

TO LET GO AND FALL



Pictured: Tyler Michaels King. Photo credit: Allen Weeks

TO LET GO AND FALL

WRITTEN BY HARRISON DAVID RIVERS
ORIGINAL MUSIC BY CELLISTS JACQUELINE ULTAN
AND MICHELLE KINNEY

DIRECTED BY SHERRI EDEN BARBER
CHOREOGRAPHY BY PENELOPE FREEH



THEATER MUSICALLY

MAY 29 - JUNE 30, 2019 • RITZ THEATER

Theater Latté Da presents the World Premiere of

TO LET GO AND FALL

Written By **Harrison David Rivers**

Original Music by Cellists **Jacqueline Ultan[†]**
and **Michelle Kinney[†]**

Directed by **Sherri Eden Barber^{**}**

Choreography by **Penelope Freeh**

FEATURING

Mark Benninghofen*, Austen Fisher, Conner Horak, JuCoby Johnson*,
Da'Rius Malone, Tyler Michaels King*, Jon-Michael Reese*, and
André Shoals*

*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

Opening Night: Saturday, June 1 at 7:30 pm

ASL Interpreted and Audio Described Performance: Thursday, June 13 at 7:30 pm

Post-show Conversations: Thursday evenings June 6, 13, 20 and 27

Sunday afternoons June 2, 9, 16, 23

TO LET GO AND FALL was developed and originally produced by Theater Latté Da, Peter Rothstein, Artistic Director.

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. No videos or photos are permitted during either the performance or the pre-show.

Please note that our lobby restrooms are now inclusive and gender-neutral. Signs posted near the entrance to each restroom provide information about which amenities (toilets, urinals, handicap accessibility) are available in that location. Everyone is welcome to use the restroom that best meets their needs or preferences. If you require or prefer a fully private restroom for any reason, please see the House Manager who will escort you to one upon request.

classicalMPR

Theater Latté Da is grateful for the generosity of our Production Sponsors,
RBC Wealth Management and Anonymous.

TO LET GO AND FALL

Written by Harrison David Rivers
Original Music by Cellists Jacqueline Ultan[†] and Michelle Kinney[†]
Directed by Sherri Eden Barber**
Choreography by Penelope Freeh

THE COMPANY

Arthur, 51	André Shoals*
Todd, 51	Mark Benninghofen*
Arthur, 25	JuCoby Johnson*
Todd, 25	Tyler Michaels King*
Arthur, 16	Jon-Michael Reese*
Todd, 16	Austen Fisher
Dancer	Conner Horak
Dancer	Da'Rius Malone

SETTING

Outside of the Vivian Beaumont Theater
New York City, New York

THE PRODUCTION TEAM

Director	Sherri Eden Barber**
Playwright	Harrison David Rivers
Co-Composer/Cellist	Michelle Kinney[†]
Co-Composer/Cellist	Jacqueline Ultan[†]
Choreographer	Penelope Freeh
Dramaturg	Elissa Adams
Scenic Designer	Maruti Evans***
Costume Designer	Sarah Bahr
Lighting Designer	Mary Shabatura
Sound Designer	Kevin Springer
Wig and Hair Designer	Paul Bigot
Fight Director	Annie Enneking
Projections Designer	Kathy Maxwell
Projections Videographer	Maxwell Collyard
Stage Manager	Todd Kalina*
Assistant Stage Manager	Kyla Moloney
Sub. Stage Manager	D. Marie Long*
Technical Director	Bethany Reinfeld
Properties Master	Abbee Warmboe
Asst. to the Director	Kari Olk
Costume Design Asst.	Ash Kaun
Wardrobe	Carrie Monroe
Master Electrician	Micayla Thebault-Spieker
Asst. Master Electrician	Nick Fetting
Audio Engineer	Phillip O'Toole
Sub. Audio Engineer	John Acarregui
Master Carpenter	Eric Charlton
Projections Head	Emmet Kowler
Scenic Charge	Angelique Powers
Stage Management Intern	Emily Anna Bierbrauer
Carpenters	Whitley Cobb, Matt Boerst, Teresa Nelson
Electricians	Kit Baumer, Jeremy Ellarby Paul Epton, Claudia Errickson, Dan Featherstone, Mairiad Koehler, Joanna McLarnan, Grant Merges
Projections Technicians	Jeremy Ellarby, Kassia Lisinski, Ray Steveson

*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 USA, United Scenic Artists, Local USA 829 of the IATSE is the union
representing Scenic, Costume, Lighting, Sound and Projection designers in Live
Performance.



LETTERS FROM THE CREATIVE TEAM

In its way, *To Let Go and Fall* is a love letter

To dance
And to the discipline and devotion that it takes to be great

To music
And especially to the cello, which sounds closest to the human voice

To first love
To John Cage and Merce Cunningham, those great lovers
To Christopher Bineham, my great love
And to all great loves

To fear and regret
And more so, to second chances

To those who we have loved who are no longer with us
To those who were taken by disease
And to those who live with it every day

- *Harrison David Rivers, Playwright*



This is a moment for us to be together, to be present with these words and these people. A meditation on courage, on love, on knowing that time is our most precious resource, and a reminder to act bravely. This show is a space for everyone. We welcome and invite all forms of genuine response to the play.

