

# Annie

NOVEMBER 7, 2021-JANUARY 9, 2022

Book by  
**Thomas Meehan**

Music by  
**Charles Strouse**

Lyrics by  
**Martin Charnin**

Directed by **Peter Rothstein**  
Choreography by **Kelli Foster Warder**  
Music Direction by **Victor Zupanc**



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Think Outside

**Beverly Grossman**



# THANK YOU for sustaining us!

Here is what YOU did to support CTC, ensuring a strong return to live theatre:

**90%** of our budget was sustained by philanthropy

**1,000+** people viewed the first ever virtual Curtain Call Ball, helping raise over **\$725,000**

**225** families per week received groceries and household essentials, donated by you, through our partnership with CAN-MN from Oct. 2020-Aug. 2021

**311** households generously donated their tickets back when the theatre closed, valued at nearly **\$31,000** that helped us through this difficult time

**3,475** tickets were purchased for our virtual performance offerings

**490** classrooms streamed our virtual performances

**1,790** students enrolled in Virtual Academy classes

**832** students participated in Summer Camp



## Mission, Vision, and Values

### *Mission*

Children's Theatre Company creates extraordinary theatre experiences that educate, challenge, and inspire young people and their communities.

### *Vision*

We unleash the power of curiosity, empathy, and imagination.

### *Values*

IMAGINATION  
EXCELLENCE  
RESPECT  
INCLUSION



## A Message from Leadership

Peter C. Brosius  
Artistic Director

Kimberly Motes  
Managing Director

It is such a joy to finally say, WELCOME BACK!

March 13, 2020, was a day that none of us will forget. We closed this theatre, canceled performances and classes, and waited...wondering with the rest of the world what was going to happen. Theatres don't close. They stay open in wet and cold weather, through political transitions, recessions, wars, and chaos. In this new void, we felt a need to find unity and community, to be there for each other. We did what we could and created online classes and virtual programming, streamed our work to thousands of families across our community and the nation, and we partnered with Community Aid Network MN to turn the Target Lobby into a food and supply distribution center for those in need in our community. We worked to create opportunities for young people to laugh, think, be challenged, and find joy in a complicated time.

We are now back together in the theatre and we couldn't be happier to be here with you. There is no theatre without an audience—your energy, your laughter, your tears, your rapt attention, your applause, and your deep engagement. You stayed with us and kept us going over the past 18 months. Because of your support, good wishes, donations, and ticket purchases, we are back together now. We are hugely grateful and thrilled to hear our stage managers say, "Five minutes to curtain, places please." On behalf of all of us—our actors, designers, directors, choreographers, musicians, writers, composers, production teams, administrative staff, ushers, ticket office, and every single one of us—we say welcome back, "together at last, together forever."

Thank you and enjoy the show!

## Board of Directors

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**Lifetime Board Members**  
Mary Lou Dasburg  
Topsy Simonson

## ACT One Statement

Since 2013, ACT One has been a promise to ourselves and to our community.

ACT One is CTC's cohesive platform for access, justice, equity, diversity, and inclusion in our audiences, programming, staff, and board. Three interdependent words of action guide our commitment to a future when our theatre is a home for all people and all families, reflective of our community: Access, Connect, Transform.



CTC believes that the theatre can be a powerful force to illuminate connections, create common bonds, and transform lives by building bridges to empathy, understanding, inclusion, and opportunity. Historically, many have been excluded from participating in the theatre due to implications of racism, discrimination, bias, and classism. The cost of tickets, accessibility for those with disabilities, and a lack of welcome and invitation to communities of color have created further barriers, both real and perceived.

As the national leader in the field of theatre for young audiences and their communities, CTC recognizes the urgent need to address these past injustices and inequities on an institutional level. ACT One is our plan to accomplish this internal and external transformation.

CTC will measure success when our audiences, classes and camps, staff, artists, and board include more people from a wider range of:

Economic status  
Peoples of Color  
People with varying abilities  
Sexual orientation and Gender Identity

For more information, visit  
[childrenstheatre.org/jedi](http://childrenstheatre.org/jedi)

Next Up at CTC!

# Tickets on sale now!



Jan. 9-Feb. 13, 2022  
Best for ages 9 and up



Jan. 18-Feb. 13, 2022  
Best for all ages

[childrenstheatre.org](http://childrenstheatre.org) | 612.874.0400

# Don't Miss Winter Classes at CTC!

**There's still time to join us for classes starting January 21!**

Warm up this winter with Theatre Arts Training at CTC! Theatre classes are a great way to activate your body, voice, and imagination throughout the winter months! Our popular classes fill up early, so check your calendar and register soon.

Theatre Arts Training

children's  
theatre  
company

## Register for Winter Classes Today!

[childrenstheatre.org/TAT](http://childrenstheatre.org/TAT) | 612.874.0400

**Want to try something different this winter? The Education team loves working with families to find the right next step! Give us a call at 612.872.5100.**

Photo by Kaitlin Randolph



## Annie and the Harlem Renaissance

by Michael Winn  
Director of Community Partnerships  
and Inclusion

In America, the early 20<sup>th</sup> century was an era of growing businesses and progressive reform. The United States entered a period of peace and prosperity. In the nation's growing cities, factory output grew, small businesses flourished, and incomes rose. However, this was not true for everyone. When one actually took a step into the heart of a large city, like New York, one realized how unpleasant some cities were at this time. This unpleasantness nurtured two very different artistic giants: the comic strip "Little Orphan Annie" and the Harlem Renaissance. The comic strip first appeared in August 1924 when the promise of jobs and better wages brought a great migration of people to the big cities. It is estimated that one in three people living in the cities was close to starving to death. For many of the urban poor, living in the city resulted in a decreased quality of life.

Black sociologist and historian W.E.B. Du Bois coined the phrase "The Great Migration" to refer to the relocation of more than six million economically diverse Blacks from the rural South to Northern, Midwestern, and Western cities at this time.



"Little Orphan Annie" quickly became one of the most popular comic strips in syndication. The first strip introduces Annie as an orphan. She is portrayed as a Dickensian-type hero, exploited in the orphanage and abused by unfeeling adults. By the second strip, she demonstrates self-reliance by punching the mean boy who attempts to bully her. Harold Gray fashions Annie as an anti-Oliver Twist. Where male Oliver is meek and passive—in contrast to 19<sup>th</sup> century attitudes about male characteristics—20<sup>th</sup> century Annie is neither ladylike nor cute. Similarly, Black people were redefining Black life, Black identity, and Black culture—challenging the racist and disparaging stereotypes of the Jim Crow South.

Sparked by the 1900 New York Race Riot that began with police violence against a Black woman standing on the corner waiting for her boyfriend, Black middle-class families started relocating to Harlem from the Tenderloin Neighborhood. The Harlem Renaissance instilled in Black Americans across the country a new spirit of self-determination and pride, a new social consciousness, and a new commitment to political activism, all of which would provide a foundation for the Civil Rights Movement of the 1950s and 1960s. It validated the beliefs of its founders and leaders, like Alain Locke and Langston Hughes, that art could be a vehicle to improve Black lives.

