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ASOLO REPERTORY THEATRE

PRESENTS

THE THEATER LATTÉ DA WORLD PREMIERE PRODUCTION



**Twelve  
Angry  
Men** A NEW MUSICAL

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23-24 SEASON

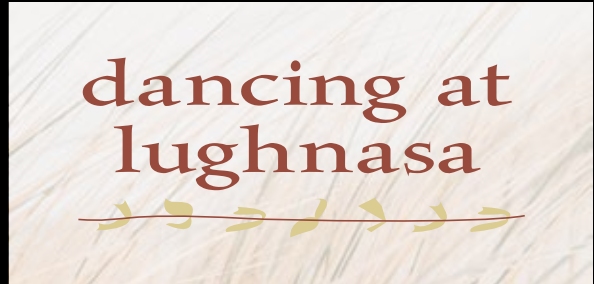
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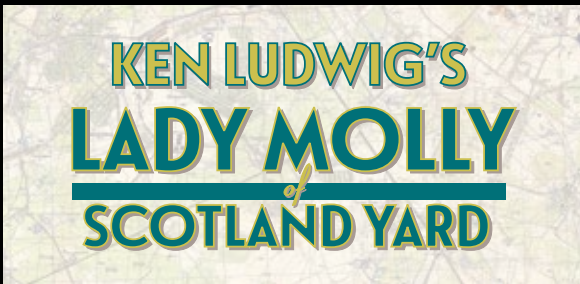
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THE THEATER LATTÉ DA WORLD PREMIERE PRODUCTION

# Twelve Angry Men

**A NEW MUSICAL**

Music and Lyrics by **MICHAEL HOLLAND**

Book by **DAVID SIMPATICO**

Based on the play by **REGINALD ROSE**

Directed by **PETER ROTHSTEIN**

Music Direction by **JENNY KIM-GODFREY**

Choreographed by **KELLI FOSTER WARDER**

Scenic Design  
**BENJAMIN OLSEN**

Costume Design  
**MATHEW LeFEBVRE**

Lighting Design  
**PAUL WHITAKER**

Sound Design  
**NICHOLAS TRANBY**

Hair, Wig, & Makeup Design  
**MICHELLE HART**

Dramaturg  
**ELISSA ADAMS**

Resident Dramaturg  
**DRAYTON ALEXANDER**

New York Casting  
**MURNANE CASTING**  
CHAD ERIC MURNANE, CSA

Resident Casting Director  
**CÉLINE ROSENTHAL**

Orchestrations  
**MICHAEL HOLLAND**

Cultural Competency Consultant  
**DEWANDA SMITH SOEDER**

Production Stage Manager  
**NIA SCIARRETTA\***

Assistant Stage Manager  
**REBECCA RD HAMLIN\***

Associate Music Director  
**CARL HAAN**

*Twelve Angry Men: A New Musical* was originally developed and produced by  
**Theater Latté Da, Peter Rothstein Artistic Director**

*Twelve Angry Men: A New Musical* is produced by special arrangement with the  
Playwright, Michael Moore Agency, Elaine Devlin Literary, Inc., and with permission of Concord Theatricals.

Directors are members of Stage Directors and Choreographers Society; Designers are members of the  
United Scenic Artists Local USA-829; Backstage and Scene Shop Crew are members of IATSE Local 412.

## CO-PRODUCERS

**Terry O. Brackett • A. Scott Bushey • Shirley Fein • Wendy and Jerry Feinstein • The Granthon Family**

**Dr. Sidney Katz ♦ and Elaine Keating • Beverly L. Koski • Dr. and Mrs. Jerome and Elizabeth Levy**

**Gail and Richard Rubin ♦ • Susan and Charles Wilson**

♦ In memoriam

## SPONSORS



# CAST

MATT RIEHLE*	Juror #1
RILEY McNUTT*§	Juror #2
CHARLIE CLARK*	Juror #3
SASHA ANDREEV*	Juror #4
BRIAN KIM McCORMICK*	Juror #5
ADÁN VARELA*	Juror #6
MATTHEW GRIFFIN*	Juror #7
CURTIS BANNISTER*	Juror #8
MARC CEDRIC SMITH*	Juror #9
JAMES MICHAEL DETMAR*	Juror #10
CONOR MCGIFFIN	Juror #11
ALEXANDER SWIFT*	Juror #12
ALEX HATCHER	Guard

\*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.  
§ Dance Captain

# UNDERSTUDIES

*Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance*

For Juror #1 and Juror #2: **ALEX HATCHER**; for Juror #3: **MATT RIEHLE, JASON THOMAS SOFGE**;  
for Juror #4: **JACK DAVID SHAPIRO, CONOR MCGIFFIN**; for Juror #5 and Juror #6: **PEDRO KA'AWALOA**;  
for Juror #7, Juror #12, and Guard: **WILL WESTRAY**; for Juror #8 and Juror #9: **MARCUS JORDAN**;  
for Juror #10: **JASON THOMAS SOFGE**; for Juror #11: **JACK DAVID SHAPIRO**

# MUSICIANS

JENNY KIM-GODFREY	Conductor
CARL HAAN	Piano/Vibes
ROBERT W. CARMICHAEL III	Trumpet/Flugelhorn
JONATHAN GODFREY	Guitar
MAURICIO RODRIGUEZ	Upright Bass
DAVID HARDMAN	Drums

# SETTING

A Jury Room, New York City, Summer, 1959

## AFFILIATIONS

Asolo Repertory Theatre is a constituent of the Theatre Communications Group (TCG), the national service organization for theatres. Asolo Rep is a member of the League of Resident Theatres (LORT), the national association of non-profit professional theatres; Florida Professional Theatre Association (FPTA); the Arts and Cultural Alliance of Sarasota County; and the Manatee County Cultural Alliance.

## UNION CREDITS

Asolo Rep operates under an agreement between the League of Resident Theatres (LORT) and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States; the Stage Directors and Choreographers Society; and the United Scenic Artists Local USA-829, IATSE Local 412 of the International Alliance of Theatrical Stage Employees and Moving Pictures Machine Operators of the United States and Canada.



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# THE CAST

IN ALPHABETICAL ORDER



## **Sasha Andreev** He/Him

(Juror #4) Sasha is delighted to reprise his role in *Twelve Angry Men: A New Musical*, having been part of the original cast at Theater Latté Da. Previous Asolo

Rep credits include *Intimate Apparel*, *Inherit the Wind*, and *Ragtime*. Sasha has performed off-Broadway, on tour and in the PBS broadcast of the Drama-Desk-winning *All is Calm: The Christmas Truce of 1914*. Regional credits include Guthrie Theater, Repertory Theater of St. Louis, Actors Theatre of Louisville, History Theatre, Mixed Blood Theater, and Theatre de la Jeune Lune. On screen, Sasha recently appeared in *A Taste of Love* (Hallmark Channel) and *Stranger Things* (Netflix). He's been seen as host of *Curb Appeal* (HGTV) and *Operation Build* (A&E), as a guest host on TV shopping networks in the US and abroad, and in numerous commercials and films. IG: SashaAndreevNow



## **Curtis Bannister**

(Juror #8) Winner of the Actors Equity Foundation Roger Sturtevant Award: Outstanding Performance in Musical Theater; Drama League Award nominee:

Best Concert Performance; Joseph Jefferson Award nominee: Outstanding Performance by a Principal Actor in a Musical (Jim/Big River). Recently, Curtis has performed as Rev. Jeremiah Brown (*Inherit the Wind*) and George (*Intimate Apparel*) at Asolo Rep, Soloist 1, Celebrant u/s (Bernstein's *MASS*) at The Kennedy Center, Sid (*The Pajama Game*), Enjolras (*Les Misérables*), Coalhouse (*Ragtime*), and Jamie (*The Last 5 Years*). He is currently the concert partner of Tony® and Grammy® Award-winner Heather Headley throughout the U.S. and will make his solo concert debut in November 2024 in Washington

DC in addition to future projects in New York, Chicago, and Atlanta. Film and TV credits include his TRIBECA FILM FESTIVAL debut in "The Conductor", Marquis on the Apple TV+ Peabody Award winning series *DICKINSON* and Reimers on NBC's *CHICAGO FIRE*.