For all our great loves, for the moments we held each other and time stood still. For those we lost—your breath sways through the leaves, your memory will always be reflected in the world around as your presence continues to move through us like the bowing of a cello.

Thank you for joining us.

- *Sherri Eden Barber, Director*

Composing the music for Harrison David Rivers' beautiful story was an inspiring and rewarding experience, (as was working on the production with this gifted and fun cast and crew)! In May, we recorded a CD of the music composed for this production. It will be on sale in the theater lobby before and after all performances. You may also purchase a digital download of the music on our website: Jelloslavemusic.com. We would love for you to visit our site, get to know us, and sign up for our email list to be notified about our shows and projects. Our future plan is to record a full-length album of the music composed for *To Let Go and Fall*, orchestrated for our band Jelloslave, featuring our two cellos, plus Tablas and drums.

- *Jacqueline Ultan and Michelle Kinney*
Cellists/Composers



Jelloslave



TYLER MICHAELS KING AS HEDWIG IN HEDWIG AND THE ANGRY INCH
PHOTO BY DAN NORMAN

Founded in 1998, Theater Latté Da is in its 21st 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 75 Mainstage productions, including 11 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. 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.

STEP FORWARD



On a muggy afternoon in Harlem, Preston Chamblee, 23, a member of New York City Ballet since 2015, says to me, “I hope to be part of a generation that can change the boundaries of what ballet can do, a generation that says we’re going to represent everyone, not just the stories that have been told before.”

If you didn’t know much about classical ballet, you might think it’s an obvious home for queer artists and narratives, but it’s more complicated than that: Ballet, of course, has always had gay dancers and choreographers and homoeroticism, but it’s an artistic discipline shaped by tradition. The canon is small; the institutions are formal and steeped in history; and the masters who cast the principal male roles — Romeo, Don Quixote, Prince Siegfried in *Swan Lake* — sometimes select dancers who embody the conventional male hero, onstage and off. To have a public queer identity, or to be perceived as too effeminate, can still affect a dancer’s ability to land these lead roles. It’s one of ballet’s ironies — the outside world has long viewed the male

dancer as the antithesis of conventional masculinity, yet the culture inside ballet can still be somewhat bro-y.

As a ballet student in Sweden, the dancer Pontus Lidberg, 41, had a hypermasculine, almost cartoonish notion of what a ballerino should be — the guy who pulls up to the theater on a motorcycle, muscles his way through “Quixote” and caps off the evening with a ballerina. This was the dominant narrative in the 1990s, when only a few male dancers were openly gay. He sees it as part of the aftermath of the AIDS epidemic that killed so many artists, including, in 1993, ballet’s global celebrity, Rudolf Nureyev, who cracked the door to his closet but never fully emerged from it. “I had no role models,” Lidberg says. “I had to create that myself.” Lidberg has since become a leading choreographer around the world, developing works for companies such as City Ballet and the Royal Danish Ballet...

Like the dancers he mentors, Lidberg is part of a cohort of choreographers (some of whom are straight) expanding ballet by telling new stories.... Watching ballet is ultimately ephemeral — “an experience that can never be relived,” Lidberg says. So, too, is the body, especially the dancer’s. “Aging is very real, and for the dancer, it happens very quickly.” Rather than lamenting this, he embraces it, filming his work and releasing it on social media. In his 2007 ballet film, *The Rain*, he dances a pas de deux with a close male friend in a downpour to Doris Day’s *Perhaps, Perhaps, Perhaps* (1965). “My identity as a gay man has many layers,” Lidberg adds. He also tries to convey something he rarely sees in ballet — not just sexuality, but companionship and tenderness between men. In other words, love.

Excerpted from “How a Group of Gay Male Ballet Dancers is Rethinking Masculinity” by David Ebershoff for the New York Times.

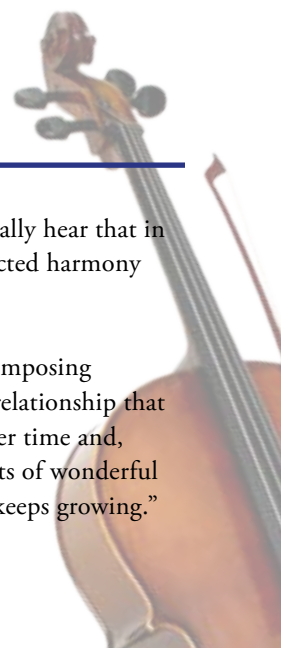
THE ROLE OF MUSIC IN *TO LET GO AND FALL*

Theater Latté Da commissioned cellists Jacqueline Ultan and Michelle Kinney to create a score specifically for this production. Here they discuss how the score echoes both the play and their own artistic relationship.

“The music for this play is not “soundtrack” music. It’s really a part of the story. The play is based on two characters, Arthur and Todd, and as composers and performers, we are two voices, so a lot of the time we were thinking about those two characters coming together in harmony, but also at odds

and fighting with each other. I think you really hear that in the music. There’s a lot of really interconnected harmony and interconnected tension.

The two of us have been performing and composing together for years and, in a way, we have a relationship that is similar to Todd and Arthur’s. It’s built over time and, like any relationship, lots of struggle and lots of wonderful experiences, and we just keep going and it keeps growing.”



