



RUNESTONE!

A "ROCK" MUSICAL

Book & lyrics by **Mark Jensen**

Music, additional lyrics & arrangements by **Gary Rue**

May 7-29, 2022

history theatre



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Dear Friends of History Theatre,

After 27 years as your Artistic Director, I have decided to announce my retirement which will begin on January 1, 2023! It has been an incredible journey and many of you have stayed with me for the entire ride. It *was* and *is* one of the most wonderful jobs in the American theater.

.....

I have had the great privilege to commission over 100 new plays and musicals about the people whose lives have made a difference in our state and have made the world a better place. And, of course, we had to tell a tale or two about a few scoundrels, just to remind us that we can do better (Thank you, Alvin “Creepy” Karpis and Marjorie!).

Over the years, I’ve had the chance to sit down with the likes of Walter Mondale, Josie Johnson, Nellie Stone

Johnson, the Augie Garcia Family, the Rangel Family, Ralph Rapson, and to speak with Toni Stone, Patty Andrews, Clyde Bellecourt, Mickey Rooney, Tony Oliva, Bobby Vee, The Crickets, Frank & Malachy McCourt, the McDonald Sisters, as well as family members of “orphan train riders,” “children of WWII spies and WWII vets like Dr. Harold Brown, polio survivors, “birth mothers” from the Catholic Infant Home and so many more.

It's been a rich and rewarding quarter of a century-plus. It's been an absolute pleasure to work with the Twin Cities' best playwrights, composers, actors, directors, stage managers, designers, running crews, and our many dedicated and long-time staff members such as In-Fin Tuan, who has done our PR for 20-some years and Chari Hall, who has been with me for the entire ride!

Certainly, we have had struggles over the years, but these last 10 seasons with my partner in crime, Managing Director Karen Mueller, have been exceptional. With your love and support of History Theatre, we have grown into one of the most important theater companies in the USA. A special THANKS to our many dedicated members of our Board of Directors who had faith in our mission to fight for and support this wonderful theater. (A special shout out to John Apitz who was on the board when I was hired back in 1995 and is still a stalwart member of the board!)

Erin Hart, a former St. Paul theater critic once wrote, "*Every city in America should have a History Theatre.*" -- she was right!

I've even enjoyed my long-time relationships with theater critics from both the major papers including but not limited to Graydon Royce and Dominic Papatola who usually trashes us. (Still, I'm friends with him.)

As RUNESTONE plays on the main stage, it will be great fun for me to go on the road this spring to remount our mega-hit, GLENSHEEN: The Minnesota Tour, and this July we'll bring it back to St. Paul! Come October, I'll remount my version of BUDDY: THE BUDDY HOLLY STORY. These wonderful shows have given me such joy as I've had the opportunity to collaborate with the magnificent team of Jeffrey Hatcher and Chan Poling and one final chance to revisit the heartbeat of the Surf Ballroom where Buddy and his gang shook the world with their music.

Finally, I'll close out my tenure by directing A SERVANTS' CHRISTMAS. It was the first History Theatre play that I directed as a Visiting Artist way back in 1988. In 2003, I commissioned John Fenn and composer Drew Jansen to turn this charming play into a lovely and poignant holiday musical for our times.

Soon, a new generation of History Theatre artists will continue this most important and precious mission and I'm sure you'll see me occasionally watching it happen from the balcony. (Those really are great seats!)

Stay safe and well,



To read more, visit www.historytheatre.com/ron-peluso-retire



Land Acknowledgment

History Theatre sits on the ancestral, traditional and contemporary land of the Dakota people, for whom the land holds historical, spiritual, and political significance. We recognize and honor the Dakota people, ancestors, and descendants, as well as the land itself, and all the sovereign Native nations in Minnesota and beyond. We recognize that this acknowledgement itself is not enough, and only serves as a first step towards decolonization.



CONTENT WARNING

THIS PRODUCTION CONTAINS

- **Dialogue Referencing Suicide**

If you or your loved one is struggling -- you can always talk to a counselor 24/7 by dialing the National Suicide Prevention Hotline at 1-800-273-8255 or texting in Minnesota to 741741.

- **Strobe Lighting Effects**

Strobe lighting effects may affect patrons who have photo sensitivities or photo-sensitive epilepsy.

- **Theatrical Fog/Haze**

Theatrical Fog/Haze is water-based.





FROM THE ARTISTIC DIRECTOR

What is the truth about the Runestone?

It was in the 'before time' - before Covid and before Obama, but many years after the Vikings' 4th Super Bowl defeat, when our playwright, Mr. Mark Jensen came to me with his idea for a play about the Kensington Runestone. It would come to pass that 'the play' would be in our history books as one of the first plays to wash up onto the rocky shores of our first RAW STAGES in 2002.

In the decades that followed, the Runestone play would evolve and return once again to the world of RAW STAGES. Then at last, Mr. Gary Rue, a 1980s rocker, would enter the scene with an AXE in hand! Sparks began to fly, as a Jensen/Rue Musical would begin to take shape. Soon, a young musical theater warrior by the name of Sir Tyler Michaels King would take hold of this newly minted musical and whip it into the kingdom of the Mainstage! A ROCK MUSICAL for the ages!