Though her home was New York City, Annie's huge popularity instilled in working class America across the country themes of self-reliance, self-identity, and equality amongst genders. The "Little Orphan Annie" comic strip ran in syndication from August 5, 1924, to June 13, 2010. Like the Harlem Renaissance, it generated books, movies, this musical, and significant cultural change. Annie was the exception to the comic book hero rule, and the Harlem Renaissance brought Black exceptionalism into worldview. They both employed ingenuity rather than super powers. Most importantly: Annie was a girl and the Harlem Renaissance was Black. Both epitomized a changing America.

# Discover More: *Annie*

Photo of 2011 *Annie* cast by Dan Norman

## Three Things to Know About *Annie*

1. *Annie* is set in the 1930s, a time of great change in America, including the Great Depression and President Roosevelt's New Deal.
2. Parts of *Annie* take place in an orphanage, which no longer exist in the United States. Now, foster care is the most common form of support for children awaiting adoption.
3. *Annie* became a Broadway musical in 1977, running for six years and winning seven Tony® Awards, including Best Musical.

## *Annie* Song List

### Act I

"Maybe" (Annie)  
 "Hard Knock Life" (Orphans)  
 "Tomorrow" (Annie)  
 "Hooverville" (Ensemble)  
 "Little Girls" (Miss Hannigan)  
 "I Think I'm Gonna Like It Here" (Grace, Annie, Servants)  
 "N.Y.C." (Warbucks, Grace, Ensemble)  
 "Easy Street" (Miss Hannigan, Rooster, Lily)  
 "Maybe" Reprise (Annie, Warbucks)

### Act II

"Maybe" Reprise (Annie)  
 "You're Never Fully Dressed Without a Smile" (Bert Healy, Boylan Sisters)  
 "You're Never Fully Dressed Without a Smile" Reprise (Orphans)  
 "Easy Street" Reprise (Rooster, Lily, Miss Hannigan)  
 "Something Was Missing" (Warbucks)  
 "I Don't Need Anything But You" (Warbucks, Annie, Ensemble)  
 "Maybe" Reprise (Annie)  
 "Finale" (Company)

## Interview with Director Peter Rothstein



We sat down for an interview with Peter Rothstein, the director of *Annie*. Peter directed *Annie* at CTC when it first took the stage in 2011 and he is back again to bring this beloved classic to you!

**Tell us about your process for taking a classic like *Annie* and putting your own stamp on it.**

**Peter Rothstein:** *Annie* is a great American musical that has clearly withstood the test of time. The goal of our production is not to reimagine the musical, but to mine its power. *Annie* is about the indomitable spirit of children to transform the world with their optimism and love.

**We live in such a different time now. Has anything changed from when the initial production was planned for 2020? What's changed in the way you are thinking about it, or the way you hope and believe it will be received?**

**PR:** We first conceived and designed this production back in 2010. The country was in a financial downturn and facing a serious housing crisis. I believe the production resonated deeply with its audience. Now, a decade later, we are once again facing incredible challenges. The pandemic has created mass unemployment and has made the vast divide between rich and poor even greater. I hope *Annie's* optimistic voice once again rings loudly.

**What does it feel like to have most of the cast and all of the creative team come back and pick up where you left off?**

**PR:** I am so glad that most of the cast and creative team we assembled in 2019 are back to pick up where we left off. Several of our student actors are now playing different roles than they were initially cast to play because, well, they grew up, but I am so glad they stuck with us and are onstage. We have also expanded the cast to welcome the next generation of student actors to the production.

**Talk about *Annie* and the concept of chosen family.**

**PR:** If you don't know the ending, stop reading now (spoiler alert!). The story culminates with Annie and Daddy Warbucks coming together to create a new, chosen family. *Annie* is a celebration of non-traditional families—and that's worth singing about!



# 136 Years of Annie

*Annie* has been a mainstay in pop culture since the 1930s, but did you know that the beloved story began with a humble poem written in 1885? Check out this timeline of key points in the evolution of this American icon!

1885



"Little Orphant Annie" is an 1885 poem written by James Whitcomb Riley and published by the Bowen-Merrill Company. First titled "The Elf Child", the name was changed by Riley to "Little Orphant Allie" at its third printing; however, a typesetting error during printing renamed the poem to its current form. As one of his most well-known poems, it served as the inspiration for the comic strip "Little Orphan Annie".

1924

"Little Orphan Annie" debuted on Aug. 5, 1924, as a daily comic in the *New York Daily News*, written by Harold Gray. It ran in papers for many years, though its popularity declined and was only running in 20 newspapers when it was canceled on Jun. 13, 2010.



1930



"Little Orphan Annie" became an American radio drama series based on the popularity of the comic strip. It debuted on Chicago's WGN in 1930, then aired from 1931 to 1942 on NBC radio's Blue Network.

1932



RKO Pictures adapted *Little Orphan Annie* into a film, released on Nov. 4, 1932.

1938



Shortly after, Paramount Pictures created another film adaptation which was released on Dec. 2, 1938.

1977



The Broadway musical *Annie* debuted in 1977 and ran for nearly six years, setting a record for the Alvin Theatre (now called the Neil Simon Theatre). It inspired numerous productions in many countries, as well as national tours, and won seven Tony® Awards, including the award for Best Musical.



1982

May 21, 1982, saw the release of the most memorable film adaptation of the 1977 Broadway musical by Columbia Pictures. The film was nominated for two Academy Awards for Best Production Design and Best Song Score and Its Adaptation.



1999



The second reboot of the film premiered on Nov. 7, 1999, as a made-for-television film. This version earned two Emmy Awards and a George Foster Peabody Award.

2011



*Annie* made its CTC debut on April 12, 2011. It received rave reviews such as "Annie is the greatest show ever" (*Minnesota Playlist*).

2014



Columbia Pictures, together with Village Roadshow Pictures and Overbrook Entertainment, released another film adaptation of the musical on Dec. 19, 2014. The film was directed by Will Gluck and included updates to bring it to a more modern audience.

2021



After a pandemic-induced hiatus, CTC finally brings you this production of *Annie*! Originally scheduled to open in 2020, CTC has brought back most of the cast and creative team for this 2021 – 2022 Season opener!

**Photo Credits in Timeline Order:** Poem inspired by Mary Alice Smith circa 1863. The first strip of *Annie's* test run, published on August 5, 1924. Advertisement for the radio show. Still from the RKO film. 1938 Paramount film poster, credit: Paramount Pictures. 1977 Broadway's *Annie*, Oliver Warbucks, and Sandy, credit: Alvin Theatre OR 1977. Broadway *Annie*. 1982 movie poster, credit: Columbia Pictures. Show art for the Disney television film, credit: Disney. CTC's 2011 production of *Annie*, credit: Dan Norman. 2014 movie poster, credit: Columbia Pictures. Rehearsal photo credit: Kaitlin Randolph

# A Child's Life in the 1930s Compared to 2021

The life of a child in the 1930s was very different than a child's life today. With the Great Depression, children and their families were greatly impacted—millions lived in poverty and had very little to eat, let alone money to spare for entertainment. Read more to compare and contrast how Annie may have lived in the 1930s, versus how you live today.