[www.thecurtisbannister.com](http://www.thecurtisbannister.com);

Instagram: @thee\_cb; Twitter: theecb



## **Charlie Clark** He/Him

(Juror #3) Charlie is making his Asolo Rep debut and resides in Minneapolis, but has lived in Chicago, Cincinnati and

Indianapolis. Charlie was most recently seen as Bela Zangler in *Crazy For You* at Artistry Theatre in Minnesota. Favorite roles include Bruce in *Fun Home*, Ross in *The Goat, or Who is Sylvia?*, Dan in *Next to Normal*, Don in *Rapture, Blister, Burn*, Hanratty in *Catch Me If You Can*, Mason in *Take Me Out*, George in *Sunday in the Park with George*, Charlie in *On Golden Pond*, Freddie in *Dirty Rotten Scoundrels*, Pastor Jay in *Luna Gale*, and Benny in *Hands on a Hardbody*.



## **James Michael Detmar** He/Him

(Juror #10) AEA, SAG/AFTRA.

James is thrilled to reprise his role from the world premiere of *Twelve Angry Men: A New Musical*.

In Minneapolis, James performed with The Guthrie Theater, Ordway Theater, Theater Latté Da, Chanhassen Theaters, History Theater, Old Log Theater, and Dudley Riggs BNW. Nationally at Berkeley Rep, The Garry Marshall Theater, and Orlando Theater Project. He spent nine years performing improvisational comedy at Disney World's Comedy Warehouse. TV/Film: *Thin Ice*, *Best Man Down*, *Factotum*, *America's Most Wanted*, *Santa Barbara*, and *Clarissa Explains It All*. James just finished penning his new musical comedy – *LEAGUE NIGHT: The Bowled and The Beautiful*.

# THE CAST

IN ALPHABETICAL ORDER



## **Matthew Griffin**

(Juror #7) Matthew is thrilled to be making his Asolo Rep debut and to be a member of this incredible company and

production. Credits include Broadway: *The Collaboration* (u/s Jean-Michel Basquiat), *Tina – The Tina Turner Musical* (OBC), Off-Broadway: *This Land was Made* (Vineyard Theatre) *The New Yorkers* at City Center, *Born For This* (Cutler Majestic), *Cruel Intentions: the Musical*, *Much Ado About Nothing*, and others. TV Credits: *Inventing Anna* (Netflix, Co-Star), *Godfather of Harlem* (EPIX, Co-Star). Thankful for God, my beautiful family and friends, KMR family, Murnane Casting, and you.



## **Alex Hatcher**

(Guard u/s Juror #1/Juror #2) Alex is a current MFA Acting candidate at the FSU/Asolo Conservatory for Actor Training

and is thrilled to be making his Asolo Rep debut this season! He holds a BFA in Acting from Boston University with a concentration in Musical Theater and Dance. Favorite stage credits include *West Side Story* (Milwaukee Rep), *1776* (New Rep), *Hamlet* (LAMDA), and *Mr. Burns: A Post-Electric Play* (BU). alexanderhatcher.com



## **Marcus A Jordan** He/Him

(u/s Juror #8/Juror #9) Marcus is excited to make his Asolo Rep debut with *Twelve Angry Men: A New Musical!* Regional Credits:

*Into The Woods* (The Baker), *Ragtime* (Coalhouse Walker Jr./Booker T. Washington), *Rent* (Benny

Coffin III), and *Working* (Frank). Marcus is a Professor of Musical Theatre at Southwestern Michigan College and Western Michigan University. "Thanks to my tribe for providing authentic community! Dedicated to GG&G."



## **Pedro Ka'awaloa** He/Him

(u/s Juror #5/Juror #6) Pedro is happy to be back at Asolo Rep. He is an actor, director, teacher, and coach. Pedro was The King in

the national tour of *The King and I* and has also performed regionally with notable companies such as Alabama Shakes, Fulton Theatre, and Orlando Shakes. He also actively works as a music director when not on stage and has his own private performing arts studio (Hana Hou Studio). IMUA! @pedrokaawaloa pedrok.com



## **Brian Kim McCormick** He/Him

(Juror #5) Brian is excited to return to the Asolo with a role he originated. Brian is based in Los Angeles and has worked with companies around the country

including Theater Mu, TheatreSquared, South Coast Rep, Musical Theatre West, Antaeus, Pan Asian, Ammunition Theatre, Quantum Theatre, Oklahoma City Rep, The Olney, and NYTW. As a voiceover artist he can be heard in the English Dub of *Squid Game* and many other K-Dramas, *Pokémon*, *Yu-Gi-Oh!* and in video games like *Wo Long: Fallen Dynasty* and *EDF: Iron Rain*. He is also a winner of "Split Second" on GSN. For Mom, Dad and Yuna. @asian\_with\_a\_camera

# THE CAST

IN ALPHABETICAL ORDER



**Conor McGiffin** He/Him

(Juror #11; u/s Juror #4) Conor is a New York based actor, puppeteer, and writer. He's a proud University of Michigan

graduate and is thrilled to make his Asolo Rep debut! Recent productions include *Mystery Science Theatre 3000* (TV and Tour), *Fiddler On the Roof* (First National Tour) and *Sunset Boulevard* (ACT). You can watch him as Tom Servo on the MST3K streaming app! Thank you, Take 3 Talent. Mom, Dad, and Bridget, I love you! IG:@cjdmcgiffin



**Riley McNutt** He/Him

(Juror #2) This is Riley's first production with Asolo Rep, but his second time around in this remarkable new musical. Based

out of Minneapolis, he most recently was seen in *Alice in Wonderland* at The Children's Theater Company. He performed off-Broadway, national tours, and on PBS in the Drama Desk Award winning *All is Calm: The Christmas Truce of 1914*. Other regional credits include Theater Latté Da's *Next to Normal*, *A Little Night Music*, *Ragtime*, and *Hello Dolly!*; The Ordway Theater's *Beauty and the Beast*; Minnesota Orchestra's *Carousel*; Artistry's *Phantom*, *Les Misérables*, *Cabaret*, *A New Brain*, *La Cage aux Folles*, and with Flying Foot Forum in *Heaven*.



**Matt Riehle** He/Him

(Juror #1; u/s Juror #3) Matt is a musician, actor, songwriter, and music director from Minneapolis. He's extremely excited to make

his Asolo Rep debut and has been honored to work with Theater Latté Da for 10 shows, including *Next to Normal*, *Twelve Angry Men: A New Musical*, *Once*, and *Assassins*; History Theater (*Sweet Land*); Artistry (*Memphis*), and Chanhassen Dinner Theatres (*Jesus Christ Superstar*), among others. Matt plays keys and sings in Led Zeppelin, Pink Floyd, and Queen tributes, and loves writing for *Take It With You*, Live Radio Theater in Duluth, MN. He's most fulfilled when working, playing, and creating with his incredible fiancé, Bri.