Finally, a cast of adventurous singer/actors & craftspersons would come aboard to tell the tale of the Swedish farmer, Olof Ohman and the STONE that would ROCK THE WORLD!

Was it REAL?

Was it a FAKE!

What is the TRUTH about the RUNESTONE?

Enjoy,
Ron Peluso

P.S. Your comments, questions, and feedback are always welcome!



**Written by
Mark Jensen**

**Music, Additional Lyrics and
Arrangements by
Gary Rue**

Directed by Tyler Michaels King*
Musical Direction by Brian Pekol

TIME/PLACE

The musical begins in Kensington, Minnesota in 1898, but it might begin earlier in 1362. While it mainly takes place around Kensington, we also journey to Norway, Wisconsin, Greenland, and other places and times.

THERE WILL BE ONE 15-MINUTE INTERMISSION

THE CAST

Olof Ohman..... Sasha Andreev*
Karin Ohman, Professor Rygh, Ensemble Ivory Doublette*
Edward Ohman, Sam Sieverts, Ensemble Ryan London Levin
Amanda Ohman, Alexandria Reporter, Ensemble Kiko Laureano
John Gran, JP Hedberg, King Magnus, EnsembleEric Morris*
Walter Gran, Captain Knutson, Ensemble..... Wesley Mouri*
Hjalmar Holand, Minneapolis Reporter, Ensemble Adam Qualls*
Johan Holvik, Elbow Lake Reporter, Ensemble.....Jon Andrew Hegge*
Understudies Peyton Dixon, Elena Glass* Ben Lohrberg

THE BAND

Musical Director, Keyboard Brian Pekol
Composer, Guitar Gary Rue
Bass Colby Hansen
Drums David Rapheal
Understudies Jeffrey Willkomm (bass/guitar)



National
New Play
Network



The Director is a member of the
STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY, a national theatrical labor union.

* denotes a Member of Actors' Equity Association
 ‡ denotes a Member of the Stage Directors and
 Choreographers Society, Inc.
 • denotes a Member of American Federation of
 Musicians Local #3073



Song List

ACT I

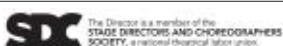
RUNESTONE	Olof, Ensemble
MEMORY'S FULL BOUNTY	Olof, Ensemble
SEE THE STONE!	Hedberg, Olof, Ensemble
INSCRIPTION	Ensemble
INSCRIPTION REVIEW #1	Ensemble
TIME TO FORGET WHAT THEY SAY	Olof
WORTH THE COST	Olof, Holand
INSCRIPTION REVIEW #2	Ensemble
BIGWIGS	Ensemble
RURAL HUMOR	Olof, Hedberg, Nils
RUNES OF RUIN	Karin
RUNES OF RUIN REPRISE	Karin
THE MIGHTY KNORR	Holand, Ensemble
INSCRIPTION REPRISE	Ensemble
HE ENDS	Olof, Karin, Amanda,
.....	Edward, Holand and Holvik

ACT II

ROCK THIS HOUSE, PART ONE	Holand, Ensemble
TIME TO TELL ALL WHAT WE SAY	Amanda, Olof
HIS BOOKS	Holvik, Amanda
YOUR BOOKS REPRISE	Amanda
ROCK THIS HOUSE, PART TWO	Holvik, Holand, Ensemble
TUNES OF THE RUNES	Holvik, Holand, Ensemble
ALL I KNOW	Edward, Olof, Ensemble
INSCRIPTION REDUX	Holand, Ensemble
TEMPLAR KNIGHTS!	Ensemble
SPINNING	Amanda, Olof
OLOF'S LAMENT	Olof, Ensemble

ARTISTIC/PRODUCTION TEAM

Playwright	Mark Jensen
Composer	Gary Rue
Director	Tyler Michaels King*
Musical Director	Brian Pekol
Choreographer	Stephanie Anne Bertumen*
Dance Captain	Eric Morris*
Scenic Designer	Joel Sass
Lighting Designer	Karin Olson
Sound Designer	C Andrew Mayer
Costume Designer	Sonya Berlovitz
Props Designer	Abbee Warmboe
Dramaturg	Laurie Flanigan Hegge*
Artistic Director	Ron Peluso*‡
Technical Director	Gunther Gullickson
Costume Manager	Becca Michelle
Wardrobe	Janet Hall*
Producing and Directing Associate	Richard D. Thompson
Stage Manager	Haley Walsh*
Assistant Stage Manager	Miranda Shunkwiler
COVID Safety Manager	Peter Simmons
Production Manager	Wayne Hendricks*
Scenic Charge Artist	Dee Skogen
Painter	Erika Soukup
Master Carpenter	Zachary Morgan
Master Electrician	Nick Walberg
Assistant Master Electrician/Sound Engineer	Nick Fetting
Spotlight Operater	Simon VanVactor-Lee
Stage Electricians	Jeff Nappl, Mags Scanlon, Dante Benjegerdes, Mike Lee, Aaron Phillips
Carpenters	Nick Barron, James Duncan, Brian Hesser, Tyler Krohn
Closed Captioning, Open Captioner	Laura Wiebers
ASL Interpreter	Linda Gill, Nella Titus
Audio Describer	Connie Fullmer



* denotes a Member of Actors' Equity Association
 ‡ denotes a Member of the Stage Directors and Choreographers Society, Inc.
 • denotes a Member of American Federation of Musicians Local #3073



FROM THE PLAYWRIGHT

What do you believe is true?