## School:

School was considered a luxury for low- and middle-income children. Schools were overpopulated, underfunded, and an estimated 20,000 schools in America closed. Transportation was an issue—there were no buses or cars so children often had to walk long distances. Racism was prevalent and many schools were segregated.

1930s



Courtesy New York Public Library

**Interesting Fact:** In 1937, Chicago schools used the radio for instruction during the polio outbreak! This was the first time technology was used for virtual education.

## TODAY

Children today are required to attend school from kindergarten through 12<sup>th</sup> grade and have many options—from home and online education, to public, charter, and private school options. Students in Minnesota generally have access to transportation and segregation has been outlawed nationally since 1964.

## Fashion:



Disadvantaged families often couldn't afford to spend much on clothing, so children often wore cast offs, and frequently went barefoot. Middle-class boys might wear t-shirts with overalls and girls wore blouses and plain dresses. Children would generally have one pair of shoes and an outfit for special occasions.

1930s

## TODAY

Mostly, today's American children wear clothing that reflects their personal style, with a wealth of purchase options from big box and online shopping outlets with a range of prices. There are also more opportunities than in the 1930s for disadvantaged families to have access to financial assistance to ensure children are clothed and fed.

## Communication/Information:

1930s

The radio, newspaper, telephone, and mail were all various forms of communication used in the 1930s. In 1934, the first handset telephone was used by independent phone companies. Its official name was the round base rotary dial monophone.



Round Base Rotary Dial Monophone

## TODAY

Between the internet, email, smartphones, video and chat phone apps, children have many methods of communication and information gathering available to them!

## Entertainment:

1930s



Courtesy New York Public Library

The greatest form of entertainment for most children was their own imagination! Girls made rag dolls and kids played school yard games like tag and jump rope. Most kids had a ball and stick to play baseball or kickball and may have had a bicycle or wooden sled. Radios were common in the household, and children listened to programs like "Little Orphan Annie." The most popular books then were *Nancy Drew Mysteries*, *Mary Poppins*, and J.R.R. Tolkien's *The Hobbit*.

## TODAY

Today's kids have the world at their fingertips with technology. Podcasts have replaced the old radio shows and online gaming has taken the lead over boardgames. Today's books now feature children of color (there were no children of color in books in the 1930s).

## Food:

1930s

Food was scarce for a lot of families and many children suffered from malnutrition. If you were lucky to live on a farm not ravaged by the Dust Bowl, you might have grown a variety of crops and raised small amounts of livestock. During the Depression, casseroles and meals like creamed chipped beef on toast, chili, macaroni and cheese, and creamed chicken on biscuits were popular. Jell-o was a cheap protein source and found its way into many cookbooks during the Depression.



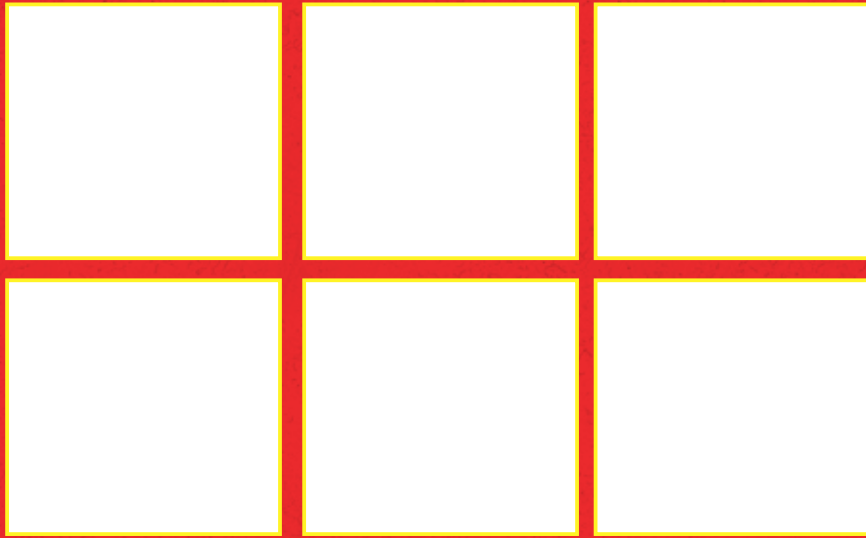
Photo: N. C. Wyeth

## TODAY

Today's farms have become monocultures (growing one specific crop or raising one type of livestock), and most are owned by corporations, rather than families. These monoculture farming methods are a large contributor to global warming. However, food today is more readily available through large and small grocery stores. While processed foods were available, but limited, in the 1930s, 60% of what we eat today is made up of highly processed foods. Popular options for kids today are pizza, cheeseburgers, macaroni and cheese, and chicken nuggets.

## Create Your Own Comic Strip!

The story of *Annie* started as a newspaper comic strip in the 1920s. Imagine Annie went on an adventure in Minnesota and create a comic strip about her adventures here. Your comic strip should include both words and pictures to help tell the story. Don't forget to have a beginning, middle, and end!



## The Sun'll Come Out Tomorrow!

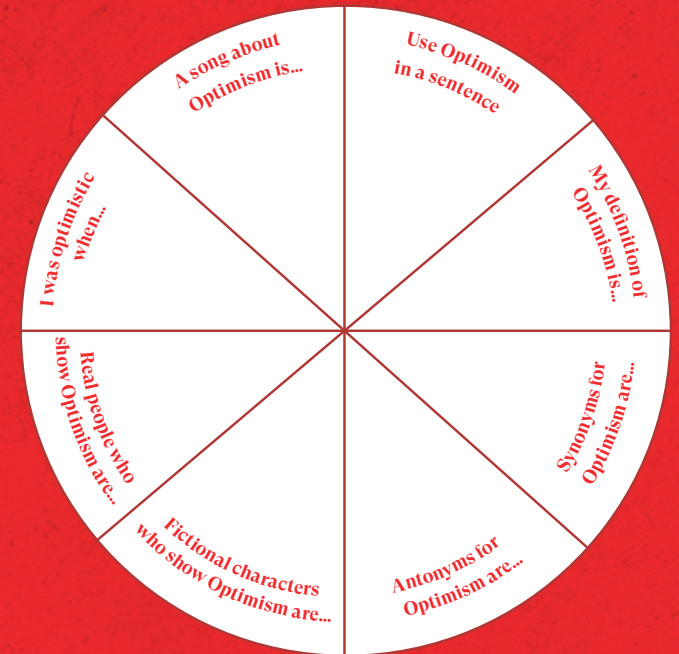
Annie encourages everyone to feel optimistic about the future by remembering that, "the sun'll come out tomorrow." Write your hopes for the future on the rays of the sun below.



## Wheel of Optimism

**op-ti-mism:** Hopefulness and confidence about the future or the successful outcome of something.

Throughout the show, Annie remains optimistic. Use the wheel below to explore the idea of optimism and how it plays into your life.



## What is Home?

For some people, home is a country, city, or state. For some, home is the place they sleep. For some, home is found in people, while for others it is a meal or a feeling they have inside. Think about the prompts below and what home means to you.

When I think of home, I think of...

Home smells like...

Home sounds like...

Home tastes like...

Home looks like...

Home feels like...