**Jack David Shapiro** He/Him

(u/s Juror #4/Juror #11) Jack is delighted to be making his Asolo Rep debut and working with this team of incredible artists and

performers. Regional credits: *Little Women* (John Brooke) - Connecticut Stage Company; *Fiddler on the Roof* (Perchik) - Sundance; *Les Misérables* (Marius), *All Shook Up* (Chad) - Carriage House; *Joseph and the Amazing Technicolor Dreamcoat* (Joseph), *Big Fish* (Will Bloom), *Hunchback of Notre Dame* (Captain Phoebus), *Oklahoma* (Will Parker) - Hale Center Theater. BFA Musical Theatre, BYU.

# THE CAST

IN ALPHABETICAL ORDER



## **Marc Cedric Smith**

(Juror #9) Marc is thrilled to make his Asolo Rep debut. He is a Pennsylvania native and graduate of the University

of Washington, where he studied Voice and Psychology. After college he began modeling but continued to sing with opera companies and symphonies around the world. After a Seattle Symphony concert, Marc was asked to join Hal Prince's First National Tour of *Show Boat*, (US, Canada and London), then *Ragtime*, *Secret Garden*, *Lion King*, *Music Man*, *Aida*, *Aladdin*, *Phantom*, *Tarzan*, *Little Mermaid* and *Frozen*. A proud Equity member, Marc lives in Los Angeles where he works in film, TV, voiceovers and of course, theatre.



## **Alexander Swift** He/Him

(Juror #12) Asolo Rep Theatre debut! Born and raised in NYC, he most recently ended a five year run with *Hamilton* performing

alongside Lin-Manuel Miranda in Puerto Rico, San Francisco, across the U.S., and Canada. Other credits include The National Tour of Andrew Lloyd Webber's *The Wizard of Oz*, Barrington Stage Company, New York Theatre Workshop, Northshore Music Theatre, Opera North, Geva Theatre, Fulton Theatre, Theatre by The Sea. Graduate of The Boston Conservatory. Endless thanks to his Grandmother for her love, support, and guidance.



## **Jason Thomas Sofge** He/Him

(u/s Juror #3/Juror #10) Jason is thrilled to be making his Asolo Rep debut! Credits: *The Constable*, *Fiddler on the Roof* (1st National

Tour); *Elvira* from *The House of the Dead* (Metropolitan Opera, Opéra national de Paris, Staatsoper im Berlin); u/s *Maitre 'd*; *The Merry Widow* (Metropolitan Opera); *Tommy Fatty*, *Fatty No Friends* (off-Broadway at Soho Playhouse). "Special thanks to my rockstar agents at Firestarter Entertainment!"



## **Adán Varela**

(Juror #6) Adán has performed with Children's Theatre Company (*Carmela Full of Wishes*), Theater Latté Da (*Twelve Angry Men: A*

*New Musical*); Minnesota Opera (*Cruzar la Cara de la Luna*, *Roberto Devereux*, *Silent Night*, and others); History Theatre (*Christmas of Swing*, *Not For Sale*); Ordway Center (*In the Heights*), Frank Theatre (*Good Person of Setzuan*, *The Visit*); Second City (*Realish Housewives of Edina*); Artistry (*Les Misérables*, *Carousel*); Lyric Arts (*Evita*, *The Mystery of Edwin Drood*); and Hey Rube (*So Bright the Night*). He has also directed pieces with Morris Park Players (*Ragtime*); Mixed Precipitation (*Hit the Wall*, *#Matter*); and Gadfly Theatre (*Lobstermen in Love*).



## **Will Westray** He/Him

(u/s Juror #7/Juror #12) Will is in his first year at the FSU/Asolo Conservatory for Actor Training. He received a degree in musical

theatre from Shenandoah Conservatory and is a proud DMV native. He has recently understudied at Asolo Rep in *Inherit the Wind* and *Born With Teeth*.



## THE CREATIVE TEAM

### **Drayton Alexander** He/They

(Dramaturg) Highlights at Asolo Rep include *Cabaret* (transfer to The Old Globe), *Man of La Mancha*, *Chicken and Biscuits*, and workshops of *Stellar Atmospheres* and *Dancing in the Blue Light*. Other dramaturgical highlights include *Spin* at the Edinburgh Fringe Festival (Theatre Weekly Award, Best Solo Performance), Taylor Mac's ball-pit play *The Fre* (world premiere), *Not My Monster* (OBA nomination, Best Family Entertainment), *Syncing Ink*, *Scraps* (world premiere), and *good friday* at The Flea Theater. Drayton was the Co-Artistic Producer of *Serials* for two years and has worked with such theater companies as The Vineyard, The New Group, New Earth Theatre, and Singapore Repertory Theatre. He received an Olwen Wymark award from the Writers' Guild of Great Britain and holds an MFA from NYU Tisch Asia.

### **Ross Egan**

(Managing Director) Ross is the Managing Director at Asolo Rep. Ross' arts administration career began in Chicago where he was a co-founder of Jeff-award-winning Refuge Theatre Project. Ross has served as Managing Director at Barter Theatre, the nation's longest-running professional theatre, and as Director of Marketing & Operations at Illinois Shakespeare Festival. Ross holds a BFA in acting from Michigan State University and an MBA from Illinois State University. He lives with his family in Lakewood Ranch and proudly serves as a den leader for the Boy Scouts of America.

### **Kelli Foster Warder** She/Her

(Choreographer) currently serves as the Executive Artistic Director Artistry, a theater and visual arts non profit in Minnesota. Kelli has served as an arts administrator for over 30

years. Her work as a choreographer and director has been seen on stages across the Twin Cities and the country including Theater Latté Da, The Ordway, Children's Theater Company and The Zach. She recently directed and choreographed *The Wiz* at The 5th Avenue in Seattle and is thrilled to be back at Asolo after working on *Ragtime* in 2018.

### **Rebecca RD Hamlin** She/Her

(Assistant Stage Manager) Becky is thrilled to be making her debut at Asolo Rep. Among her favorite shows that she's stage managed include *The Murder of Roger Ackroyd*, *A Flea in Her Ear*, *Grounded*, *The 39 Steps*, *The Cake*, and *A Christmas Carol*. Becky is a proud member of Actors' Equity Association.

### **Michelle Hart** She/Her

(Hair/Wig & Make-up Design) Michelle designs for Asolo Rep and FSU/Asolo Conservatory. Other credits: Sarasota Ballet, Palm Beach Drama Works, Free Fall Theatre, Urbanite Theatre, Florida Studio Theatre, West Coast Black Theatre Troupe, Banyan Theatre, Ruth Eckerd Hall, Venice Theatre, Dorset Theatre, Barrington Stage and Open Stage Theatre. She has also done hair and/or make-up for Joan Rivers, Doris Roberts, Martin Short, Jane Russell, Arlene Dahl, Soledad Villamil, Jane Pauley, Richard Dreyfuss, Castille Langdon, Christopher Higgins, Mary Mara, Heather Robb, Lauren Sweetser, Justin Long, Paul Downs, Douglas Sills, and Nia Hills. Music videos "Second Chance" by Shinedown, "Reverse Cowgirl" by T-Pain. Film and television: *Lady Of The Manor*, *Paradise, FL*, and *The Real Stephen Blatt*.