What do you believe is true? That question has two high-powered concepts in it, “belief” and “truth.” What we believe is true shapes how we interact with others. Because what we believe is true also has a flipside that defines what we believe is false. Those people who do not believe in our truth are confused, misinformed, or even dangerous.

The Kensington Runestone (KRS) is an artifact that forces us to take a side, hoax or history. Many believe it’s impossible an immigrant Swede could unearth a medieval artifact in Minnesota. But the discovery site is near the source of the Red River and the Great Lakes – water systems that explorers would follow. Most runologists contend the runes are not an authentic 14th script, but others counter that the runes originate from medieval Gotland. One side’s facts are the other side’s fictions.

Social media and fragmented news outlets make it easy to reinforce our beliefs. But if we embrace the other side, or other sides, we can lose our delusions and prevent harm to ourselves and others. We might not discover the truth (KRS, hoax or history), but maybe understanding questions instead of believing answers is better for us all.

I grew up on a farm just north of where the Kensington Runestone was found. Nearly every business has “Runestone” or “Viking” in its name. A giant Viking statue guards main street in Alexandria. I was a member of the Runestone 4-H Club, and we held our meetings in Olof Ohman’s barn. I went to Solem Lutheran Church where Olof and his family are buried; we kids played hide and seek near his grave.

To dramatize my hometown mystery, I first met Scott Wolter, a geologist whose research advocates for the stone’s authenticity. He introduced me to Darwin Ohman, Olof’s grandson, who shared many stories about his

family. I read a century's worth of books and articles for and against the stone. I even went to a hoax lecture that erupted into a shouting match.

But writing a compelling script eluded me. I wrote over twenty versions. (Uff-da) Ron Peluso suggested I turn my play into a "rock" musical. Composer Gary Rue joined this journey, and together we developed another version. But our director, Tyler Michaels King, thought it would be great if the story focused on Olof. Gary and I got into our groove (pun intended) and started carving out this script.

Besides the people I mention above, I owe many others a big thanks. Both Brian Pekol, our music director, and Laurie Flanigan Hegge, our dramaturg, made sure the music and the script kept moving along. Tom Trow shared his thorough hoax research. Kensington historians Ruth Johnson and Mel Conrad passed along Kensington history. My uncle Omar, mother Marlys, and wife Jill encouraged me to keep on. And a big thanks to Ron Peluso and History Theatre for supporting this project over many years. This rock is finally rolling.

Mark Jensen



Olof Ohman standing with Runestone at Fahlins Point, June 1, 1927



FROM THE COMPOSER

“...This could be a rock musical”

Playwright/lyricist Mark Jensen invited me to work with him on his fascinating musical “Runestone” in 2015. By 2018 we had created a complete score and had attracted the attention of Ron Peluso, who had followed the progress of “Runestone” since its inception in 2001. When the creative process had reached a certain point, Ron invited us to be part of History Theatre’s January 2019 Raw Stages. I recall Ron strolling over after the final performance and sitting right down next to me in the lobby. After a brief silence, he suggested “...this could be a ‘rock musical’...you know, the runestone is a rock, after all...you can do that, can’tcha?”.

My own moment of silence followed (thinking...thinking...), and I joyfully concluded “well, heck yeah, what a great idea!” I had the pleasure of drawing on my favorite pop/rock influences of the ‘70s and ‘80s to produce the music inspired by ‘The Rock’.

It has been such a joy to be part of this process. I want to thank Mark Jensen for inviting me to write the music and for being such a terrific collaborator, Tyler Michaels King for his excellent dramaturgy and direction, Brian Pekol, whose enthusiasm and talent are off the scale, and last and most certainly Ron Peluso and History Theatre.

Rock this house, the Stone is finally here!

Gary Rue



FROM THE DIRECTOR

A Minnesotan Mash-Up

Welcome to our rural rock and roll re-telling. We're glad you're here.

When I first began work on this show in the fall of 2018, I was immediately drawn in by both the humor of Mark's script and the way it reflects our current times. Much like today with our cooked-up stories, misinformation, and alternative facts, the narratives in *Runestone!* start out as ridiculous, even hilarious, but often result in division, mistrust, conflict, and in the worst of cases, harm.

On the surface, *Runestone!* is a kooky mash-up of a Minnesotan legend and a classic rock and roll show. We've got gags, one-liners, and a showstopper or two! Deeper though, you will find the story of a rural farmer caught in the whirlwind of an ever growing myth— an honest man who will sacrifice everything for what he knows to be true.

This story spans over 700 years of speculated runestone history, from the 1300s to the mid 2000s. In our telling, we've stripped away many of the specific dates, times and some locations to keep the story vital and present. It is only Olof and his runestone that act as our guides through the weaving plot; journeying through time and across continents, showing us how truth can be twisted or embraced.