# Questions for the Ride Home

1. What emotions did you feel watching the show?
2. What surprised you about the show?
3. What is the lesson or message of *Annie*?
4. Who would Annie say is part of her family? Who is part of your family?
5. What are things Annie values in her life? What do you value in your life?
6. If Mr. Warbucks and Annie were to visit your city, what would you tell them about it?

## Additional Resources

CTC's Flipgrid Collection for *Annie*:  
[admin.flipgrid.com/discovery/collections/60/details/114798](http://admin.flipgrid.com/discovery/collections/60/details/114798)

### More About *Little Orphan Annie*

*Little Orphan Annie Radio Show Archives*:  
[archive.org/details/Little-Orphan-Annie](http://archive.org/details/Little-Orphan-Annie)

*Little Orphan Annie Comic Strip*:  
[xroads.virginia.edu/~1930s/PRINT/comic/annie/annie.html](http://xroads.virginia.edu/~1930s/PRINT/comic/annie/annie.html)

### More About The Great Depression

*History.com — The Great Depression*:  
[www.history.com/topics/great-depression](http://www.history.com/topics/great-depression)

*National Education Association — The Great Depression for kids*:  
[www.nea.org/tools/lessons/65482.htm](http://www.nea.org/tools/lessons/65482.htm)

### More About *Annie: The Musical*

*2012 Broadway Cast Recording on Spotify*:  
[open.spotify.com/album/1bxfRVUgzgPr8AJiXqRxNn](https://open.spotify.com/album/1bxfRVUgzgPr8AJiXqRxNn)

*Annie on Broadway — PBS*:  
<https://tpt.pbslearningmedia.org/collection/annie/#.XU2zrOhKhPY>

Learn more about *Annie* at [childrenstheatre.org/offbook](http://childrenstheatre.org/offbook)

Photo by Dan Norman

### AUDIENCE SUPPORT STATION

Visit our Audience Support Station where you can find fidgets, ear plugs, ear muffs, assisted listening devices, basic necessities, and resources to help make the performance the most enjoyable experience possible!

### ACCESS SERVICES

Audio-described and ASL-interpreted services are available for select performances.

Sensory Friendly performance schedule, guidance, resources, and tools are available online at [childrenstheatre.org/sensory](http://childrenstheatre.org/sensory).

Sensory Friendly performances made possible by **usbank**.

Wheelchair seating is available in both theatres. Balcony seating in the UnitedHealth Group Stage is not accessible by elevator.

Accessible/All-Gender restrooms are located in the Target Lobby next to the elevator and in the Cargill Lobby.

Please call the Ticket Office at 612.874.0400 with any questions or requests related to access services.

### PHOTOS AND VIDEO

Taking any photos or making any audio or video recording inside the theatre is strictly prohibited in accordance with union contracts and copyright laws. However, you are encouraged to take photos and selfies in the lobby!

### ELECTRONIC DEVICES

Please turn off all electronic devices (phones, tablets, smartwatches, etc.) before the show starts, as the light from your device can be distracting during a performance. Please do not turn on any device while the show is in progress.

### FOOD AND BEVERAGES

In adherence to Minnesota Dept. of Health guidelines, concessions will not be available for sale in the lobby. While we encourage you to eat before you arrive at the theatre, should you need to eat during the production, we will have a designated area where food and beverage can be consumed in a socially distant setting. Please speak with an usher to be directed to the designated eating area.

### CAREFUL, IT'S DARK

If you need to leave your seat during the performance, please allow an usher with a flashlight to assist you. When exiting or entering the theatre during a show, let the first set of doors close completely before opening the second set.

### IF YOU'RE LATE, PLEASE WAIT

For personal safety and as a courtesy to those already seated, latecomers will be seated after a designated "hold period."

### NEED A QUIET SPACE?

Should your child need a change of environment, we invite you to enjoy the performance from our Quiet Room, located at the rear left side of the main floor of the UnitedHealth Group Stage.

### PRAYER/PRIVATE NURSING SPACE

Please ask a member of our staff to use our private space for nursing a child, prayer, or other needs.

Have questions about COVID-19 safety at CTC? Feel free to talk to one of our ushers or front of house staff.



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

Chloé  
 Audrey Powell  
 Natalie Pietig  
 Sandy  
 Eric Treitler  
 Welcome back!  
 Peter Rothstein  
 Nicola Wake  
 Sugar Dime  
 Sawyer Whiteside  
 John  
 Kue  
 Addie F  
 Elda D.H.  
 Mabel Weisman  
 Emily Huggett  
 Helen Less  
 Jerry Drake  
 Jandy Rodriguez  
 Madelyn Davis

Artistic Director  
**Peter C. Brosius**

**Annie**

Managing Director  
**Kimberly Motes**

Book by **Thomas Meehan** Music by **Charles Strouse** Lyrics by **Martin Charnin**

Based on "Little Orphan Annie"™ by Permission of The Tribune Media Services, Inc

Original Broadway Production Directed by **Martin Charnin**

Presented on Broadway by **Mike Nicholas**

Originally Produced by Irwin Meyer, Stephen R. Friedman, Lewis Allen, Alvin Nederland Associates Inc., The John F. Kennedy Center for the Performing Arts, and Icarus Productions

Originally produced by The Goodspeed Opera House, Michael P. Price, Executive Director

Directed by **Peter Rothstein**

Choreography by **Kelli Foster Warder**

Music Direction by **Victor Zupanc**

**Creative Team and Production Staff**

Scenic Designer | **Vicki Smith**  
 Costume Designer | **Richard O. Hamson**  
 Lighting Designer | **Paul Whitaker** ■  
 Sound Designers | **Victor Zupanc, Sten Severson**  
 Animal Trainer | **William Berloni**  
 Animal Handler | **Tyler Garstka**  
 Fight Coach | **Dean Holt** ♦  
 Stage Manager | **Jenny R. Friend** ♦  
 Assistant Stage Manager/Stage Manager |  
**Kathryn Sam Houkom** ♦  
 Assistant Choreographer | **C. Ryan Shipley**  
 Assistant Costume Designer | **Barb Portinga**  
 Assistant Lighting Designer | **Ellie Simonett**  
 Associate Sound Designer | **Katharine Horowitz**  
 Howard University Stage Management Fellow |  
**Cortney Gilliam**

Cecille, Ensemble | **Rue Norman**  
 Orphans | **Anja Arora, Madelyn Davis, Elsa Dungan-Hawks, Chloe Lou Erickson, Adelyn Frost, Mari Peterson-Hilleque, Mabel Weismann**  
 Bert Healy, Rugrat | **Sam Mandell** □  
 Bert Healy Cover | **Tic Treitler** □  
 Rugrat | **Audrey Powell**  
 Ensemble | **Jaya Bird, Evan Decker, Natalie Pietig** □, **Tic Treitler** □, **Nicola Wahl** □  
 Sandy | **Bailey, Sunny**

**Understudies**

Miss Hannigan, Lily St. Regis, Sophie, Mrs. Greer, Ensemble | **Becca Hart**  
 Boylan Sisters | **Becca Hart, Nicola Wahl** □  
 Grace Farrell | **Gabrielle Dominique** ♦  
 Oliver Warbucks, Lt. Ward, Bundles McCloskey, Mr. Pugh, Fred McCracken, Wacky, President Roosevelt, Chauffeur, Ensemble | **C. Ryan Shipley**  
 Rooster, Drake, Apple Seller, Ensemble | **Marc Gill**  
 Orphans | **Emily Huggett** □, **Sidney Whiteside** □