## THE CREATIVE TEAM

### **Michael Holland**

(Composer and Orchestrations) Michael is a composer/lyricist arranger/producer/performer based in NYC. Recent projects include incidental music for *Clue: A New Comedy* (Paper Mill Playhouse in 2022, US Tour 2024), and Bay Street Theater's virtual production of *Moby Dick* in 2020. Other original shows include *Horizon* (NEXT Festival 2014 at Theater Latté Da), *You're Gonna Hate This* (Joe's Pub; Feinstein's 54 Below), *Hurricane* (NYMF), *Believe in Me... a Bigfoot Musical* (fringeNYC). He was the orchestrator, vocal arranger, and recording co-producer for the 2011 Broadway revival of *Godspell*, and provided music direction/new arrangements for Cincinnati Playhouse in the Park's acclaimed actor/musician production of *You're a Good Man, Charlie Brown* in 2019, and orchestration/vocal arrangements for *From Here to Eternity*, Starlight Theater 2024. He has contributed incidental music for productions at Dallas Theater Center, Alley Theater, Old Globe, Playwrights Horizons, and others. He is the producer/arranger of *On Vinyl*, a new studio recording from Broadway's Farah Alvin, in 2022.

### **Jenny Kim-Godfrey** She/Her

(Music Director/Conductor) Jenny is a Korean American music director, voice coach, and an award-winning opera singer. She is a resident voice coach with Cirque du Soleil, PerformerStuff.com, and a resident music director with Norwegian Cruise Lines. She has served on the Faculty at University of Albany, University of Tampa, and Sehan University (Korea). Some of her favorite directing credits include: *Cabaret*, *Tell Me On a Sunday* (Peterborough Players); *Velvet*, *The Choir of Man* (NCL); and *Inherit the Wind*, *Man of La Mancha* (Asolo Rep: Broadway World Winner of Best

Music Direction & Orchestra Performance).

Jenny holds her Master's in Opera and Choral Conducting with an outside field in Arts Administration from the Indiana University Jacobs School of Music. Jenny is a proud immigrant from South Korea and is grateful to return to Asolo Rep on the other side of the table. Full bio: [JennyKimGodfrey.com](http://JennyKimGodfrey.com) | IG: [@jennykimgodfrey](https://www.instagram.com/jennykimgodfrey)

### **Mathew LeFebvre**

(Costumer Designer) Mathew has designed costumes for more than 20 productions at the Guthrie Theater, including *The Music Man*, *A Streetcar Named Desire*, *The Importance of Being Earnest*, *Pride and Prejudice*, *Sweeney Todd, 1776*, and *She Loves Me*. Other regional credits include Signature Theatre Company, New York Theatre Workshop, The Seattle Opera, Milwaukee Repertory Theatre, Arizona Theatre Company, The Minnesota Opera, Kansas City Repertory Theatre, Cincinnati Playhouse in the Park, Indiana Rep, Arkansas Rep, The Repertory Theater of St. Louis, Arizona Opera, Opera Montreal, Theatre de la Jeune Lune, and Mixed Blood Theatre. Mathew is a recipient of a 2014-2015 McKnight Theatre Artist Fellowship, 2012 TDF-Irene Sharaff Award, and a 2015 Ivey Award. He is a Professor of Costume Design at the University of Minnesota-Twin Cities.

### **Benjamin Olsen** He/Him

(Set Designer) Asolo Rep: debut. Theater: Theater Latté Da: *Stones in his Pockets*, *Christmas at the Local*, *Twelve Angry Men: A New Musical* (Set Designer); C., *Gypsy*, *All is Calm*, *Sweeney Todd*, *Into the Woods*, *Steerage Song* (Properties). Artistry: *The Last Five Years*, *The Best Little Whorehouse in Texas*, *All My Sons*, *Phantom*, *God of Carnage*, *La Cage aux Folles* (Set Designer). Opera: Minnesota

## THE CREATIVE TEAM

Opera: *Trouble in Tahiti* & *Service Provider* (Set Designer). Chicago Opera Theater: *The Life & Death(s) of Alan Turing* (Set Designer). Upcoming -- *Johnny Skeekey* (Set Designer) with Theater Latté Da. Training: BA, St. Olaf College; M.Arch., Yale School of Architecture. Benjamin is a broadminded design practitioner focused on designing the next generation of attainable housing. @benjamindavidolsen

### **Peter Rothstein**

(Director, Producing Artistic Director) Peter is the Producing Artistic Director for Asolo Rep where he directed *Inherit The Wind*, *Man of La Mancha*, *Sweeney Todd*, and *Ragtime*. He works extensively as a director of theater, musical theater, opera, and new work development. For 25 years Rothstein served as the Founding Artistic Director of Theater Latté Da, a Minneapolis based company dedicated to new and adventurous music-theater. Other collaborations include the Guthrie Theater, Children's Theatre Company, Ten Thousand Things, and Seattle's 5th Avenue, as well as the Minnesota Opera, Boston Lyric Opera, Florida Grand Opera, and Chicago Opera Theater. Rothstein is the creator of *All Is Calm: The Christmas Truce of 1914*, which had its Off-Broadway debut in 2018 receiving the Drama Desk Award for Unique Theatrical Experience and has been seen around the globe airing on PBS. Rothstein served on the board of directors for the National Alliance for Musical Theatre, Alive and Kickin', and the Twin Cities' Ivey Awards. He has been a panelist and evaluator for the Playwrights' Center, the McKnight Foundation, the Minnesota State Arts Board, and the National Alliance for Musical Theatre's Festival of New Musicals. He holds degrees in music and theater from St. John's University

and an MFA in directing from the University of Wisconsin-Madison.

### **David Simpatico**

(Playwright) Career highlights include: *The Screams of Kitty Genovese*, (winner Jonathan Larson Award; music by Will Todd); book/stage adaptation of *Disney's High School Musical*; libretto for choral symphony, *Garden of Light* (composer Aaron Jay Kernis). Current plays include: *Ex-Gay Bar*; *Wilde About Whitman*; *Waiting for the Ball to Drop*; *The Last Supper*. His musical adaptation of *Twelve Angry Men: A New Musical*, music and lyrics by Michael Holland, received its world premiere production in June, 2022 at Theater Latté Da in Minneapolis, directed by Peter Rothstein. His grand opera, *The Life and Death(s) of Alan Turing*, with music by Justine F. Chen, received its world premiere at Chicago Opera Theater in March, 2023, also directed by Peter Rothstein. David lives with his husband, Robert C. Strickstein in Rhinebeck, NY.

### **Nia Sciarretta She/Her**

(Production Stage Manager) Selected Asolo Rep credits include PSM for *Knoxville*, *Cabaret*, *Man of La Mancha*, *Silent Sky*, *Incident at Our Lady of Perpetual Help*, *The Great Leap*, *The Sound of Music*, *Into the Breeches*, *The Music Man*, *Sweeney Todd*, *Sweat*, *Shakespeare in Love*, *Roe*, and the 2020-21 Terrace Stage season, as well as assistant stage manager for *Rhinoceros*, *Guys & Dolls*, *All the Way*, *South Pacific*, and *Hero: The Musical*. Previous off-Broadway credits include work on *Jesus Hopped the A Train*, *In the Blood*, and *The Wayside Motor Inn* at the Signature Theatre. Nia has also worked with Creede Repertory Theatre, the Hangar Theatre, the Shakespeare Theatre of New Jersey, the Flea Theatre, and Penguin Rep. Member of AEA.