CAGE AND CUNNINGHAM

I don't know: this gravity elastic feeling to let go and fall together with you is one thing, but it is better to live exactly where you are with as many permanent emotions in you as you can muster. Talking to myself.

Your spirit is with me. Did you send it or do I just have it?

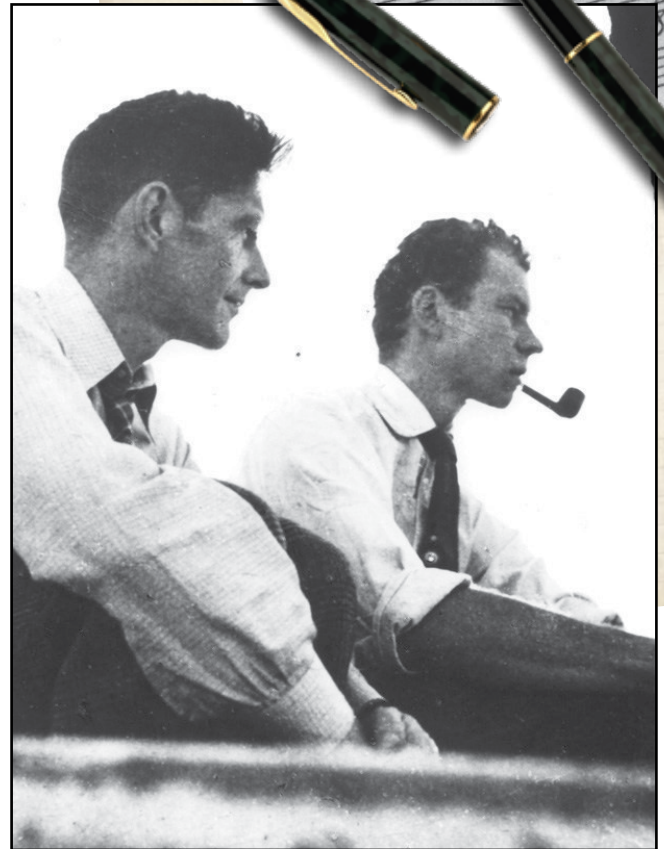
A letter from John Cage to Merce Cunningham, dated June 28, 1943

The title of *To Let Go and Fall* is drawn from a letter written by John Cage to his lover and artistic soul mate, Merce Cunningham. Throughout the play, Todd and Arthur take inspiration from these artists and their relationship.

John Cage (1912-1992,) was an American avant-garde composer whose inventive compositions and unorthodox ideas profoundly influenced mid-20th-century music; Merce Cunningham (1919 – 2009) was an American modern dancer and choreographer who developed new forms of abstract dance movement. Cage and Cunningham met as young men and quickly formed an artistic and romantic partnership that carried them through the rest of their lives. Together they innovated and explored broadly across the mediums of both dance and music, testing the boundaries of what sound and movement could be and how music, dance and visual art could intersect and relate.

John Cage's letters to Merce Cunningham were found among Cunningham's personal papers shortly after his death in 2009. In eleven beautiful letters written to Cunningham over the span of two years, from 1943 – 1944, Cage shows himself to be a man who has fallen deeply in love. His letters are passionate, distraught, talkative, romantic, and confused, and occasionally contain snippets of poetry and song.

Cage's letters have been recently collected and published as *The Selected Letters of John Cage*, edited by Laura Kuhn.



John Cage and Merce Cunningham at Black Mountain College, 1948 (Photograph courtesy of the John Cage Trust)

TO LET GO AND FALL AND THE AIDS EPIDEMIC

In *To Let Go and Fall*, we see Todd and Arthur at three different life stages (ages 16, 25, and 51), in three different calendar years (1982; 1991/1992, and 2017), always in the same spot—at Lincoln Center’s Paul Milstein Pool & Terrace in New York City. The timeline of their relationship is echoed by the rise of the AIDS epidemic, which struck gay men in New York City with particular force during the 1980s and 1990s.

1981

- In 1981, cases of a rare form of pneumonia and an unusually aggressive cancer start popping up in previously healthy gay men in New York and California. By the end of 1981, there are 270 reported cases of immune-deficiency in gay men, almost half of whom have died.

1982 Todd and Arthur (Age 16)

- The Gay Men’s Health Crisis (GMHC), the first community-based AIDS service provider in the United States, is founded in New York City. Volunteer Rodger McFarlane sets up a GMHC information and counseling hotline on his home phone—he receives 100 phone calls from worried gay men the first night.
- It is discovered that the immune-deficiency seems to be linked to sexual activity and it is dubbed gay-related immune deficiency and the CDC uses the term AIDS (acquired immune deficiency syndrome) for the first time.

U.S. YEAR-END STATISTICS for 1982: 771 cases of AIDS reported to date, 618 deaths.

1991 Todd and Arthur (Age 25)

- The CDC reports that one million Americans are infected with HIV.
- Earvin “Magic” Johnson announces that he is infected with HIV.
- The red ribbon is introduced as a symbol of hope and compassion in the face of AIDS.
- WHO estimates that nearly 10 million people are infected with HIV worldwide.
- Freddy Mercury dies of AIDS.