**Cast**

Annie | **Audrey Mojica** □, **Lola Ronning** □  
 Oliver Warbucks | **JoeNathan Thomas** ♦  
 Grace Farrell | **Janely Rodriguez**  
 Miss Hannigan | **Emily Gunyou Halaas** ♦  
 Drake, Apple Seller, Ensemble | **Gerald Drake** ♦♦  
 Lt. Ward, Bundles, Mr. Pugh, Fred McCracken, Wacky, President Roosevelt, Ensemble | **Dean Holt** ♦♦  
 Lily St. Regis, Ensemble | **Autumn Ness** ♦♦  
 Rooster, Ensemble | **Reed Sigmund** ♦♦  
 Boylan Sisters | **Gabrielle Dominique** ♦, **Rue Norman, Natalie Pietig**  
 Sophie, Mrs. Greer, Ensemble | **Gabrielle Dominique** ♦  
 Chauffeur, Radio Announcer, Ensemble | **Marc Gill**

**Orchestra**

Keyboard, Conductor | **Victor Zupanc** □  
 Woodwinds | **Mark Henderson** □  
 Trombone | **Wade Clark** □  
 Trumpet | **Elaine Burt** □  
 Bass | **Greg Angel** □  
 Percussion | **Steve Kimball** □

Annie is presented through special arrangement with Music Theatre International (MTI).

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**Artistic Director**

**Peter C. Brosius** (he/him) has served as Artistic Director of CTC since 1997, directing the world premieres of *Dr. Seuss's The Sneetches The Musical*; *The Last Firefly*; *Seedfolks*; *Animal Dance*; and many others, all of which were commissioned and workshopped by CTC. Previously, he was the Artistic Director of the Honolulu Theatre for Youth and the Improvisational Theatre Project at the Mark Taper Forum.

**Managing Director**

**Kimberly Motes** (she/her) has served as Managing Director at CTC since 2016. Previously, she served as the Managing Director at Theater Latté Da, Executive Director at the Cowles Center, Development Director at Arena Stage, and Program Manager at The John F. Kennedy Center for the Performing Arts. She is a member of the Minnesota Women's Economic Roundtable and the Women Presidents' Organization.

## Meet the Creative Team

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**Director**

**Peter Rothstein** (he/him) is delighted to return to CTC, where he directed *Shrek the Musical*; *Peter Pan*; *The Wizard of Oz*; *A Year with Frog and Toad*; and *Disney's High School Musical*. Other local directing credits include the Guthrie Theater, Minnesota Opera, Illusion Theater, Ten Thousand Things, Minnesota Orchestra, and Theater Latté Da, where he serves as Founding Artistic Director. Peter-Rothstein.com

**Choreographer**

**Kelli Foster Warder** (she/her) is the Associate Artistic Director/Director of Impact at Theater Latté Da. Selected choreography credits include *Bernada Alba*; *Chicago*; *Once*; *Five Points*; *Ragtime* (Theater Latté Da); *Ordway Cabaret* (The Ordway); *Home for the Holidays* (Minnesota Orchestra); *Annie*; *Ragtime* (The 5th Avenue Theater); *Ragtime* (Asolo Rep); and *Immortal Longings* (ZACH Theatre).

**Music Director and Sound Designer**

**Victor Zupanc** (he/him) is credited with over 300 productions as Composer, Musical Director, and Sound Designer throughout the country and around the world, winning many awards and honors. Victor often composes for orchestras, choirs, films, and for NPR. This is Victor's 32<sup>nd</sup> season as Music Director/Composer at CTC. victorzupanc.com

**Scenic Designer**

**Vicki Smith** has designed at CTC for *The Wiz*; *Jackie and Me*; *Annie*; *Iron Ring*; *Afternoon of the Elves*; *Crow and Weasel*; and *The Miser*. She has designed for many theatres, including Denver Center Theatre Company, Arizona Theatre Company, Penumbra, Guthrie Theater, Milwaukee Rep, and Cleveland Playhouse.

**Costume Designer**

**Richard O. Hamson** is the Resident Designer for Chanhassen Dinner Theatres. Local credits: Theater Latté Da, Guthrie Theater, Park Square Theatre, Minnesota Opera, Illusion Theater, The Ordway, and History Theatre. He is very excited to be back at CTC after his amazing experiences designing for *Annie*; *Disney's Mulan JR.*; *Disney's High School Musical*; and *Shrek The Musical*.

**Lighting Designer**

**Paul Whitaker** CTC: *I Come From Arizona*; *The Snowy Day and other stories by Ezra Jack Keats*; *Seedfolks*; *Shrek the Musical*; *Annie*; *Alice in Wonderland*; and *Lizzie Bright and the Buckminster Boy*, among others. He is a graduate of Macalester College and the Yale School of Drama. Paul is a Senior Lighting Designer/Theatre Consultant for Schuler Shook.

**Sound Designer**

**Sten Severson's** (he/him) selected credits: *The Wiz* (CTC/Penumbra); *Diary of a Wimpy Kid the Musical*; *Roald Dahl's Matilda The Musical* (CTC); Tony\*-nominated *HAIR* (Broadway, West End, National Tour); Drama Desk-nominated *The Merchant of Venice* (Broadway); AUDELCO Award-winning *The Total Bent* (Public Theater); *Much Ado About Nothing* (The Old Globe); and *Into the Woods* (Delacorte Theater).

**Animal Trainer**

**William Berloni** is a 2011 Tony® Honoree for Excellence in Theatre. Starting with *Annie* in 1977, he has been involved in 27 Broadway shows, hundreds of Off-Broadway, regional theatre, tours, television, and movies. Animal Director for *Because of Winn Dixie the Musical*. Star of *From Wags to Riches with Bill Berloni*. Author of *Broadway Tails*. Follow on Facebook, Twitter, and Instagram. theatricalanimals.com

**Animal Handler**

**Tyler Garstka** (he/him) has worked with Bill Berloni on numerous productions over the last six years. *Finding Neverland* (First National Tour); more productions of *Annie* than he can count (National Tours and The 5th Avenue Theatre); and *Peter Pan and Wendy* (Shakespeare Theatre Company). He holds a B.F.A. from Arkansas State University.

**Stage Manager**

**Jenny R. Friend** (she/her) For 16 years, CTC has given her the gift of seeing the world with wonder through a child's eyes. Her fantastic family knows that tomorrow always brings hope. Juneau, Reuben, and Helga have taught her that sometimes a girl just needs her dog to get through the day.

**Assistant Stage Manager/Stage Manager**

**Kathryn Sam Houkom** (she/her) has been on the stage management team at CTC for over 20 productions since 2004. Sam has also stage managed for the Guthrie Theater, Minnesota Orchestra, The Ordway, Park Square Theatre, Mixed Blood Theatre, Steppenwolf Theatre Company, Lookingglass Theatre Company, and The Kennedy Center.