## THE CREATIVE TEAM

### **DeWanda Smith Soeder**

(Cultural Competency Consultant) DeWanda is proud to be Asolo Rep's Cultural Competency Consultant and President of Smith-Soeder Enterprises, LLC. In addition to providing cultural competency for all Asolo Rep productions, she is the IDEA Specialist for Asolo Rep supporting organizational culture change and development. Her cultural competency process is based on her research and thesis, "Theatre as a Diversity Intervention".

### **Nicholas Tranby** He/Him

(Sound Designer) Nicholas is the Audio Supervisor at Theater Latté Da in Minneapolis, MN. Productions at Theater Latté Da include *Twelve Angry Men*, *Next to Normal*, *The Color Purple*, *Christmas at the Local*, *Falsettos*, *We Shall Someday*, *Merrily We Roll Along*, *Hello, Dolly!*, *Jelly's Last Jam*, *La Bohème*, *All Is Calm*, *Once*, *Chicago*, *Hedwig and the Angry Inch*, *Candide*, *A Little Night Music*, *Man of La Mancha*, *Peter and the Starcatcher*, *Ragtime*, *Gypsy*, *Assassins*, and *Five Points*. He was 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 Children's Theater Company. He received a B.F.A. in Sound Design/Production from the College-Conservatory of Music at the University of Cincinnati.

### **Paul Whitaker**

(Lighting Designer) Theater Latté Da: *Sweeney Todd*, *Evita*, *The 25th Annual Putnam County Spelling Bee*, *The Light in the Piazza*, *Lullaby*. New York credits include work at The Public Theater, MCC Theater, Playwrights Horizons, Second Stage Theatre, Atlantic Theater Company and others. Regional credits include: The Guthrie, The Alley, Yale Repertory Theatre, The Denver Center, The Geffen Playhouse, South Coast Repertory, La Jolla Playhouse, The Children's Theatre Company, The Long Wharf Theatre, The Huntington Theatre Company, Center Stage, Hartford Stage, Dallas Theater Center, Minnesota Opera, San Diego Opera, and others. Paul is a graduate of the Yale School of Drama. Paul is a Principal Lighting Designer/ Theatre Consultant for Schuler Shook. [schulershook.com](http://schulershook.com) [paulwhitakerdesigns.com](http://paulwhitakerdesigns.com)

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# THE MUSICIANS

## **Robert W. Carmichael III**

(Trumpet and Flugelhorn) Robert is a professional trumpet player, trained in both classical and jazz trumpet. His performances cover a wide variety of music genres including jazz, classical, modern, pop, funk and many others. Robert is also a trumpet teacher with a degree in music education from Appalachian State University in North Carolina and a Performance Degree from University of South Florida. He has taught musicians and classes of all grade levels, from elementary to collegiate students.

## **Carl Haan He/Him**

(Associate Music Director/Rehearsal Pianist/Keys) Carl is originally from Chicago but recently relocated to Sarasota from NYC and is super excited to join the Asolo Rep family so soon after moving. He has been super blessed to play on Broadway, off-Broadway, regionally, all around Chicago, for a national tour, and on the high seas. He is most proud of teaching at Wagner College and with Rosie's Theater Kids. Much love to Tugba. XOOX

## **David Hardman**

(Drums) David, former Director of Percussion Studies at the University of Central Oklahoma, is originally from Richmond, Indiana. He has played and/or recorded with numerous world-class musicians, including jazz artists Phil Woods, Bill Watrous, Nat Adderley, and the Woody Herman Band, and pop acts Aretha Franklin, Yes, Ray Charles, and Barry Gibb. He is a member of the Brass Band of Battle Creek and has performed with several symphony orchestras.

## **Jonathan Godfrey**

(Guitar) Jonathan's previous Asolo Rep credits include *Inherit the Wind* (Music Supervisor), *Man of La Mancha*, (Arranger and Guitarist), and pit-musician for *Knoxville*, *Stand Back Sarasota!*, *The Sound of Music*, *Ragtime*, and *Evita*. He has appeared with the Sarasota Orchestra, in over 20 programs with The Florida Orchestra, and on the national tours of *Mean Girls*, *Chicago*, *Charlie and the Chocolate Factory*, and *Stardew Valley: Festival of Seasons*. He is on faculty at the University of South Florida, Florida Southern College, and the State College of Florida. He holds a Doctor of Music from Indiana University.  
[TampaBayGuitar.com](http://TampaBayGuitar.com)

## **Mauricio J Rodriguez**

(Upright Bass) Mauricio is a Cuban bass player, composer, producer, and educator. He gained recognition as a member of Fervet Opus, a renowned Cuban Latin jazz band. He is currently an Adjunct Professor of Music at Saint Leo University, holding a Master of Music Performances from the University of South Florida. He has composed music performed worldwide and has two Latin Grammy nominations. He is also a member of the Recording Academy Grammys.

# Behind the Scenes of a New American Musical



Michael Holland



David Simpatico



Peter Rothstein



Kelli Foster Warder



Elissa Adams

## DRAYTON ALEXANDER

The musical is a uniquely American art form, a collaborative medium that draws on this country's rich, diverse culture. Musicals are mysterious and temperamental to create; maddeningly hard to get right; and often unappreciated in their earliest forms: there are many stories of musicals that were nearly abandoned before they became Broadway hits.



*Twelve Angry Men: A New Musical* had a similarly circuitous path to production. An unlikely idea for a musical, written in a hybrid form that bridges musical theater and opera, it took over a decade to reach the stage. Starting with the singular voices of Book Writer David Simpatico and Composer & Lyricist Michael Holland, the musical only came to life through the stewardship of Minneapolis' Theater Latté Da and the vital talents of Director Peter Rothstein, Dramaturg Elissa Adams, Choreographer Kelli Foster Warder, and all of the cast members who participated in readings, workshops, and the world premiere production.

## Commission

**In a way, Holland and Simpatico fell into musical writing. For years, Holland was a singer-songwriter on the acoustic circuit before *Wicked* composer Stephen Schwartz encouraged him to write for theater, while Simpatico was a performance cabaret artist whose poetry brought him into Disney's orbit, leading to adapting many of their movies for the stage. In 2010, Holland and Simpatico both received a phone call from a producer who had secured the rights to adapt *Twelve Angry Men* into a musical asking if they wanted to collaborate. While the two were familiar with each other's work, they hadn't ever met.**

**MICHAEL HOLLAND:** When the idea was presented to musicalize this, I thought "That's the most insane idea I've ever heard, I'm totally in." I could hear in my inner ear that it would work.

**DAVID SIMPATIO:** There was a lunch with the producer, and Michael and I instantly hit it off. We were finishing each other's sentences.

**MICHAEL:** At one point they said to us, "You're pulling our leg. You guys are friends, right?" We just immediately had that thing.

**Simpatico and Holland got to work, writing the play entirely over Skype in a matter of months.**

**DAVID:** It's a tightly structured script, so my

immediate job was to break it up and figure out what the dramatic beats were and where music could exist.