U.S. YEAR-END STATISTICS for 1991: 206,563 cases of AIDS reported to date, 156,143 deaths.

1992

- Both the Democratic and Republican national conventions are addressed by HIV-positive women.
- The first clinical trial of combination antiretroviral therapy (ART) begins.
- In New York City, amfAR undertakes the largest and most comprehensive study of syringe exchange programs in the U.S. The research is designed to provide solid data on which to base future public policy.
- President Clinton establishes a new White House Office of National AIDS Policy.
- Alison Gertz, Tina Chow, and Anthony Perkins die of AIDS.

U.S. YEAR-END STATISTICS for 1992: 254,147 cases of AIDS reported to date, 194,476 deaths.

2017 Todd and Arthur (Age 51)

- 1.1 Million people are living in the U.S. with HIV/AIDS.
- The Bill and Melinda Gates Foundation announces that it will invest \$140 million in a new HIV-prevention tool. The funds will go to develop implants that can deliver HIV-prevention medication continuously over a long period of time—eliminating the need for people to take daily preexposure prophylaxis (PrEP).
- Broadway composer and lyricist Michael Friedman dies of AIDS-related illness at age 41. His death is a shocking reminder to many that HIV continues to be deadly—even for well-to-do, white men with good health insurance.
- The *New York Times* reports that, as a group, America’s black gay and bisexual men have a higher HIV prevalence rate than any nation in the world.

THE ARTISTIC GENERATION LOST TO AIDS

Dancers, in the pursuit of the joy of dance, undergo a hailstorm of hardships: bodily injuries, scrawny salaries, and a cruelly short career span. But no one could have foretold the medical nightmare that raged during the last two decades of the 20th century, when AIDS assaulted the dance community.

For those too young to remember, hardly a day went by when studios and theaters weren't haunted by whispered stories of dancers succumbing to AIDS-related pneumonia, brain tumors, or a deadly lymphoma. Friends vanished so quickly that mourning was equated with numbness.

And among those were the dancers, choreographers, teachers, and so many others who were invaluable to the field, including Alvin Ailey, Rudolf Nureyev, Michael Bennett, Robert Joffrey,

Ulysses Dove, and Arnie Zane, not to mention dancers from every major dance company in the country. And what about the local dance teachers and directors who seemed to disappear overnight, their cause of death obscured by fear of scandal? It is incumbent upon all of us to never forget the impact of AIDS, how we reeled in its wake, and what might have been.

What have we learned from this tragedy? Hopefully to demonstrate more compassion towards others, to never judge anyone for a disease, to never be complacent about health issues, to appreciate the wisdom of those who are here with us now. And to develop the vigilance to never allow the ambush of something like AIDS to decimate our ranks on our watch.

-Joseph Carman; Dance Magazine, August 2007

The images that make up the background of these pages represent just a portion of the artists that were lost to H.I.V./AIDS-related causes throughout the 1980's and 90's in New York City. Thessaly La Force's photo memorial, *Those We Lost to the AIDS Epidemic*, can be viewed on the *New York Times* website.

Committed to the arts and our community



At RBC Wealth Management and RBC Global Asset Management, we believe it is our responsibility to support arts organizations who enhance the quality of life in the communities we serve.

We are proud to support the performance of *To Let Go and Fall* at Theater Latté Da. To learn more, visit rbcwealthmanagement.com.

Edina | Minneapolis | Minnetonka | North Oaks | St. Paul | Stillwater | Wayzata



BIOGRAPHIES

The Company



MARK BENNINGHOFEN
HE/HIM/HIS (TODD, 51)
THEATER LATTÉ DA: *A Little Night Music*, *NEXT Festival*, *Sweeney Todd*, *Six Degrees of Separation*;

THEATER: Guthrie Theater: *Juno and the Paycock*, *Born Yesterday*, *Appomattox*, *Time Stands Still*, *The Intelligent Homosexual's Guide*, *Great Expectations*, *St. Joan*, *The Merry Wives of Windsor*; History Theater: *Tyrone and Ralph* (Production Ivey Award) and *Lord Gordon Gordon*; Minnesota Jewish Theater Company: *Compulsion*; Park Square Theater: *Shooting Star*; Dark & Stormy Productions: *The Hot Hours*; TV/FILM: *Movie Stars*, *Frasier*, *Drew Carey*, *Chicago Hope*, *The Public Domain*, *Wilson*, *La Stanza Accanto*; TRAINING: NYU/Tisch School of the Arts. PLAYWRIGHT: *Uccellini*, *Lay My Burden Down* and *Wits End*. markbenninghofen.com



AUSTEN FISHER
HE/HIM/HIS (TODD, 16)
THEATER LATTÉ DA: Debut; THEATER: Guthrie Theater: *As You Like It*, *Romeo & Juliet*, *Music Man*;

Children's Theatre Company: *Dr. Suess's How the Grinch Stole Christmas* (2017 & 2018); Montana Shakespeare in the Parks: *The Tempest*; Nebraska Suicide Prevention Society: *Every Brilliant Thing*; TRAINING: University of MN/Guthrie BFA Actor's Training Program.