We are thrilled to chisel this story out for you tonight.

Enjoy and "rock" on.

Tyler Michaels King

Runestone Timeline

1362

According to the runes, the Kensington Runestone (KRS) is carved by medieval explorers.

1898

Olof Ohman unearths the KRS on his farm near Kensington, MN.

1899

Runologists decide the KRS is a hoax; accuse Olof of carving it.

1907

Hjalmar Holand gains possession of the KRS from Olof, and asserts the KRS is a Viking artifact.

1911

Hjalmar Holand takes the KRS to Europe; gains support for its authenticity.

1927

Rally for a KRS monument held at Fahlin's Point on Oscar Lake, MN.

1935

Olof Ohman dies.

1948-49

The KRS is placed on display at the Smithsonian Institute.

1950s

Johan Holvik, Erik Wahlgren, and Erik Moltke argue the KRS is a hoax.

1958

KRS placed on permanent display at the Runestone Museum in Alexandria, MN.

1958

Erik Wahlgren publishes his hoax book, *The Kensington Stone, A Mystery Solved*.

1967

Walter Gran, a neighbor to the Ohmans, makes a tape claiming his dad helped Olof carve the KRS.

2006

Scott Wolter and Richard Nielsen re-ignite debate, assert KRS was carved by the Knights Templar.

— Compiled by Mark Jensen



A Brief History of the Runestone

When Olof Ohman dug up the Kensington Runestone (KRS) on his farm in 1898, it caused an international sensation.

The runes describe a joint expedition of Swedes and Norwegians that reached Minnesota in 1362. If true, the runes would prove Scandinavians reached North America before Columbus. But given that the KRS was found in the middle of North America by a Swedish immigrant, runic scholars immediately dismissed it as a fraud. They accused Olof Ohman of carving a joke.

Olof denied the accusations. The disgraced stone was given back to



him, and it lay in his granary for many years. Then in 1907, Hjalmar Holand, a book salesman and young historian, convinced Olof to give him the KRS. Hjalmar wrote several articles and books defending the stone, building enough credible evidence to gain academic support. Hjalmar

Holand's efforts peaked when the KRS was put on display at the Smithsonian Institute in 1948-49.

Johan Holvik, a professor at Concordia College (Moorhead), was deeply skeptical of the KRS. He joined forces with two runologists,

Dr. Erik Walgren (UCLA) and Dr. Erik Moltke (National Museum of Denmark) to prove that the KRS was a hoax. Together, they gathered evidence asserting the KRS was a well-planned conspiracy carved by Olof Ohman and his close friends. In 1958, Erik Walgren published a book detailing their findings. Then later, renowned Minnesota historian Theodore Blegen built on their research and wrote another book linking Olof to the KRS. Finally in 1967, Walter Gran, a neighbor of the Ohman's, recorded a tape claiming that his dad and Olof carved the KRS.

But the case for Olof's involvement is circumstantial, and recent analysis even asserts that Olof spoke in a different dialect than the runes. In the decades since, geologists, historians, and even some runologists assert the KRS is real. However, most runologists continue to maintain the KRS is a hoax. Olof's family, neighbors, and others defend him to this day. Did Olof and his friends carve the stone? Did medieval Scandinavians reach Minnesota in the 14th Century? Did Olof dig up a hoax carved by someone else? The mystery remains and the debate rages on.

— Mark Jensen



Olof and Karin Ohman family, 1893



Olof and Karin Ohman, 1934



Ohman family house

The Cast



SASHA ANDREEV* (he/him)

Olof Ohman

Sasha proudly makes his History Theatre stage debut, having rocked out with "Runestone" since its Raw Stages 2019 workshop. Most recently seen in *All is Calm: The Christmas Truce of 1914* with Theater Latté Da, he has appeared on many Twin Cities stages, including the Guthrie, Pillsbury House, Mixed Blood, Park Square, Frank, Jungle, Trademark, Theater Novi Most, Hennepin Theatre Trust, Chanhassen Dinner Theatres; and nationally at Asolo Rep, Actors Theatre of Louisville and Off-Broadway. On screen, Sasha has been seen on PBS, HGTV, ShopHQ, and in numerous commercials and films. Catch him this summer in Theater Latté Da's production of *Twelve Angry Men*.



IVORY DOUBLETTE* (she/her)

Karin Ohman, Professor Rygh, Ensemble

Ivory was last seen in *Parks at History Theatre* and she is delighted to be back! Ivory has performed regionally with MainStreet Theatre in Rancho Cucamonga, CA; The Marriott Theatre in Lincolnshire, IL; and locally with Frank Theater, Jungle Theater, Theater Latté Da, Penumbra Theatre, Ordway Center, Park Square Theatre, The Playwrights Center, History Comes to Life, Intermedia Arts, Children's Theatre Company, Chanhassen Dinner Theatres, Old Log Theatre, Nautilus Music-Theater, Interact Theater, and Illusion Theatre. Ivory has a Bachelors in Theatre Arts from the University of Minnesota-Twin Cities. She is an AEA member. Ps. 16:11.