**MICHAEL:** From the beginning, I was hearing angular, muscular, late 50s jazz. Groups like Lambert, Hendricks & Ross and The Hi-Lo's. I found this 1959 recording of Sarah Vaughan after hours in a Manhattan jazz club, and I swear you can hear the horn rims and cardigans.

**David:** You know people say, "if you can't speak it, you sing it." That's a little hackneyed, but it's true: some emotional need explodes through music, which opens little secret doors you didn't know existed that tell your story.

**MICHAEL:** David has a great musicality; he likes stuff that gets under your skin. He would send me his pages and songs to listen to, this late 50s stuff that was rough and aggressive, full of confidence. The stuff I was listening to was very refined, so I combined our two sounds and came up with this language that made the characters feel real.

**They delivered the script and score to the producer, but the producer's efforts to stage the musical stalled. The script went into a drawer, awaiting production.**

**DAVID:** Every year I'd call Michael and say, "Hi, this is David, I still feel that we have a classic." But for seven years it just sat there, fallow.

## Development

**Founded in 1998 by Peter Rothstein and Denise Prosek, Theater Latté Da has gained a national reputation for its ability to invest in bold, idiosyncratic musicals and take them from first draft to full productions, nurturing the creative process every step of the way. In retrospect, it was the ideal home for *Twelve Angry Men*, something that Michael Holland intuited a few years after completing the draft. In 2016, while working together on a separate project, Peter Rothstein gave Michael Holland a tour of Latté Da's new home, The Ritz Theater.**

**MICHAEL:** I walked onto that stage, and it was like somebody said in my ear, “*Twelve Angry Men* is going to happen here.” I hadn’t talked to David in a couple of years – I emailed him that night, and he wrote back saying, “yeah right.” He always doubts me when I have these premonitions, and they always come true.

**In 2018, when Rothstein’s *All Is Calm: The Christmas Truce of 1914* was playing Off-Broadway (where it won the Drama Desk Award for Unique Theatrical Experience), the two met for coffee. Rothstein and Holland had collaborated on a few projects that were in development but never produced, and Rothstein asked him what else he was working on.**

**PETER ROTHSTEIN:** I’m very drawn to unusual and surprising subjects for musicals, so when Michael told me he had written *Twelve Angry Men* with David Simpatico, I thought, “Ooh, that’s good.” I directed the world premiere of David’s stage adaptation of Disney’s *High School Musical*, but we had never actually met.

**Peter asked Michael to send the materials to Latté Da’s Associate Artistic Director and Director of New Work, Elissa Adams, who would be the first person to read and listen to the musical since it went into the drawer.**

**ELISSA ADAMS:** The opening number caught my ear, the essence of summer in New York and being trapped in this courthouse. Like everybody else in America, I had either seen a high school production or the



Henry Fonda movie, but David and Michael captured something that I hadn’t noticed before, toxic masculinity, which felt impactfully relevant.

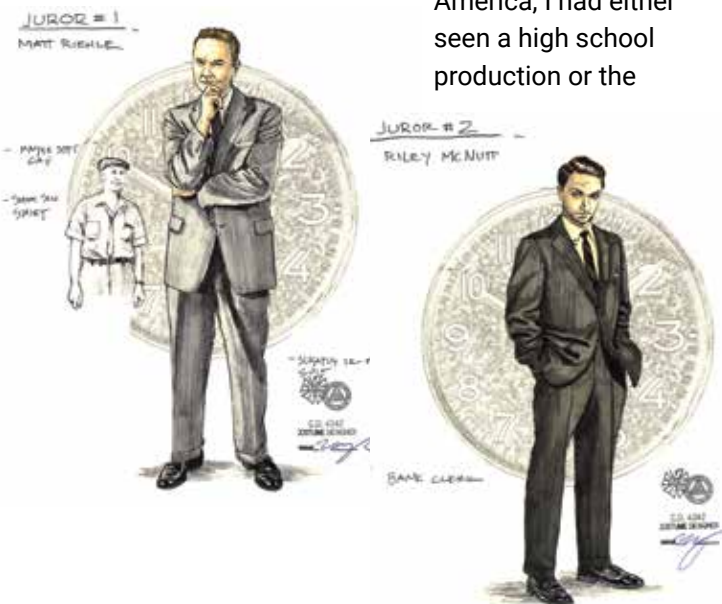
**DAVID:** When we were first commissioned, we were expressly forbidden to change the genders. It had to be men because even in 1956, Reginald Rose was writing about the dysfunction of masculine culture.

**ELISSA:** Michael and David captured the roots of this behavior that comes from the expectations of being a man in America, which get handed down from fathers to sons, and then show how those different male personalities play out when they’re all forced to deal with each other.

**As the original producer’s rights had lapsed, Elissa contacted Buddy Thomas, longtime theater agent for the Reginald Rose estate, to acquire the rights for Latté Da.**

**ELISSA:** Buddy said the idea of turning *Twelve Angry Men* into a musical was the worst idea he’d heard since somebody said they wanted to turn *Jaws* into a musical. But I encouraged him to listen to the demos, and he loved the show. Now we joke we’ll be each other’s dates at *Jaws* on Broadway.

**Latté Da committed to a workshop of the musical, the first of three that would happen leading up to the world premiere. David, Michael, Peter, Elissa, Music Director Denise Prosek, and the twelve original actors spent a week in a rehearsal room, leading up to the very first ever reading of the musical.**





**PETER:** One of the ways that Michael is so brilliant is that he thinks in terms of the cast album. What will it be like listening to just the songs? What is the arc of the score? Are there four ballads in a row? What is the musical journey of the evening? In some ways that first workshop was about figuring out the album.

**MICHAEL:** We cranked the original script out so fast, and there were like 20 songs, all with beginning, middle, and end, which we then threw into the blender.

**PETER:** The big question for any musical is, “Why do the characters sing?” If you can’t answer that, you don’t really have a musical, and we hadn’t quite figured it out yet.

**MICHAEL:** There’s that old saw of, “When the emotions reach a peak that transcends speech, you have to sing,” but that didn’t work for us. Not only are the emotions at a pitch throughout the entire play, they have to keep amplifying as it goes on, so the music can’t resolve that anger.

**PETER:** We found it was important to never let the show reach stasis, which meant taking away any and all applause breaks, and in some cases interrupting songs or having them end early, unfinished. Everything had to be propelling forward to the next argument.

**MICHAEL:** It was really about how a song might carry the intensity to a point where they have to stop and actually speak, which ramps up to the point where we have to go back into a song.

**DAVID:** The metaphor I used was cooking spaghetti sauce, where a song will bubble and pop out, and then return into the sauce, and then a new bubble pops.

**MICHAEL:** Most of the songs from the first draft are in the show, but parts of them have been stripped out. It’s one of the ways that the score became hybridized.