CONNER HORAK
HE/HIM/HIS (DANCER)
THEATER LATTÉ DA: Debut; DANCE: Paul Taylor's *Le Sacre Du Printemps* (The Rehearsal),

Gorgio Arpino's *Viva Vivaldi*, and George Balanchine's *Slaughter on Tenth Avenue*, Colorado's Vail Dance Festival, James Sewell Ballet (James Sewell, Darius Strong, Gabrielle Lamb); TRAINING: BFA in Dance Performance with departmental honors, Butler University.



JACOBY JOHNSON
HE/HIM/HIS (ARTHUR, 25)
THEATER LATTÉ DA: *Six Degrees of Separation*, *NEXT Festival*; THEATER: Guthrie Theater: *Noises Off*,

BAD NEWS, *i was there...*; Jungle Theater: *Miss Bennet: Christmas at Pemberley*, *The Nether*; Ten Thousand Things Theater: *Pericles*, *Dear World*; Theater Mu: *You for Me for You*; Minnesota Jewish Theatre Company: *Actually*, *The Whipping Man*; Walking Shadow Theatre Company: *Red Velvet*; History Theater: *A Crack in the Sky*; Park Square Theater: *Un* (upcoming world premiere), *The Liar*; Underdog Theatre: *Baltimore Is Burning*, *How It's Gon' Be* (playwright); Great River Shakespeare Festival: *Romeo and Juliet*, *As You Like It*, *Julius Caesar*, *Much Ado About Nothing*; TRAINING: B.F.A., University of Minnesota/Guthrie Theater B.F.A. Actor Training Program.



DA'RIUS MALONE
HE/HIM/HIS (DANCER)
THEATER LATTÉ DA: Debut; DANCE: Works by Doug Varone, Joshua Manculich, Merce

Cunningham, Danny Buraczeski, Francesca Harper, MADBOOTS, Yury Yanowski, Kibbutz Contemporary Dance Company Summer Intensive, Hubbard Street Dance Chicago, Alonzo King Lines Ballet Summer Intensive, American Ballet Theatre (New York City), Ballet Austin, Deeply Rooted Dance Theater, 10 Hairy Legs Winter Intensive; TRAINING: Hyde Park School of Dance, The Chicago High School for the Arts, The Boston Conservatory at Berklee – BFA Contemporary Dance with an Emphasis in Ballet; AWARDS: ScholarArtist.



TYLER MICHAELS KING
HE/HIM/HIS (TODD, 25)
THEATER LATTÉ DA: *Hedwig and the Angry Inch*, *Assassins*, *Peter and the Starcatcher*, *Gypsy*,

Sweeney Todd, *Cabaret*, *Spring Awakening*; THEATER: Guthrie Theater: *West Side Story*, *A Midsummer Night's Dream*, *My Fair Lady*, *A Christmas Carol*; Ordway: *West Side Story*, *42nd Street* (upcoming); Children's Theater Company: *Peter Pan the Musical*; Chanhassen Dinner Theatres: *Hello Dolly!*, *The Little Mermaid*, *Mary Poppins*, *Fiddler on*

the Roof, *Joseph... Dreamcoat*, *Bye Bye Birdie*; History Theatre: *Teen Idol: The Bobby Vee Story*; Artistry: *You're a Good Man Charlie Brown*, *Oklahoma!*; Illusion Theater: *A Night in Olympus*; Minneapolis Musical Theater: *Bat Boy The Musical*; Flying Foot Forum; Live Action Set; Actor's Theater of Minnesota. Founding member of The Bearded Company. Artistic Director of Trademark Theater.



JON-MICHAEL REESE
HE/HIM/HIS (ARTHUR, 16)
THEATER LATTÉ DA: *Man of La Mancha* *NEXT Festival*; THEATER: Pillsbury House: *Jimmy and*

Lorraine: A Musing (upcoming); Penumbra: *This Bitter Earth*; Two River: *Theo*; New Ohio: *Marry Me a Little*; Village Theatre: *My Heart is the Drum* (Gregory Award: Outstanding Actor); Adirondack Theatre Festival: *Nikola Tesla Drops the Beat*; Exit Pursued by Bear: *King Lear*; Lucille Lortel: *when last we flew*; Cincinnati Playhouse: *The Fantasticks*; Drury Lane: *Hairspray*; National Tour: *Book of Mormon*; TRAINING: BFA Carnegie Mellon University.



ANDRE SHOALS
HE/HIM/HIS (ARTHUR, 51)
THEATER LATTÉ DA: *NEXT Festival*, *Man of La Mancha*, *Peter and the Starcatcher*, *Ragtime*, *Aida*;

THEATER: PRIME Productions: *Marjorie Prime*; Chanhassen Dinner Theatres: *Newsies*, *Sister Act*, *Beauty & the Beast*, *The Little Mermaid*, *Joseph & the Amazing Technicolor Dream Coat*; Gold Dust Orphans: *Camille*, *Medea*, *The Glass Menagerie*.