JON ANDREW HEGGE* (he/him)

Johan Holvik, Elbow Lake Reporter, Ensemble

Jon last appeared at History Theatre in *Dirty Business* and *Sweet Land, the Musical*. Other theatre includes Guthrie: *Guys and Dolls*, *A Christmas Carol*, 1776; Ordway: *Beauty and the Beast*; Mixed Blood: *An Octoroon*; Park Square Theatre:

Ragtime, *Democracy*, *The Diary of Anne Frank*, *Cyrano*; History Theatre: *Radio Man*, *Baby Case*, *Working Boys Band*; Artistry: *Awake and Sing*; Chanhassen: *All Shook Up*, *The Wonderbread Years*; Old Log: *The Best Little Whorehouse in Texas*; Skylark Opera: *On the Town*, *Door Shakespeare: Taming of the Shrew*, *As You Like it*; Northern Sky Theater: *Loose Lips Sink Ships*, *Muskie Love*, as director: *Victory Farm and Boxcar*, *Rochester Civic: Ring of Fire* (director). Upcoming: *Beauty and the Beast*, Ordway.



KIKO LAUREANO (she/her)

Amanda Ohman, Alexandria Reporter, Ensemble

Kiko is a local actress and teaching artist based in St. Paul. She holds a B.F.A. in Musical Theatre from Indiana University. Recent credits include: Minnetonka Theatre: *Joseph... Dreamcoat* (The Narrator); Lakeshore

Players: *Company* (Jenny); Lyric Arts of Anoka: *The Revolutionists* (Charlotte Corday), *Evita* (Eva Perón); Guthrie Theatre: *A Christmas Carol* (Ensemble); and Mixed Blood Theatre: *Autonomy* (Gabby).



RYAN LONDON LEVIN (he/him)

Edward Ohman, Sam Sieverts, Ensemble
Ryan is so happy to be back at History Theatre for another exciting new musical! Last seen in *Christmas of Swing*, *Dirty Business: A Spy Musical*, *Teen Idol: The Bobby Vee Story* and *Orphan Train*.

Other works include: *Sherwood, The Adventures of Robin Hood* (Yellow Tree); *Cinderella* (Children's Theater Company); *Jefferson Township Sparkling... Pageant*, *The Diary of Anne Frank* (Park Square Theater); *The Mikveh Monologues* (MN Jewish Theater Company); *She Loves Me, Awake and Sing*, *The Last Five Years*, *Fiddler on the Roof* (Artistry); *The Boy and Robin Hood* (Trademark Theater); *Romeo and Juliet* (Cromulent Shakespeare Company). Television: *I Was There* (History Channel).



ERIC MORRIS* (he/him)

John Gran, JP Hedberg, King Magnus, Ensemble

Eric is thrilled to return to History Theatre. Past credits include *Teen Idol: The Bobby Vee Story*, *Lord Gordon Gordon*, and *Tales Along the Minnesota Trail*. Select Twin Cities credits: Guthrie Theater: *Guys & Dolls*; Artistry Theater: *The Bridges of*

Madison County; and Theatre Latte Da: *Assassins*. Regional collaborators: The Barn Theatre where he directed *SpongeBob SquarePants: The Broadway Musical*; Dayton Opera, Beef & Boards, Gallery Players, and the Heritage Theatre Festival. He is Director of Production at Old Log Theatre where *Jimmy Buffett's: Escape to Margaritaville* is currently running. Select Old Log directing credits: *A Gentleman's Guide to Love and Murder*, *The Play That Goes Wrong*, *Ghost: The Musical*, *Lend Me a Tenor*, *Tenderly: The Rosemary Clooney Musical*. Eric has a BFA in Musical Theatre from Ithaca College.



WESLEY MOURI* (he/him)

Walter Gran, Captain Knutson, Ensemble

Wesley is excited to debut on the mainstage after participating in many History Theatre workshops over the years. Other select credits include *Flower Drum Song*, *A Little Night*

Music (Theater Mu); *South Pacific*, *The Cocoanuts*, *The Music Man* (Guthrie Theater); *Jesus Christ Superstar* (Ordway Center for the Performing Arts); *Hamlet* (Park Square Theatre); *Cinderella* (Children's Theater Company); *Hello Dolly!*, *The Little Mermaid*, *Bye Bye Birdie* (Chanhassen Dinner Theatres). Wesley's passion for Asian representation in the arts extends behind the scenes through his work as Development Director for Theater Mu. Love to his fiancé Brandon and their kittens Miso and Mochi.



ADAM QUALLS* (he/him)

Hjalmar Holand, Minneapolis Reporter, Ensemble

Adam is over the moon to return to the stage after nearly four years away. At History Theatre, he appeared in the original cast of *Glensheen* and *Lord Gordon Gordon*. Other credits: Children's Theater Company (*Shrek the Musical*, *Jackie & Me*),

Theater Latté Da (*Cabaret*, *Peter and the Starcatcher*), Ordway Center (*Annie*), Park Square Theatre (*Great Expectations*, *Oliver*

Twist), Illusion Theater (*A Night in Olympus*), Artistry (*Into the Woods; You're a Good Man, Charlie Brown*), and Theatre Pro Rata (*The Taming of the Shrew, 44 Plays for 44 Presidents*). Gratitude to the village it took to get him here.