# Casting

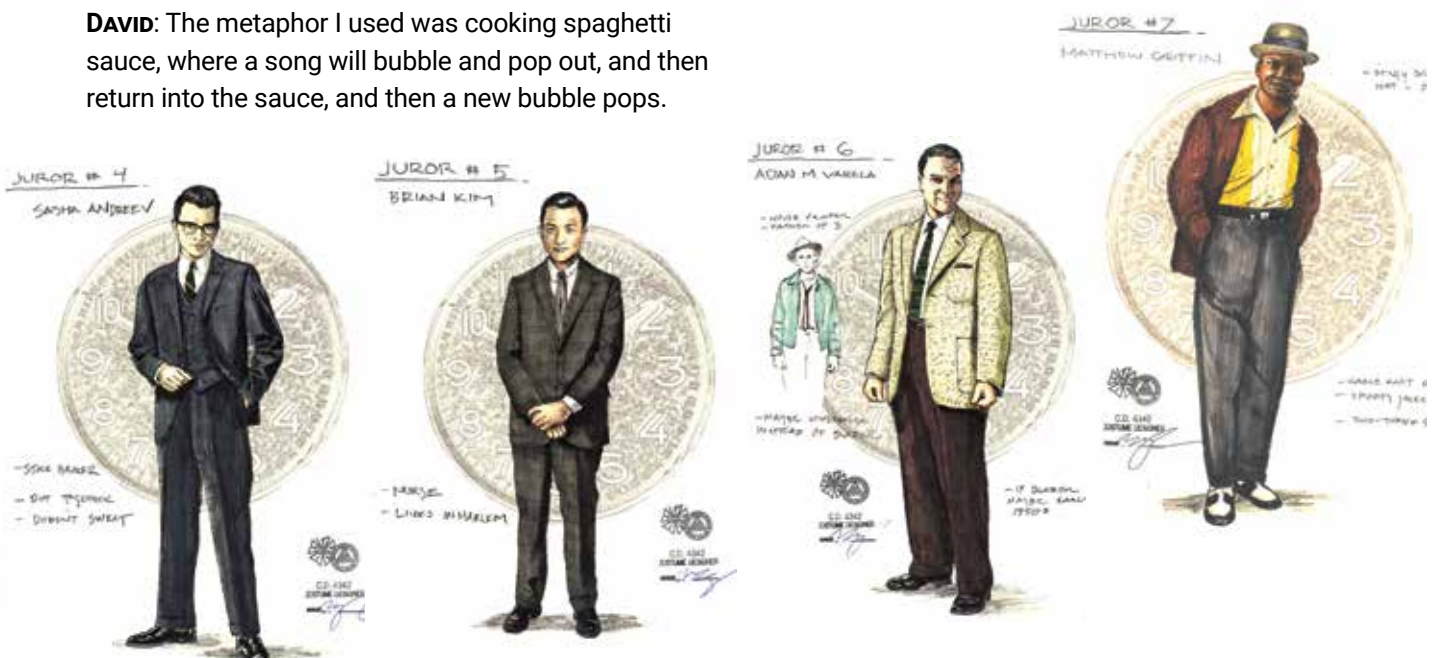
**From the beginning, Michael and David knew that they wanted the play to have a diverse cast, but the first draft was race neutral in its writing. Rothstein encouraged them to take a different approach.**

**PETER:** I felt it was important that we craft the characters responsibly, with cultural specificity.

**MICHAEL:** Working with Peter is amazing, because he’s so thoughtful. He opened up the discussion with the cast and brought them into building the script with us, lending their various cultural identities and lived experiences to the endeavor.

**PETER:** One thing I’m always trying to navigate in a workshop setting is when to have the cast inform the writing. It can be a slippery slope where all of a sudden you find yourself writing by committee. But I have to say we couldn’t have made this show without those particular actors, most of whom are still with the show.

**DAVID:** We would have two- to three-hour rap sessions talking about race, about sensitivity, about prejudice. It bonded this group of guys together, and their histories are woven into the play.





**During the workshop process, Peter asked Kelli Foster Warder to join the creative team as choreographer.**

**PETER:** I'm usually already staging a show as it's being written, because I think that can be informative for the writers. Bringing in Kelli early in the process was important to start fleshing out the production.

**KELLI FOSTER WARDER:** The question was, "How would twelve men sitting around a table, wearing suits, move to this funky 50s jazz music?" I spent a few days in the room with the guys playing with ideas, trying things in slow motion, exploring how to represent what was in their heads. The key to finding the vocabulary was that I wasn't trying to create a dance, I was looking for how the music could enhance their expression and tell the story.

**Kelli also broadened the ongoing conversations around the issues at the heart of the play.**

**KELLI:** When I'm in a rehearsal room, I'm aware of my lived experiences, and it's often different from most of the people in the room. Peter, Michael, and David were very open to having both another female perspective and the perspective of a person of color on the creative team. It's so rare that you have a piece that allows men to safely explore all of the

ways they act and react, and I felt honored to be in the conversation.

**After three workshops, opening night for *Twelve Angry Men* was set for May 30, 2020, but the show would face another delay when Latté Da shut down due to COVID in March. A few months later, on the same weekend that *Twelve Angry Men* was to have premiered, George Floyd was murdered just a few miles from Latté Da's home at The Ritz Theatre. When Latté Da re-opened, the musical was slated for June 2022.**

## Production

**DAVID:** It felt important that we were premiering this story in Minneapolis after what had happened to George Floyd.

**ELISSA:** I think the murder of George Floyd raised the stakes of taking seriously the microaggressions that were in the play, the dynamics between those characters. It felt like if we could get that right, this piece would have something impactful to say in the post-George Floyd moment.

**KELLI:** A lot shifted in people's mindset. I think that many of the actors and the writing team came in with information they didn't have previously. They had been committed to representing these complicated cultural interactions from the beginning, but that event helped them understand some of the complexities in a way that hadn't before. We were all like, "This feels heavier, this feels even more important to dig into the nuance of the story."

**During the weeks leading up to the premiere, the team was diligent about doing that work. As the play began previews, one moment wasn't quite sitting right.**

**KELLI:** There's a character who has a lot of frustrations about the jury process, and he is written as a Black man in the musical. There's a scene where the white-appearing, Jewish immigrant is being hard on this man for his apathy, and I think we all felt that naturally this immigrant is a hero and this Black man is wrong. The more I watched it, I felt like we needed more nuance.

**PETER:** We sat so confidently with the immigrant being right when he says that this young Black man does not understand the power and the privilege of the judicial system, that this young man is simply apathetic. But apathy comes from somewhere, and we were not capturing what society had done to this character that made his apparent apathy a survival tactic.

**KELLI:** I remember a lot of conversations where I was making the case that we had to acknowledge that this Black man has a valid experience, otherwise we are creating a racial injury.

**DAVID:** Elissa said something that made me understand the point Kelli had been making for days, which I couldn't quite grasp. It was such a moment of combined brains working carefully through the issue until we found understanding.

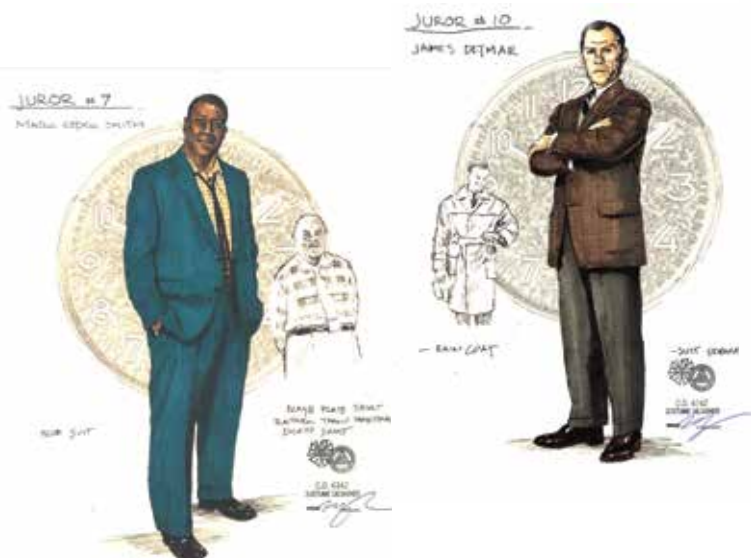
**PETER:** David ultimately added two lines that let us create a moment that both affirmed the Jewish immigrant for delivering a message of hope and moral responsibility, while at the same time understanding how this young Black man wasn't able to share in that perspective. His lived experience did not lead him to that same destination, that same view of the world.