**Assistant Choreographer, Dance Captain, Understudy for Oliver Warbucks and Ensemble**

**C. Ryan Shipley** (he/him) is making his CTC debut! His credits include *A New Brain*; *Mary Poppins*; *Singin' in the Rain* (Artistry); *Tenderly*; *Holidays with Bing* (Old Log Theatre); and *Ordway Cabaret: Gotta Dance!* (The Ordway). He is also a teaching artist, choreographer, and director.

**Assistant Costume Designer**

**Barb Portinga** (she/her) has been making her living in costumes for decades. She

has designed shows throughout the Midwest, such as Paul Bunyan Playhouse, Door Shakepeare, Chanhassen Dinner Theatres, Mixed Blood, and History Theatre. This is her seventh show with CTC. She is a founding member of The Costume Collective, LLC.

**Assistant Lighting Designer**

**Ellie Simonett** (she/her) has enjoyed her first experience working at Children's Theatre Company. She has worked at other organizations, such as Open Eye Figure Theatre, Artistry, and Jungle Theater. She has also worked at the Eugene O'Neill Theater Center in Waterford, CT. She has a B.A. from the University of Minnesota.

**Associate Sound Designer**

**Katharine Horowitz** (she/her) has assisted on sound for *Bob Marley's Three Little Birds*; *Roald Dahl's Matilda The Musical*; *Dr. Seuss's The Lorax*; and *The Wiz*. She has designed critically acclaimed shows for Guthrie Theater, Jungle Theater, History Theatre, Mixed Blood Theatre, Pillsbury House Theatre, Creede Repertory Theatre, and others. Katharine is a 2017 McKnight Theatre Artist Fellow at the Playwrights' Center.

**Howard University Stage Management Fellow**

**Cortney Gilliam** (she/her) is a spring 2020 graduate of Howard University with a B.F.A. in Theatre Arts Administration. She has worked with Sundance Institute at the Summer Theatre Labs and interned for the AT&T Performing Arts Center in Dallas, TX. She is currently a Fellow at Children's Theatre Company.

## Meet the Cast

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**Oliver Warbucks**

**JoeNathan Thomas** is back at CTC, having performed previously in *Once on this Island* and *Galileo*. JoeNathan has performed at The Ordway, Guthrie Theater, Mixed Blood Theatre, and History Theatre, to name a few. Recently, he performed in *The Cradle Will Rock* (Frank Theatre) and *Tinker to Evers to Chance* (Artistry).

Grace Farrell

**Janely Rodriguez** (she/her) is a Miami native and Brenau University graduate. She has enjoyed roles in *Cinderella* (ensemble/ understudy) and *Bob Marley's Three Little Birds* (understudy) as a CTC Performing Apprentice. She has also had the pleasure of working for Birmingham Children's Theatre and Alliance Theatre in Atlanta. Janely is very excited to continue her journey with Children's Theatre Company.

Miss Hannigan

**Emily Gunyou Halaas** was a 1999–2000 Performing Apprentice at Children's Theatre Company in *Lily's Purple Plastic Purse*; *Green Eggs and Ham/The Old Man Who Loved Cheese*; and *Pinocchio*. She has performed with La Jolla Playhouse, Hartford Stage, Actors Theatre of Louisville, and with many Twin Cities' theatres, including Guthrie Theater, Theatre de la Jeune Lune, Jungle Theater, and Park Square Theatre.

Drake, Apple Seller, Ensemble

**Gerald Drake** has been a member of CTC's Acting Company for 51 years. Among his favorite roles are the Stepmother in early productions of *Cinderella*; Long John Silver in *Treasure Island*; Fagan in *Oliver Twist*; Mr. Toad in *Wind in the Willows*; Lord Capulet in *Romeo and Juliet*; and Afar the Angel in *A Very Old Man with Enormous Wings*.

Lt. Ward, Bundles, Mr. Pugh, Fred McCracken, Wacky, President Roosevelt, Ensemble, Fight Coach

**Dean Holt** is a member of CTC's Acting Company (1994–present), appearing in more than 100 memorable productions in his time at CTC. He is a two-time Ivey Award winner (*Reeling* and *If You Give a Mouse a Cookie*) and the recipient of the Alumni Achievement Award from St. John's University for outstanding work in his field.

Lily St. Regis, Ensemble

**Autumn Ness** (she/her) is celebrating her 21<sup>st</sup> season as a member of the CTC Acting Company! Some favorite shows include *Cinderella*; *The Biggest Little House in the Forest*; *The Jungle Book*; *Shrek the Musical*; and *Romeo and Juliet*. Autumn is a recipient of the 2018

Fox Foundation Fellowship and the 2020 Next Step Fund.

Rooster, Ensemble

**Reed Sigmund** is loudly celebrating his 21<sup>st</sup> season as a member of the Acting Company, where he's appeared in shows such as *Dr. Seuss's How The Grinch Stole Christmas!*; *The Wizard of Oz*; and *A Year with Frog and Toad*. Recently, he's also been seen onstage at Jungle Theater, Zephyr Theatre, and Theater Latté Da.

Annie

**Audrey Mojica** (she/her) couldn't be more thrilled to be back on stage at CTC! She has previously appeared as Cindy-Lou Who in *Dr. Seuss's How The Grinch Stole Christmas!* and as Matilda in *Roald Dahl's Matilda The Musical*. She has also enjoyed roles at Blue Water Theatre Company, Steppingstone Theatre, Youth Performance Company, The Ordway, and Lundstrum Center for the Performing Arts.

Annie

**Lola Ronning** (she/her) has performed in *A Christmas Carol* at the Guthrie Theater, and in Children's Theatre Company's TAT summer intensives, including *COVIDtown the Musical* (Stephanie); *Mary Poppins JR.* (Jane Banks); and *Orpheus and Eurydice* (Orpheus). She appreciates the guidance of all her directors and choreographers, and the support of her family.

Orphan - Molly

**Elsa Dungan-Hawks** (she/her) is excited to make her CTC debut in *Annie*. She previously appeared as Tiny Tim in *A Christmas Carol* (Guthrie Theater); and in *Beauty and the Beast JR.* and *Seussical JR.* (Lundstrum Performing Arts). Elsa has trained at Lundstrum Performing Arts and New York Film Academy.

Orphan - Tessie

**Madelyn Davis** (she/her) is proud to make her CTC debut. Madelyn has previously performed in *Shrek*; *Beauty and the Beast*; *Annie*; *We Will Rock You*; *Joseph... Dreamcoat*; and *Elf The Musical JR.* with Ashland Productions. She was also a touring member of *Fidgety Fairytales* for the Minnesota Association for Children's Mental Health.

Orphan - July

**Mari Peterson-Hilleque** (she/her) is excited to be back at CTC, previously appearing in *Dr. Seuss's How The Grinch Stole Christmas!*. Other theatre credits include *Ruby: The Story of Ruby Bridges* (Youth Performance Company); *Annie JR.*; *Nate the Great* (SteppingStone Theatre); *Annie* (The Ordway); and *Fidgety Fairytales* (MN Association for Children's Mental Health). Mari is a 10th grader at Hope Academy in Minneapolis.