UNDERSTUDIES



PEYTON DIXON (he/him)

Understudy

Peyton is excited to be joining the cast of *Runestone*. Credits: Ten Thousand Things: *Thunder Knocking on your Door* (U/S Thunder, Jaguar Jr.) History Theatre: *Teen Idol: Bobby Vee Story, Christmas of Swing, TransAtlantic Love Affair: Promise Land, Artistry: Hairspray* (Seaweed),

Paul Bunyan Playhouse: *Smokey Joe's Café* (Ken), MPP: *Shrek* (Donkey), Actors Theatre of Minnesota: *A Miracle on Christmas Lake* (Collin), Rochester Civic Theatre: *Jesus Christ Superstar* (Simon), *Elf* (Store Manager), CCP: *25th Putnum.. Spelling Bee* (Chip Tolentino) and many more over the last 12 years. He is happy to create art again with this amazing cast and crew!



ELENA GLASS* (she/her)

Understudy

Elena is thrilled to be returning to History Theatre, where she was recently seen in *Christmas of Swing* (Patty Andrews) and *Beyond the Rainbow* (Judy Garland). Ordway: *Mamma Mia!* (Ali), *Annie* (u/s Grace Farrell & Star-to-Be), *The Sound*

of Music (u/s Maria), *Broadway Songbook: Comden & Green*; Old Log: *Lend Me a Tenor* (Diana, u/s Maggie); Nautilus Music Theatre: *Stations of the Heart*; Yellow Tree Theatre: *One Man, Two Guvnors* (Dolly); Theatre Elision: *Ruthless!* (Miss Thorn). She can be found on Spotify as *The Girl in 14G* by Stage Stars Records. Proud Member, AEA. Graduate of New York University. Thanks to Ron Peluso for offering a 10-year-old her first professional theatrical experience, and for the continued friendship and opportunities.



BEN LOHRBERG (he/him)

Understudy

Ben is a Minneapolis-based theatre artist and educator. He has performed with the Guthrie Theater, Ten Thousand Things, Park Square, Titan Theatre Co., Hope Repertory, Interlochen Shakespeare Festival, and Feinstein's/54 Below NYC.

He has directed at the U of MN/Guthrie BFA Program, Hope Repertory, and Bryant-Lake Bowl Theatre. He is an Instructor of Voice & Songwriting at Chanson Voice & Music Academy in St. Paul and Director of Junior Musical Theatre at Interlochen Arts Camp, where he and co-writer Sophina Saggau's new children's musical, *Imagine It!*, will premiere in 2022. Ben's album of original songs, *Blue Sanctuary*, releases January 2023.

The Band



BRIAN PEKOL (he/him)

Musical Director, Keyboard

Hailing from Rhineland, WI, Brian has been lucky enough to have made a lively career out of many facets of the performing arts, including as an actor, music director, composer, multi-instrumentalist, and vocalist. Previous History Theatre credits include *Sweet Land, the Musical* and *Teen Idol: The Bobby Vee Story*. He's

toured and performed as a session musician from New York to LA, and worked alongside The New Power Generation, Jim Brickman, Chris Thile, Rockapella and many others. Locally, he co-founded Sidekick Theatre, a professional theater company located in Bloomington that presents plays, musicals, concerts, and other new work year-round for audiences of all ages. When he's not playing music, Brian can usually be found watching his beloved Milwaukee Brewers. They still have never won a World Series.



GARY RUE (he/him)

Composer, Guitar

Gary has been performing nationwide since 1964 and was inducted into the Minnesota Music Hall of Fame in 2010. He has been a theatrical composer-lyricist since 1976, and was music director for Gene Pitney from 1986-2006. Gary was the songwriter for his critically acclaimed

pop group Rue Nouveau, and has written songs recorded by Nick Lowe, Helen Reddy and several regional artists. He was honored to receive an IVEY Award for his music direction of History Theatre's "The Buddy Holly Story" in 2011. *Runestone* is Gary's first musical with History Theatre as composer.



COLBY HANSEN (she/her)

Bassist

Colby is a professional bassist and multi-instrumentalist. She has a degree in jazz bass performance from Portland State University and has played with big bands, pit bands, rock bands, and comedy shows. She has performed in Minneapolis, Los Angeles, Boston, Portland, Seattle, and

New Hampshire. Colby played upright and electric bass in *Once Upon A Mattress*, *The Wizard of Oz*, *Into The Woods*, and *Macbeth*. For *Macbeth*, she composed the original score. Currently playing drums in local indie-pop band Minigolf, this is Colby's debut pit band performance at History Theatre.



DAVID RAPHEAL (he/him)

Drums

David is a freelance multi-instrumentalist, audio engineer, and teacher based out of Minneapolis. He works as a private lessons instructor at the School of Rock in Eden Prairie and spends a lot of time on the road. He's performed in a variety of venues across

the country, from opening for famous acts like 30H13 to punk shows in a basement in the middle of California. In his own writing, his background in alternative rock and pop helps to push his own musical boundaries while still trying to keep the catchiness, passion, and musicianship of great songwriters like Billy Joel and John Mayer at the forefront.



