Music Direction by Jason Hansen
Choreography by Kelli Foster Warder

MAR 11 - APR 26

LA BOHÈME

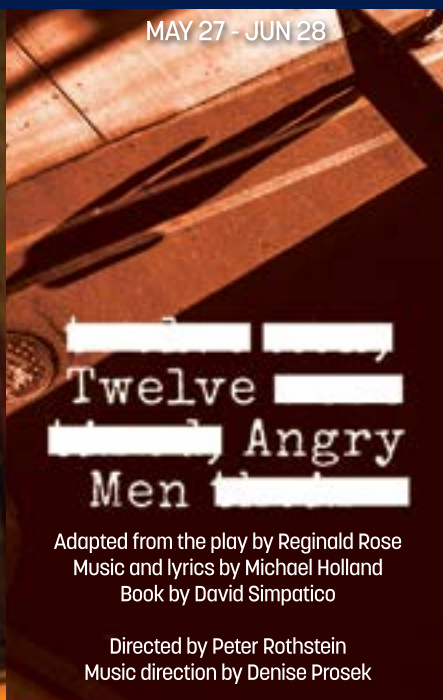


Music by Giacomo Puccini
Libretto by Luigi Illica and Giuseppe Giacosa
New orchestration by Joseph Schlefke

Directed by Peter Rothstein
Music Direction by Eric McEnaney

MAY 27 - JUN 28

Twelve Angry Men



Adapted from the play by Reginald Rose
Music and lyrics by Michael Holland
Book by David Simpatico

Directed by Peter Rothstein
Music direction by Denise Prosek

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

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LA BOHÈME

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AMAZING ARMISTICE!

The historic Christmas Truce of 1914

by Capt. Sir Edward Hulse, Bart.

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

My Dearest Mother,

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

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

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

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

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

I asked them what orders they had from their officers as to coming over to us, and they said none; that they had just come over out of goodwill. They protested that they had no feeling of enmity at all towards us, but that everything lay with their authorities, and that being soldiers they had to obey. I believe that they were speaking the truth when they said this, and that they never wished to fire a shot again. They said that unless directly ordered, they were not going to shoot again until we did.

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

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

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

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



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

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

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

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

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

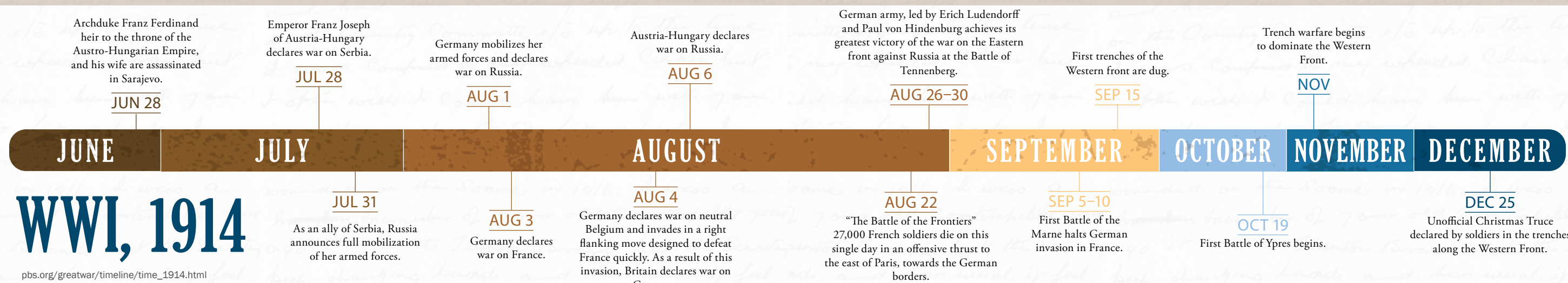
During the day both sides had taken the opportunity of bringing up piles of wood, straw, etc., which is generally only brought up with difficulty under fire. We improved our dug-outs, roofed in new ones, and got a lot of very useful work done towards increasing our comfort. The Border Regiment were occupying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

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

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

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

Ever your loving
Ted



SOLDIER POETS OF WORLD WAR I

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

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

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

— Dr. Stuart Lee, 1996

Francis Ledwidge, 1887–1917



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

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

A Soldier's Grave

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

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

—Francis Ledwidge

Patrick MacGill, 1889–1963



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

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

A Lament From The Trenches

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

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

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

—Patrick MacGill

Wilfred Owen, 1893–1918



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

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

1914

War broke: and now the Winter of the world
With perishing great darkness closes in.
The foul tornado, centred at Berlin,
Is over all the width of Europe whirled,
Rending the sails of progress. Rent or furled
Are all Art's ensigns. Verse wails. Now begin
Famines of thought and feeling. Love's wine's thin.
The grain of human Autumn rots, down-hurled.