Bert Healy, Rugrat

**Sam Mandell** (he/him) is thrilled to be making his CTC debut. He has enjoyed roles in *Elf The Musical JR.* (Stages Theatre Company); *Chaplin: The Musical*; *Beauty and the Beast*; *Mary Poppins*; *Joseph... Dreamcoat* (Minnetonka Theater); *James and the Giant Peach*; and *Mary Poppins* (CTC Junior Intensive).

Orphan - Kate

**Anja Arora** is delighted to be performing in *Annie* at CTC! She has previously performed in *COVIDtown the Musical* (CTC Summer Intensive); *The Most Magnificent Thing*; *Inch by Inch*; *Down on the Farm* (Stages Theatre Company); *The Music Man* (Bluewater Theater Company); and Minnetonka Schools productions. She is grateful to her family for supporting her!

Orphan - Duffy

**Chloe Lou Erickson** is ecstatic to return to CTC in *Annie!* Theatre credits include *Roald Dahl's Matilda The Musical* (CTC); *The Sound of Music* (The Ordway); and *Annie* (Prior Lake Players). Chloe is passionate about theatre, dance, singing, creative writing, hockey, and tennis!

Orphan - Lizzy

**Adelyn Frost** (she/her) is excited to make her CTC debut in *Annie*. She has enjoyed acting since age four. Recent shows include *Annie* (SteppingStone Theatre); *You're a Good Man, Charlie Brown!* (Stages Theatre Company); and *Beauty and the Beast* (Black Dirt Theater). She would like to thank her family for their love and support!

Orphan - Pepper

**Mabel Weismann** (she/her) is excited to be in one of her all-time favorite shows and back at CTC since playing Cindy Lou Who in *Dr. Seuss's How The Grinch Stole Christmas!* and Manny in *Diary of a Wimpy Kid the Musical*. She has also performed at Twin Cities theatres, including The Ordway, Guthrie Theater, Artistry, and Theater Latté Da.

Rugrat

**Audrey Powell** (she/her) is excited to make her CTC debut. Audrey has danced at Jeté Dance Centre in Rogers for 11 years, taken class in Disneyland with cast members, and studied cirque arts with Cirque du Soleil performers in Las Vegas. Audrey is a seventh grader in St. Michael-Albertville.

Boylan Sister, Sophie, Mrs. Greer, Ensemble/Understudy Grace Farrell

**Gabrielle Dominique** is thrilled to be back at CTC! She was last seen in *I Come From Arizona* (understudy for Ms. Chan). Recent credits include: *Ride the Cyclone* (Jungle Theater); *Guys & Dolls* (Guthrie); *West Side Story* (Guthrie, Ordway); and *Mamma Mia!* (Chanhassen Dinner Theatres). She holds a B.A. in Dance and Theater from St. Olaf College.

Ensemble

**Jaya Bird** (she/her) is thrilled to be making her CTC debut. She has most recently performed in *Schoolhouse Rock, Live!* (Lakeshore Players Theatre) and *Roald Dahl's Matilda The Musical* (Highland Park Senior High). She has also performed in *The Little Mermaid*; *Annie*; *A Midsummer Night's Dream*; and *Beauty and the Beast* (SteppingStone Theatre).

Chauffeur, Radio Announcer, Ensemble/ Understudy Rooster, Drake, Apple Seller, Ensemble

**Marc Gill** (he/him) is a semi-recent transfer from Memphis. While in the Mid-South, Marc enjoyed roles in *Rent*; *Kiss Me, Kate*; and *Sister Act* (Playhouse on the Square); and *Chicago* and *Six Degrees of Separation* (Theatre Memphis). Marc has also worked with wonderful Minnesota-based companies including Sidekick Theatre, Minnsky Theatre, CTC, What's Next Productions, and GTC Dramatics.

**Boylan Sister, Cecille, Ensemble**

**Rue Norman** is delighted to be making her CTC debut as this season's Performing Apprentice. Rue has been featured at the Minnesota Fringe Festival, Paul Bunyan Playhouse, and TheatreX. She is nationally recognized by the Kennedy Center for "Outstanding Performance in a Play" as Alice in *Alice in Wonderland* at UNW Theatre. Norman holds a B.F.A. from the University of Northwestern (Saint Paul). [rue-norman.com](http://rue-norman.com)

**Ensemble**

**Evan Decker** (he/him) is thrilled to make his CTC debut! Favorite past productions include *Elf The Musical* (Stages Theatre Company); *Junie B. Jones*; *The Little Mermaid* (SteppingStone Theatre Company); and *A Christmas Story* (RLC Theatre Company). Evan hopes you all enjoy the show!

**Boylan Sister, Ensemble**

**Natalie Pietig** (she/her) is so excited to be making her CTC debut! Previous theatre credits include *Shrek*; *Cinderella*; *Guys and Dolls*; and *Beauty and the Beast* (Ashland Productions). She was also part of the Schoolhouse Rock Live-Twin Cities Tour at Lakeshore Players Theater this past summer.

**Ensemble/Bert Healy Cover**

**Tic Treitler** (he/they) is excited to debut in *Annie* at Children's Theatre Company. Tic has worked with many local theatres, including Emerging Professionals Ensemble, Shakespearean Youth Theatre, and Youth Performance Company. Tic performs as a contortionist, aerialist, and hand-balance artist at Circus Juventas. They are studying musical theatre at SPCPA.

**Ensemble/Understudy Boylan Sister**

**Nicola Wahl** (she/her) is delighted to be returning to CTC. Recent credits include *Road Dahl's Matilda The Musical* (CTC); *Beyond The Rainbow* (History Theatre); and *Fidgety Fairy Tales* (MACMH). Nicola has trained with Lundstrum Performing Arts and CTC's Theater Arts Training. She wishes to thank her voice teachers, Badiene Magaziner and Samantha Laumann.

**Sandy**

**Bailey** was rescued by Bill Berloni from Puppy Love Rescue in Louisiana. He is a Poodle mixed with something large. Theatre credits: Porthos in *Finding Neverland*; Nana in *Peter Pan and Wendy* (National Tour, Shakespeare Theatre); and Winn Dixie Understudy in *Because of Winn Dixie the Musical* (Goodspeed Musicals). This marks his debut as Sandy.

**Sandy**

**Sunny** was adopted by Bill Berloni in spring 2012 for the revival of *Annie* on Broadway from Houston, Texas the day before she was to be put to sleep. She became the subject of an NBC special entitled *Annie's Search For Sandy* and *From Wags To Riches* on the Discovery Channel. She stayed with the show on Broadway until 2014 and the national tour for two years.

**UNDERSTUDIES**

Miss Hannigan, Lily St. Regis, Sophie, Mrs. Greer, Boylan Sister, Ensemble

**Becca Hart** gleefully returns to CTC after her debut in *The Hobbit*. Other local theatre work includes *Ride the Cyclone*; *Small Mouth Sounds*; *The Wolves*; *Miss Bennet* (Jungle Theater); *Bridges of Madison County*; *Mary Poppins*; *Carousel*; *Phantom of the Opera*; *Candide*; *Music Man* (Artistry); *Urinetown* (Lyric Arts Theater); *The Arsonists* (Frank Theatre); and *Idiot's Delight* (Park Square Theatre/Girl Friday Productions). Hart graduated from St. Olaf College. When not performing, she's drawing cartoons!