The Creative Team



SHERRI EDEN BARBER
SHE/HER/HERS (DIRECTOR)
is a New York-based theatre director and Artistic Director of Ricochet Collective. Recent: *Tiny*

Beautiful Things (Pasadena Playhouse), *good friday* (The Flea Theater), *Only You Can Prevent Wildfires* (Ricochet Collective – Teatro Circulo), *Happily After Ever* (Ricochet Collective – 59E59, Edinburgh Fringe), *Gordy Crashes* (Ricochet Collective – IRT), *Mr. Landing Takes A Fall* (The Flea), *Esperanza Spalding's Emily's D+Evolution* (Development

on European Tour), *Herman Kline's Midlife Crisis* (The Beckett), *Monstrosity*, *Polaroid Stories*, and *BENT* (The New School for Drama), *The Lightning Thief* (Theatreworks USA), *24 Hour Plays on Broadway* with Pablo Schreiber, Laverne Cox, and Melanie Griffith (American Airlines Theatre), *Men On Boats* (Yale Dramat). She has developed new work with Rattlestick, Orchard Project, The Flea, Culture Project, Chautauqua, and The Old Vic. Sherri is a recipient of The Eugene O'Neill Theater Center's National Directors Fellowship, the Core Company Director for The Orchard Project, a Drama League Directing Fellow, and recipient of the US/UK Exchange Award. RicochetCollective.com | SherriEdenBarber.com



HARRISON DAVID RIVERS HE/HIM/HIS

(PLAYWRIGHT) is the winner of the 2018 Relentless Award for his play *the bandaged place*. His other plays

include *This Bitter Earth* (World Premiere - New Conservatory Theatre Center, Penumbra Theater Company, MN Theatre Award for Exceptional New Work), *Where Storms Are Born* (World Premiere - Williamstown Theater Festival, Edgerton Foundation New Play Award, Berkshire Theatre Award Nom.), *When Last We Flew* (World Premiere - Diversionary Theatre, GLAAD Award) and the musical *Five Points* (World Premiere - Theater Latté Da, MN Theatre Award for Exceptional New Work, BroadwayWorld Award for Best New Work). Harrison was named a Runner-up for the 2018 Artist of the Year by the Minneapolis *Star Tribune* and a 2017 Artist of the Year by *City Pages*. He has received McKnight and Many Voices Jerome Fellowships, a Van Lier Fellowship, an Emerging Artist of Color Fellowship and New York Stage & Film's Founders' Award. A member of the Board of Directors at the Playwrights' Center. TRAINING: M.F.A, Columbia University.



MICHELLE KINNEY

SHE/HER/HERS (CO-COMPOSER/CELLIST) co-leads the 2-cellos and tabla/drum quartet Jelloslave, which has made 2 critically

acclaimed recordings and is anticipating the soon to be released Suite from the music for Theater Latte Da's production of *To Let Go and Fall*. Michelle also performs her

original compositions in the sextet *What We Have Here*, and in *Maitheer*, a cross-cultural collaboration with South Indian Veena virtuoso Nirmala Rajasekar. Recognition and support for Michelle's work has come from the McKnight Foundation (Composer Fellowship), Metropolitan Regional Arts Council, the Bush Foundation (Bush Artists Fellowship), the Jerome Foundation, MN State Arts Board (a touring grant for Jelloslave), NEA/Rockefeller, Harvestworks/Studio Pass, and the American Composers Forum. Training and education: BA, Northwestern University, MA New York University.



JACQUELINE ULTAN

SHE/HER/HERS (CO-COMPOSER/CELLIST) Cellist and composer Jacqueline Ultan is a singularly creative artist who's unique

versatility is reflected in the diversity of her artistic collaborations: urban groove trio Saltee; drum/cello quartet Jelloslave; pop band The Starfolk; improvising collective Sans le System/iNMIGRATION; flute/cello duo J2J; Douglas Ewarts' Quasar and world music trio Oattie The Mink. In demand locally and nationally, Ultan has recorded and collaborated extensively with theater, pop, rock, and new music artists, including Kill The Vultures, Roma di Luna, The Jayhawks, Dan Wilson, E. Carlos Nakai, Huun Hur Tu and Kevin Kling. Ultan has received several awards and commissions including a McKnight Performing Artist Fellowship; MacPhail Artist and Commissioning Grants; MRAC's Next Step; and a State Arts Board Arts Tour MN grant. She has also composed music for and participated in TED Talks Conferences in Minneapolis and Los Angeles. A dedicated teacher, Ultan is on the faculty of MacPhail's Center for Music and holds a Masters Degree in Performance from Yale University.



PENELOPE FREEH

SHE/HER/HERS (CHOREOGRAPHER) THEATER LATTÉ DA: Debut; CHOREOGRAPHY:

Gilbert and Sullivan Very Light Opera Company, James Sewell Ballet, Lyric Arts Main Street Stage, Minnesota Ballet, Minnesota Dance Theatre, Minnesota Opera,

Minnesota Orchestra, Mu Performing Arts, Nautilus Music-Theater, Park Square Theatre, Skylark Opera Theatre, VocalEssence, Zenon Dance Company; PERFORMER: James Sewell Ballet 1994-2011; RECOGNITION: McKnight Fellow for Choreography (2010, 2014), McKnight Fellow for Dancers (1998) Sage Awards: Outstanding Performer (2010), Best Overall Design for *Test Pilot*, original dance opera created with composer Jocelyn Hagen (2015); EDUCATION: Dance MFA candidate, Hollins University.