JEFFREY A. WILLKOMM (he/him)

U/S Bassist

Jeffrey has played professional bass for over 45 years and is a graduate of the Player's School of Music. He has accompanied a number of '50s and '60s music stars and appeared in numerous bands including Rue Nouveau and Trova. Theater appearances include *Painting*

It Red (Actors Theater, Berkeley Rep.), *Ten November* (St. Paul Actors Theater, Madison Repertory Theater, Los Angeles Theater Center), *Fooling Around With Infinity* (Seattle Contemporary Theatre). Jeffrey can be seen presently appearing locally with Gini Dadds and the Dahlias, Curtiss A and the Jerks of Fate.

* denotes a Member of Actors' Equity Association

The Creative Team

MARK JENSEN (he/him)

Playwright

Mark is an award-winning playwright, lyricist, and author. His plays and musicals include *Young Lindy* (with Gary Rue), *History Detectives: Landmark Center* (with Raymond Berg), *Tom Sawyer* (with Gary Rue), *Atomic Summer* (Theatre in the Square), *The Benevolent Women's Craft Society* (Rochester Repertory Theatre), *Weldings* (Prairie Wind Players), and *Hoffman: Journey Through Time*. He has received commissions from the Alfred P. Sloan Foundation, National Endowment for the Humanities, and the Lake Region Arts Council. Mark was a playwright-in-residence at the Utah Shakespearean Festival. He is the co-author of the non-fiction books *HR Pioneers* and *Scripting Our Lives*. His debut novel, *My Brother is a Cyborg from Saturn*, will be published by TouchPoint Press (2023). A Core Alumnus and past Board Member of the Playwrights Center of Minneapolis, he received his BA in Theatre Arts/English Writing from Concordia College (Moorhead, MN) and his MFA in Playwriting from the University of Nevada, Las Vegas.

TYLER MICHAELS KING (he/him)

Director

Tyler is a Twin Cities-based director, actor, and improviser, and is the Artistic Director and Founder of Trademark Theater. He has worked and played with the Guthrie Theater, The Ordway, Theater Latte Da, Children's Theater Company, Hennepin Theater Trust, History Theatre, Chanhassen Dinner Theatres, Illusion Theater, Artistry, and Flying Foot Forum among many others. Tyler has also created shows with Live Action Set, 7th House Theater, and many projects for the Minnesota Fringe Festival. He holds the 2014 Emerging Artist Ivey Award, the Mark Twain Prize for Comic Performance from the Kennedy Center National ACT Festival, and was named "Artist of the Year" by *City Pages*. Tyler is also a founding member of The Bearded Company. tylermichaelsking.com IG: @tylermichaelsking

STEPHANIE ANNE BERTUMEN* (she/her)

Choreographer

Stephanie returns to History Theatre after performing in *The Debutante's Ball* (2015) and *Complicated Fun* (2016). Choreography credits include *The Great Gatsby* (Chaska High School), *The True Story of the Three Little Pigs* (Old Log Theatre), and *Escape to Margaritaville* (currently at Old Log Theatre). As an actor, she has also worked with Children's Theatre Company, The Old Globe, Ten Thousand Things, Theatre Latte Da, Ordway Center for the Performing Arts, and the Guthrie Theater. She is a proud graduate of the University of MN/ Guthrie Theater BFA Actor Training Program.

JOEL SASS (he/him)

Scenic Designer

Joel is a Twin Cities-based director/designer/producer whose work has been seen at The Guthrie, Theatre Latte Da, Park Square, the Jungle, Artistry, Open Eye Theatre, California Shakespeare Theatre, Arizona Theatre Company, Oregon Shakespeare Festival and others. For History Theatre he has previously designed *Dirty Business*, *Gloria*, *The Paper Dreams of Harry Chin*, in addition to directing and designing *Courting Harry*.

CANDREW MAYER (he/him)

Sound Designer

C Andrew has designed sound and/or projections for over 75 shows at History Theatre. Previously he designed *Not For Sale*, *Not In Our Neighborhood*, *Beyond The Rainbow*, *Gloria: A Life*, *Dirty Business*, *Teen Idol: The Bobby Vee Story*, *All the Way*, *Watermelon Hill*, *Glensheen*, *Hiding in the Open*, *Tyrone and Ralph*, *A Piece of the Rope*, and *Hmong!* among others. He has worked with many fine theatres in the Twin Cities including the Minnesota Opera, the Guthrie, the Jungle, Pillsbury House,

Park Square, and Mixed Blood, and elsewhere, including Opera Philadelphia, Arkansas Rep, Everyman Theatre in Baltimore and ACT in San Francisco. He won an Audelco Award for his design for *Pure Confidence* at 59E59 in NYC, and was a 2008-09 McKnight Theatre Artist Fellow. In the summer he serves as Producing Director of the Acadia Repertory Theatre on Mount Desert Island, Maine.