For after Spring had bloomed in early Greece,
And Summer blazed her glory out with Rome,
An Autumn softly fell, a harvest home,
A slow grand age, and rich with all increase.
But now, for us, wild Winter, and the need
Of sowings for new Spring, and blood for seed.

—Wilfred Owen

Siegfried Sassoon, 1886–1967



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

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

Trench Duty

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

—Siegfried Sassoon



**THEATER
LATTÉ
DA**
THEATER MUSICALLY

BRITTA OLLMANN IN CHICAGO.
PHOTO BY DAN NORMAN, 2019.

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 76 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.

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Tyler Michaels King in *Hedwig and the Angry Inch*.
Photo by Dan Norman

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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.

INDIVIDUAL SUPPORT

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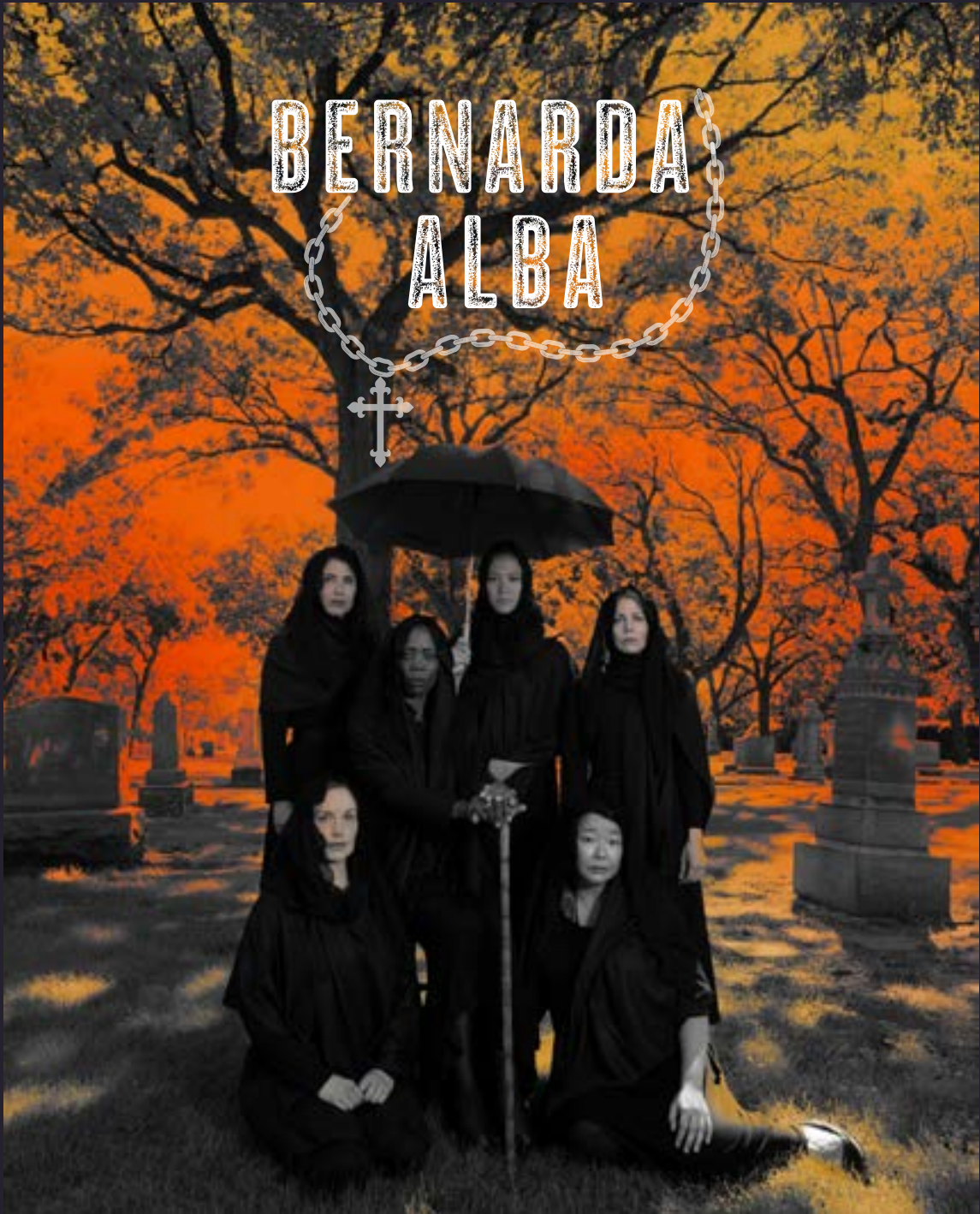
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WORDS AND MUSIC BY MICHAEL JOHN LACHIUSA
BASED ON THE PLAY *THE HOUSE OF BERNARDA ALBA*
BY FEDERICO GARCIA LORCA

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



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