ELISSA ADAMS

SHE/HER/HERS (DRAMATURG) THEATER LATTÉ DA: *C.*, *Lullaby*, *Assassins*, *Five Points*, *Underneath the Lintel*, *Once*, *A Little Night*

Music, *Hedwig and the Angry Inch*, 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



MARUTI EVANS

HE/HIM/HIS (SCENIC DESIGNER) THEATER LATTÉ DA: Debut; THEATER: *Real Enemies* (BAM), *Epiphany* (BAM),

Else Where (BAM), *LEIDERABEND* (BAM + LA PHIL), *Ogresse* (Kennedy Center, Jazz at Lincoln Center, Met Measume), *Sweeney Todd* (Virginia Opera), *Witness Uganda* (ART), *Mouth Wide Open* (ART), *Much Ado About Nothing* (McCarter Theater), *Master and Margarita* (Summer Scape), *An Oresteia* (Classic Stage Co), *Crowns* (Goodman Theater), *Peculiar Patriot* (NBT), *Kill Move Paradise* (NBT), *This Bitter Earth* (Penumbra Theater), *Ballad of Emmett Till* (Penumbra Theater), *Owl Answers and the Dutchman* (Penumbra Theater); AWARDS: Drama Desk Awards for *Tiny Dynamite* & *Pilo Family Circus*; Drama Desk nominations: *Peculiar Patriot*, *Kill Move Paradise*, *Deliverance*, *In the Heat of the Night*, *Slaughterhouse 5*, *Blindness*; Hewes Award nominations: *Deliverance*, *Kill Move Paradise*; Audelco nominations: *Kill Move Paradise*, *The Peculiar Patriot*, *Relativity*, *Dead and Breathing*; IRNE nominee: *Witness Uganda*.

BIOGRAPHIES



SARAH BAHR

SHE/HER/HERS (COSTUME DESIGNER) THEATER
LATTÉ DA: Debut;
THEATER: Jungle Theater:
Small Mouth Sounds, Wolves,

The Wickhams: Christmas at Pemberly, Hand to God, Lonestar Spirits, Anna in the Tropics; Penumbra: *This Bitter Earth, Joy Rebel;* Ten Thousand Things: *The Sins of Sor Juana;* Mixed Blood: *Roe;* Yellow Tree Theater: *Flowers for the Room, String, One Man Two Guvnors;* Trademark Theater: *Understood, The Boy and Robin Hood;* OPERA: Mill City Summer Opera: *Carmen;* Minnesota Opera: *Romeo & Juliet;* DANCE: Timetrack Productions: *Invisible;* STRONGMovement: 6; Vail Dance Festival: *Farewell;* TEACHING: Augsburg University: Adjunct Faculty; TRAINING: Design and Technical Theatre M.F.A., University of Minnesota; Studio Art M.A., New York University; Design and Technical Theatre B.F.A., University of Minn. Duluth.



MARY SHABATURA

SHE/HER/HERS (LIGHTING DESIGNER) THEATER
LATTÉ DA: *Hedwig and the Angry Inch, Five Points, A Christmas Carole Petersen,*

Ragtime, Gypsy; THEATER: Mixed Blood Theater: *Prescient Harbingers, Is God Is;* Dark & Stormy Productions: *Blackbird, 'Night, Mother, The Maids, Fool for Love* (and more); Artistry: *Tinker to Evers to Chance, 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



KEVIN SPRINGER

HE/HIM/HIS (SOUND DESIGNER) THEATER
LATTÉ DA: *Once, Man of La Mancha, A Christmas Carole Petersen;* THEATER:

Gumble Theater: *Féminaal;* In The Heart of the Beast: *Make Believe Neighborhood;* Minnesota Opera: *Dead Man Walking, Dinner at Eight;* New Native Theatre: *2012 The Musical;* Penumbra Theatre: *This Bitter Earth, Dutchman, The Owl Answers;* Shakespearean Youth Theatre: *Two Noble Kinsmen, Twelfth*

Night, Romeo and Juliet; Swandive Theatre: *Monster, Defying Gravity, An Outopia for Pigeons;* Workhaus Collective: *Feast of Wolves, The Mill;* TRAINING: M.F.A Theater Design and Technology, University of Minnesota



KATHY MAXWELL

SHE/HER/HERS (PROJECTIONS DESIGNER) THEATER
LATTÉ DA: *Underneath the Lintel; Hedwig and the Angry Inch;* THEATER:

Penumbra Theatre: *Girl Shakes Loose, This Bitter Earth;* Mixed Blood Theatre: *Vietgone, A Curious Incident of the Dog in the Night Time;* History Theatre: *All The Way;* Open Eye Figure Theatre, Children's Theatre Company, the Ordway, the Guthrie; TRAINING: M.F.A in theatrical design at The University of Minnesota a B.A. in theatre and dance from the University of Texas.