KARIN OLSON (she/her)

Lighting Designer

Karin has been lighting performance for over 20 years, collaborating with design teams at the Guthrie, Penumbra, Mixed Blood, Artistry, Frank Theatre, Theater Mu, Full Circle Theater, Ten Thousand Things and with dance companies Threads Dance Project, Alternative Motion Project, Collide Theatricals and TU Dance. She designs regionally for Oregon Shakespeare Festival, Syracuse Stage and Trinity Rep. Recent designs include Taiko Arts Midwest's HERbeat at the Ordway, Redwood at the Jungle, and Antigone at Cleveland Playhouse. Upcoming projects include *Cambodian Rock Band* at the Jungle. More info at karinolsonlighting.com.

SONYA BERLOVITZ (she/her)

Costume Designer

Sonya has designed several shows for History Theatre, including *Nellie* (2012), *Lord Gordon Gordon* (2018), and *Sisters of Peace* (2019), and over sixty productions at Theatre de la Jeune Lune. Since 2008 Sonya has worked on numerous shows with The Moving Company at South Coast Repertory, Playmakers Repertory Theatre, Berkeley Repertory Theatre, Actor's Theatre of Louisville, and the Lab Theatre (Mpls). Productions elsewhere have included Children's Theatre Company, the Guthrie Theatre, American Repertory Theatre, Skylight Music Theatre, La Jolla Playhouse, The Jungle Theatre, Theatre Latte Da, and Park Square Theatre. She is the recipient of numerous grants and awards, including The Bay Area Theatre Critics Circle (*The Green Bird* 2000, *Tartuffe* 2015) and a McKnight Theatre Artists Fellowship (1998, 2016).

ABBEE WARMBOE (she/her)

Properties Designer

Abbee is a freelance props designer based in Minneapolis. Having grown up in Minnesota she is happy to have made a career for herself here, working on over 200 productions with 38 different companies over the last decade. Previous work at History Theatre includes *Parks*, *Gloria: A Life*, *Lord Gordon Gordon*, *The Highwaymen*, *The Paper Dreams of Harry Chin*, among others. Recently, her work could be seen with Theater Latte Da, Penumbra, MN Opera, Mixed Blood, Old Log, Theater Mu, Pillsbury House, Ten Thousand Thing, among others. Abbee was a 2020-21 McKnight Theater Artist Fellow at the Playwrights' Center.

HALEY WALSH* (she/her)

Stage Manager

Haley is a freelance stage manager based in the Twin Cities. Previous credits include shows at Mixed Blood Theatre, Theater Mu, Pillsbury House Theatre, Park Square Theatre, and Minnesota Jewish Theatre (now Six Points), among others. This is her 16th show with History Theatre.

MIRANDA SHUNKWILER (she/her)

Assistant Stage Manager

Miranda is happy to be back at History Theatre where she worked on *Not For Sale* and *Parks*. Born and raised in the Twin Cities, she has been blessed to be a part of the theater community, working with companies such as Six Points Theater, New Native Theatre, Stages Theatre Company, Minneapolis Musical Theatre, Classical Actors Ensemble, and many more. Miranda is passionate about musical theater and extends her deepest gratitude for your support.



FROM THE EDUCATION MANAGER

We welcome you to the theatre this spring with some music and some joy. It feels good. It also feels good to share the stories of the place we call home, some of which are well known and others of which are hidden gems.

In the education department, the cornerstone of everything we do focuses on helping people tell and share their own stories, their personal histories really. Taking that brave step always creates community between those who share and those who bear witness.

This spring we are returning to public school classrooms for the first time since 2019. That feels good too. (Honestly it feels great!) Our partners at AGAPE, Avalon, and Humboldt are bringing us back so that we can conduct the Seats to Stage residency which invites young people to think of their lives as pieces of our shared history. Their stories, their choices, their presence in this world are making history every day. And we couldn't be more excited to work with them again.

Looking further down the road, we are hoping to partner with Episcopal Homes for our class called Cabaret for Seniors. In this class participants choose favorite songs from their past and consider why they were so meaningful. They rehearse the song and create a monologue and perform it in the community and at Episcopal Homes. If you want more music and more joy, I could not recommend anything more highly.

Enjoy the show tonight, the music, the season, and the stories. You, too, are a part of history and the History Theatre family.

Paul de Cordova



Seats to Stage program is back this spring!



FROM THE MANAGING DIRECTOR

You are our “rock”!

Finally, spring is upon us. And with a bit of green and sunshine outside, we begin our final show of the season. *Runestone: The Rock Musical* has been a long time in development, and we are excited to bring the story of this enduring mystery with new music to the stage.

We will be back on stage this July as well, with a summer remount of the (now) classic *Glensheen*. The St. Paul run of *Glensheen* follows a long-awaited tour to four venues around the state including the Reif Center in Grand Rapids, Sheldon Theatre in Red Wing, Theatre L’Homme Dieu near Alexandria (and home of the Runestone Museum), and, the Norshor in Duluth.

We are also busy planning our annual fundraiser. Our theme this year is Together Again! Mark your calendars for June 25 and we will indeed, be together and in person, celebrating Ron and History Theatre.

Thanks for all you do. You are our “rock” in your support of History Theatre’s unique mission!

Karen Mueller

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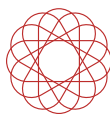
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