**KELLI:** We dug into things that are hard to talk about: what are our dynamics as a team, are we perpetuating the same thing we're trying to critique in the show? They were super hard conversations, but we had a room full of really smart, caring people who came together with humility and a willingness to not know everything, and we built trust with each other.

Opening night finally arrived, twelve years after the first draft was written. Audiences and critics alike fell in love with the musical and its impactful, relevant story, and *Twelve Angry Men* was ready to find its next home. Thanks to Asolo Rep's longstanding association with Peter Rothstein, we are lucky to host the second production of this musical. It is especially fitting, because Frank Galati's production of the original play inspired *The American Character Project*, a five-year series that ran from 2013 - 2018. As they prepared to share this profound story with our community, David and Michael reflected back on what the process of making this most unlikely musical.

**DAVID:** The long and twisted path that our musical took has taught me to not give up hope. Through the years that the piece spent fallow in our drawer, I never wavered in my belief in our work, and in Michael's amazing score. I've learned the grace of perseverance: if we believe hard enough, dreams can come true.

**MICHAEL:** Something that came up more than once while we were making this show was the idea that conversation can't happen without listening. There's been no shortage of contemporary instances of inequality, injustice, and specifically toxic masculinity pretty much at any time in our history. The hope is that one day we may get to a place where this piece becomes less a slice of life than a cautionary tale.



*Costumes designed by Michael LeFebvre.*

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Asolo Rep is grateful to Sarasota Scene Magazine, Williams Parker, ABC 7, and Michael's on East for their support of *Twelve Angry Men: A New Musical*.



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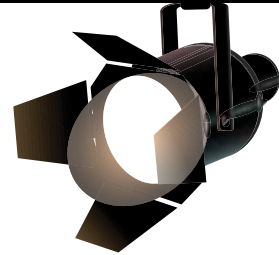
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Mary Lou Winnick

Margaret Wise

Gerri J. Yonover

◊ In memoriam

# Staff

## ARTISTIC

Producing Artistic Director  
**Peter Rothstein**

Managing Director  
**Ross Egan**

General Manager  
**Corinne Deckard**

Assistant General Manager  
**Crystal McCall**

Associate Artistic Director  
**Céline Rosenthal**

Literary Manager  
**Drayton Alexander**

IDEA Specialist  
**DeWanda Smith-Soeder**

Company Manager  
**Cameron Thorp**

Artistic Administrator  
**Gabi Simon**

Executive Assistant  
**Savannah Heslep**

Company Management  
Apprentice  
**Katie Beazley**

## BUSINESS OFFICE

Finance/Human Resources  
Director  
**Ron McDonough**

Human Resources Manager  
**Linda LaCapruca**

Business Associate  
**Ellen Dudley**

Staff Accountant  
**Kristen Yerger**

Systems Administrator  
**Aron Lamerson**

## DEVELOPMENT

Director of Development  
**Sarah Johnson**

Development Associate,  
Assistantships/Endowment  
**Angel Hissom**

Development Associate,  
Corporate Partnerships  
**Molly Maginn**

Development Associate,  
Individual Giving  
**John Anderson**

Development Associate,  
Grants and Communications  
**Andrea Buscemi**

Development Associate,  
Data Integrity  
**Rachel Morris**

Special Events Manager  
**India Marie Paul**

## EDUCATION & ENGAGEMENT

Muriel O'Neil Education &  
Engagement Director  
**Sara Brunov**

Education & Engagement  
Coordinator  
**Elizabeth Guilbert**

Community Engagement  
Associate  
**Gaby Rodriguez**

## MARKETING

Marketing & Communications  
Director  
**Eric Pugh**

Associate Director, Marketing &  
Communications  
**Sarah Hedges**

Digital & Communication  
Specialist  
**Adriana Muniz**

Brand and Design Manager  
**Sherrie McKinley**

## PATRON SERVICES

Ticket Services Manager  
**Mike Jones**

Assistant Ticket Services  
Managers  
**Erica Bommarito, Heidi  
Thomas**

House Services Manager  
**Karen Collins**

Front of House Managers  
**Tom Aposporos, Jennifer  
Gresh, Nancy Milligan**

## PRODUCTION

Production & Operations  
Director  
**Victor Meyrich**

Production Manager  
**Mike Rodgers**

Technical Director  
**Shane Streight**

Associate Technical Director  
**Daniel Solomon Holland**

Scene Shop Foreman  
**Peter MacBeth**

Assistant Shop Foreman  
**Mark Beach**

Senior Properties Master  
**Frank J. Paul**

Assistant Properties Master  
**Adam Spencer**

Property Artisan  
**Bill Fenner**

Scenic Charge Artist  
**Jo Ann Waters-Atkins**

Assistant Scenic Artist  
**Peter Everly**

Painters  
**Danielle Dygert, James Von  
Hollen**

Scenic Craftsmen  
**Bill Atkins, Seth Berry, Taj  
Mederios, Christian Wadman,  
Garrett Wilson**

## BACKSTAGE CREW

Master Stage Carpenter  
**Christian Wadman**

Master Sound Engineer  
**Matthew Parker**

Audio 1  
**Sean Robinson**

Audio 2  
**Jeffrey Arnold**

Master Electrician  
**Jojo Glodek**

Assistant Master Electrician  
**Michele Marcus**

Head of Wardrobe  
**Jodi Urias**

Wig Assistant  
**Lisa Dufresne**

Theatre Properties Head  
**Christy Perry**

Grips  
**Jean-Ronald Lallemand,  
Geovi Urias**

## COSTUME SHOP

Costume Shop Manager  
**David M. Covach**

Assistant Costume Shop  
Manager  
**Jordan Jeffers**

Resident Hair/Wig and Makeup  
Designer  
**Michelle Hart**

Lead Draper  
**Laine June Marr**

Drapers  
**Jessica Hayes, Skyler  
Niedziela**

Lead Cutter/First Hand  
**Teresa Consolvo**

First Hand  
**Kris Grooms**

Lead Stitcher  
**Maureen Klein**

Stitchers  
**Meg Carlson, Cassidy Van  
Brink**

Dyer-Crafts Artist  
**Sarah Cox**

## STAGE MANAGEMENT

Production Stage Manager  
**Nia Sciarretta**

Stage Managers & Assistant  
Stage Managers  
**Alexa Burn, Kristin Loughry,  
Jacqueline Singleton,  
Jocelyn Thompson**

Stage Manager Apprentices  
**Hanna Hagerty, Peyton Otis,  
Bailey Shea**

## ADDITIONAL PRODUCTION SUPPORT *TWELVE ANGRY MEN: A NEW MUSICAL*

New York Casting Assistants  
**Nicole King, Rayshaun Sandlin**

Lighting Programmer  
**Jacob Moriarty-Stone**

Graduate Lighting Assistant  
**Mario Gonzalez**

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