TODD KALINA

HE/HIM/HIS (STAGE MANAGER) THEATER
LATTÉ DA: *Underneath the Lintel, Six Degrees of Separation, Man of La Mancha, NEXT Festival;*

THEATER: Children's Theatre Company: *Dr. Seuss's How the Grinch...* (2017 and 2018), *Cinderella;* Ordway: *Mamma Mia!, Jesus Christ Superstar;* Guthrie: *Familiar;* Walker Art Center: *Morgan Thorson's Public Love;* BROADWAY: *An Act of God* starring Sean Hayes, *King Charles III* (US premiere), *Airline Highway;* OFF-BROADWAY: Atlantic Theater Company: the world premiere of Stephen Adly Guirgis' Pulitzer Prize winning play *Between Riverside and Crazy, FOUND;* Signature Theatre: *Martha Clarke's Angel Reapers;* Manhattan Theatre Club: *Of Good Stock;* OTHER CREDITS: The History Theatre, The Acting Company, Giants are Small, The Juilliard School, and many readings and workshops throughout the years; TV: *Tony Awards, NFL Honors, Showtime at the Apollo, Ink Master;* UPCOMING: *Smokey Joe's Café* with The Ordway Center, *Cinderella* with CTC, *La Bohème* and *Twelve Angry Men* with Theater Latté Da, *Sweat* with Guthrie Theater.

KYLA MOLONEY

SHE/HER/HERS (ASSISTANT STAGE MANAGER) THEATER
LATTÉ DA: Debut; THEATRE: Park Square Theatre: *The Diary of Anne Frank,*

Sometimes There's Wine, Henry and Alice: Into the Wild; (as Run Crew) *Baskerville: A Sherlock Holmes Mystery, Pirates of Penzance, Amy's View, Of Mice and Men;* History Theatre (as Head Spot Op) *Teen Idol: The Bobby Vee Story, Orphan Train;* (as Board Op) *Stewardess!, Paper Dreams of Harry Chin;* Penumbra Theatre: (as Asst. Video Design) *This Bitter Earth;* Climb Theatre: (as Video Designer) 2019 Spring Season, 2019-2020 Season.



ABBEE WARMBOE

SHE/HER/HERS (PROPERTIES MASTER) THEATER
LATTÉ DA: *Hedwig and the Angry Inch, A Little Night Music, All is Calm, Once, Underneath*

the Lintel, Five Points, Assassins; THEATER: Penumbra Theatre: *The Brothers Paranormal, benevolence, For Colored Girls, This Bitter Earth;* Ten Thousand Things: *The Sins of Sor Juana, Into the Woods, Scapin, The Good Person of Szechwan;* History Theatre: *Stewardess;* Mixed Blood Theatre: *Roe;* Park Square Theater: *Marie and Rosetta, The Agitators;* Old Log Theater: *Lend Me a Tenor;* Trademark Theater: *Understood;* Theater Mu: *The Korean Drama Addict's Guide to Losing Your Virginity, Two Mile Hollow;* Ordway: *Mamma Mia!, Jesus Christ Superstar;* Guthrie Theater: *Guess Who's Coming to Dinner;* 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;* UPCOMING PROJECTS: Park Square Theater: Jefferson Township Sparkling Junior Talent Pageant; Mill City Summer Opera: *Così Fan Tutte.*



EMILY ANNA BIERBRAUER

SHE/HER/HERS (STAGE MANAGEMENT INTERN) THEATER
LATTÉ DA: Debut; THEATER: University of Minnesota Theater

Department: *Ruby Slippers, Autobiography of Red, Machinal-Rage Against the Machine;* PROJECTS: Katherine E. Nash Gallery: *You Are Here;* Regis West Gallery: *Introspectacle;* Northern Spark 2017: *Tunnel Vision;* TRAINING: B.A. Visual Arts, University of Minnesota

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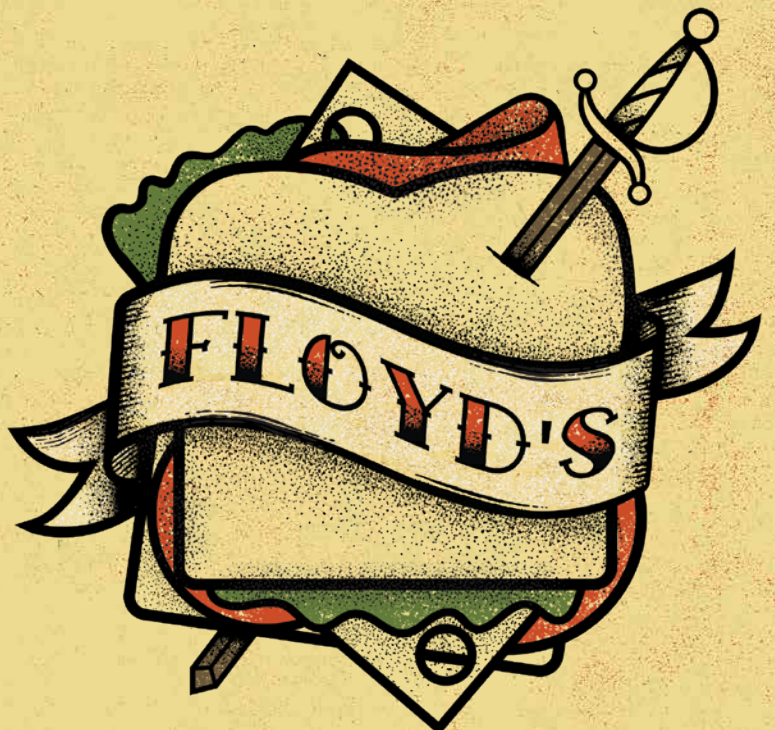
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