**Orphans**

**Emily Huggett** has enjoyed roles in *Three Snow Bears*; *Inch by Inch*; *The Dot*; *All the World*; and *'Twas the Night Before Christmas* (Stages Theatre Company); and *Frozen JR.* (Blue Water Theatre Company). An Eighth grader at South View Middle School in Edina, Emily loves singing, dancing, baking, and playing with her dogs.

**Orphans**

**Sidney Whiteside** is thrilled to be back at CTC, previously appearing in *Dr. Seuss's How The Grinch Stole Christmas!*. A freshman at Minnetonka High School,

Sidney loves being on stage! A few favorite productions include *A Christmas Carol* (Guthrie Theater); *Peter Pan* (Minnetonka Theatre); and *Mary Poppins JR.* (CTC's Junior Intensive). Sidney has been dancing since age three and currently trains at Lundstrum Performing Arts.

**Actors' Equity Association (AEA)**

Founded in 1913, AEA is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. [actorsequity.org](http://actorsequity.org)

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Donors like you supported CTC while COVID-19 prevented us from gathering. Because of your generosity, we are able to welcome you back to a season that shares the joy, laughter, and togetherness of live theatre.

Today, your support is more important than ever, as we continue to navigate uncertainty and bring you a season that fully celebrates the vibrancy and energy of live performances.

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The generosity of CTC donors like you is critical to our ability to carry out our mission to educate, challenge, and inspire young people and their communities. Support from donors ensured that families had access to high-quality virtual theatre experiences during the pandemic and helped us launch a triumphant return to live theatre with the 2021 - 2022 Season. Thank you! The following gifts were made to the fiscal year beginning July 1, 2020, and ending June 30, 2021.

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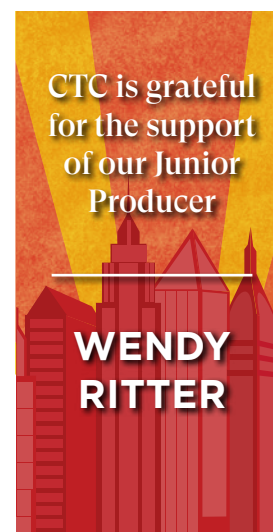
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Contact Katie Nelsen, CFRE, Director of Development, at knelsen@childrenstheatre.org to learn more about CTC's Encore Circle.

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We are grateful to the following donors who contributed to CTC's Ignite the Imagination Campaign, which concluded on December 31, 2019. These gifts will be invested in our endowment, which provides ongoing support of our mission in perpetuity, and helps ensure CTC's commitment to high quality, transformative theatre for multigenerational audiences, now and in the future.

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**Performing Apprentice** | Rue Norman  
**Music Director** | Victor Zupanc  
**Artists Under Commission** | Itamar Moses, Autumn Ness, Ifa Bayeza (co-commission with Penumbra), Alan Schmuckler, Michael Mahler

## Production

**Director of Production** | Ellen Baker  
**Production Management Fellow** | Tina Hermsillo  
**Production Stage Manager** | Jenny R. Friend  
**Stage Managers** | Kathryn Sam Houkom, Stacy McIntosh, Chris Schweiger, A. Kenji Shoemaker  
**Howard University Stage Management Fellow** | Cortney Gilliam  
**Student Actor Supervisors** | Bridget Brooks, Kim Kivens  
**Annie Head Stage Carpenter** | Charles Fillmore  
**Annie Run Crew** | Taylor Engel, Pam Humphrey, Melissa Johnson, Emily Jannusch, Rick A. McAllister, David Pisa, Ashley Stock  
**Annie Run Crew Swing** | Jeremy Ellarby  
**Technical Director** | Adriane L. Heflin  
**Assistant Technical Director** | Kelly Pursley  
**Head Carpenter** | Bradley Holmes  
**Carpenter/Drafter** | John Stillwell  
**Carpenters/Welders** | Matt Arcand, Paul Barnes, Whitley Cobb, Steve Kath, Kristin Larsen, Kris Paulson, Julia Reisinger  
**Charge Artist** | Mary Novodvorsky  
**Costume Director** | Amy Kitzhaber  
**Costume Assistant** | Morgan Rainford  
**Cutters/Drapers** | Mary Gore, Alexandra Gould  
**First Hands** | Carol Lane, Jody Rosquist  
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**Painter/Dyer/Crafts Artisan** | Michele Lanci  
**Wig and Make-up Head** | Emma Gustafson  
**UnitedHealth Group Stage Wardrobe Supervisor** | Andi Soehren  
**Annie Wardrobe Assistant** | Jennifer Probst  
**Annie Wardrobe Swing** | Michele Lanci  
**Props Director** | Sue Brockman  
**Props Artisans** | Katie Albright, Christopher Engstrom, Amy J. Reddy  
**Lighting & Video Director** | Matthew T. Gross  
**Head Electrician** | David A. Horn  
**Staff Electrician** | Carl Schoenborn  
**Annie Electricians** | Alex Clark, Jeremy Ellarby, Paul Epton, Nick Fetting, Andy Glischinski, Jack Hinz, Melissa Johnson, Mark Kieffer, Jon Kirchhofer, Kyla Moloney, Karin Olson, David Riisager, Andrew Saboe, Ellie Simonett

**UnitedHealth Group Stage Light Board Operator** | Steven Bates  
**Sound Director** | Sten Severson  
**Head Sound Engineer/UnitedHealth Group Stage Sound Board Operator** | Rick Berger  
**Cargill Stage Sound Board Operator** | Sean Healey  
**Annie Sound Crew** | Ryan Healey, Sean Healey, Veronica Strain  
**COVID Safety Managers** | Alexi Carlson, Shelby Reddig

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**School Engagement Coordinator** | Karli Jenkins  
**Resident Teaching Artist** | Kiko Laureano  
**Education Fellow** | Claire Chenoweth  
**Neighborhood Bridges Founder** | Jack Zipes  
**Theatre Arts Training Teaching Artists** | Sarah Arnold, Laura Delventhal, Bre'Elle Erickson, Alex Hagen, Nick Husted, Andrew Fleser, Johanna Gorman-Baer, Megan Kelly Hubbell, Leif Jurgensen, Kiko Laureano, Linda Talcott Lee, Natavia Lewis, Jeffery Nolan, Neco Pachearo, Hawken Paul, Sara Sawyer, Jesse Schmitz-Boyd, Jen Scott, Willis Weinstein, Christina Zappa

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**Safety and Security Associates** | Anna Fremont, Aster Kander, Jack Stetler, Jori Walton

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**Accounting Associate** | Libbie Bonnett

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**Ticket Office Supervisor** | Annie Crepeau  
**Front of House Performance Supervisors** | Sara Klaphake, Tegan Morley, Gwendolyn Glessner, Meg Breithaupt, Tess Rada  
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CTC engages members of the Stage Directors and Choreographers Society (SDC), a national theatrical labor union



CTC engages designers represented by United Scenic Artists, Local USA 829



CTC engages members of Actors' Equity Association (AEA) under a special agreement with AEA



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