

BINA'S *Six* APPLES

JANUARY 9-FEBRUARY 13, 2022

Written by **Lloyd Suh**

Directed by **Eric Ting**

A Children's Theatre Company and Alliance Theatre
World Premiere Co-Production



children's
theatre
company



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

CTC is Committed to Bringing Relevant New Work to the Multigenerational Stage

15 plays are currently in development through CTC's new play development lab

300+ plays are licensed through CTC's Plays for New Audiences worldwide

70 new plays have been commissioned by CTC over the last **25** years

100+ playwrights, composers, lyricists, and directors have created new plays for multigenerational audiences at CTC

CTC, along with four other nationally leading theatres, are working together to bring

16 new plays for multigenerational audiences by Black, Indigenous, Latinx, and Asian American Pacific Islander playwrights, thanks to a \$1.5 Million Andrew W. Mellon Foundation grant



A Message from Leadership

Peter C. Brosius
Artistic Director

Kimberly Motes
Managing Director

Welcome to the world premiere of *Bina's Six Apples* by Lloyd Suh. We are thrilled you are here and proud to have this beautiful, touching, and insightful play on our stage. You may wonder why we create new plays: why do we develop world premiere productions? Aren't there enough plays already? Why do we need new ones?

We want to create theatrical experiences for our audience that have high theatricality, and are surprising, powerful, inventive, and deeply engaging. We want to also create opportunities for playwrights and composers to bring their unique perspectives, their lived experience, and their imaginations to our multigenerational audiences.

Theatre is a dynamic and ever-evolving art form. Every moment of technological innovation was said to herald the end of theatre, from the introduction of radio, then film, then television, and now the internet. Yet, theatre lives on and is as powerful and popular as ever.

We create new theatre to tell stories that have never been told, as well as to take a fresh look at classic stories and books. It is important that we create space for those artists who may not have had the chance to write for multigenerational audiences and whose voices have been historically excluded from the theatre.

We first got to know Lloyd Suh through our co-commission of *The Wong Kids in The Secret of the Space Chupacabra, Go!* with Ralph Peña and Ma-Yi Theater in New York City. We loved Lloyd's smart, funny writing and knew we wanted to create another play with him. He had an idea that was inspired by his father's story during the Korean War. From that seed, Lloyd fashioned a parable of resilience, and after many months and many developmental readings, created *Bina's Six Apples*.

We continue to partner with Ma-Yi Theater in our Generation Now collaboration, which also includes extraordinary colleagues such as Penumbra, Latino Theater Company, and Native Voices at the Autry. Together, we will be creating 16 new plays for multigenerational audiences over the next five years by BIPOC artists. Be on the lookout for these exciting new scripts in the years ahead.

We are thrilled to have you here. Thank you so much for coming and enjoy the show.

Board of Directors

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Looking Ahead

Circus Abyssinia Tulu

Best for all ages!



This internationally acclaimed Ethiopian circus took Minneapolis by storm in the fall of 2019 with their dynamic production, *Ethiopian Dreams*. Now we welcome them back with a brand-new show filled with even more incredible surprises and energy!

From acrobatics to hand-vaulting, contortionism to juggling (sometimes with fire!), this celebration of speed and the life of the first Black African woman to win an Olympic gold medal—Derartu Tulu—will have you gasping at the capabilities of these remarkable performers.

If you saw Circus Abyssinia last time, you know how amazing they are, but if you missed out, this is your chance to witness the spectacle!

SOMETHING HAPPENED in OUR TOWN

Best for ages 7 and up!



CTC is a place to come for entertainment, for wonder, for spectacle, and for magic. It's also a place to come to experience important stories together as a family.

This brand-new play by celebrated playwright Cheryl L. West (*Last Stop on Market Street*, *Akeelah* and *the Bee*, and many others), brings you inside the living rooms of two families, to hear how people with different experiences and perspectives approach a tragedy in their community—an unarmed Black man being killed by a White police officer. Layered with compassion and humor, this show invites you to walk alongside Josh and Emma as they confront uncertainty within their town and between themselves.



Based on the book by a multi-racial team of child psychologists, we hope that this work can be a resource to families to begin difficult conversations, and a means to learn to be peacemakers in our homes, schools, and communities.

Tickets and More Information at: childrenstheatre.org | 612.874.0400

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



Forced Displacement

by Michael Winn
Director of Community Partnerships
and Inclusion

On June 25, 1950, 75,000 Soviet Union-backed North Korean soldiers invaded pro-U.S. South Korea. This three-year-long conflict is known now as the Korean War. Late one evening, standing in their orchard amongst the densest, juiciest, most beautiful and delicious apples in South Korea, Bina's father tells her that war was getting too close. As a family, they must immediately leave everything familiar, everything they had gathered over the years, and everything that meant anything to them. They pulled together as much as they could, each family member loaded to capacity—and left.



The United Nations High Commission for Refugees (UNHCR) states that as of the year 2020, 82.4 million people have been forced to leave their homes because of conflict around the world. The UNHCR is a global organization dedicated to saving lives, protecting rights, and building a better future for **refugees, internally displaced communities, and stateless people.**

On the surface, these three communities are very similar. Most people who are identified as refugee, internally displaced, or stateless are seeking a replacement for the home they lost and seeking assistance to meet their daily needs. These groups are seen and aided quite differently when it comes to local and international laws.

A **refugee** is someone who has been forced to flee their country because of persecution, war, or violence. A refugee has a well-founded fear of persecution for reasons of race, religion, nationality, political opinion, or membership in a particular social group. Most likely, they cannot return home or are afraid to do so. War and ethnic, tribal, and religious violence are leading causes of refugees fleeing their countries.

Bina and her family are defined as **internally displaced**. Like Bina, an internally displaced person (IDP) is someone who has been forced to flee their home but remain in their country. These individuals seek safety anywhere they can find it—in nearby towns, schools, settlements, internal camps, even forests and fields. Unlike refugees, IDPs are not protected by international law or eligible to receive many types of aid because they are legally under the protection of their own government.

A **stateless person** is not a citizen of any country. Citizenship is the legal bond between a government and an individual, and allows for certain political, economic, social, and other rights of the individual, as well as the responsibilities of both government and citizen. A person can become stateless due to a variety of reasons, including sovereign, legal, technical, or administrative decisions or oversights. The Universal Declaration of Human Rights underlines that, "Everyone has the right to a nationality."

We are now witnessing the highest levels of displacement on record: 42% of the displaced are children. From 2018 to 2020, one million people were born into displacement. But, these are just numbers. Displaced people are mothers and fathers, lawyers and farmers, students and teachers, pianists and actors—people just like us, who, at a moment's notice, had to leave absolutely everything they had.



With her brother on her back, a war-weary Korean girl trudges by a stalled M-26 tank, at Haengju, Korea, on June 9, 1951.

RAINN
National Sexual Assault Hotline

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FEEL UNCOMFORTABLE, IT'S NOT YOUR FAULT.

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WE'RE HERE TO LISTEN.

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private chat at online.rainn.org y en Español a rainn.org/es.

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CONFIDENTIAL,
AND 24/7.**

Discover More:

Bina's Six Apples



Three Things to Know About *Bina's Six Apples*

1. *Bina's Six Apples* takes place in the fall of 1950 during the Korean War.
2. The family lives in Geochang, South Korea, and embarks on a 70-mile journey by foot to Busan, South Korea.
3. The play is rooted in playwright Lloyd Suh's family lore and inspired by his family's experience as young children during the Korean War.

Bina's Journey

To the right is a map of South Korea showing some of the key places along Bina's journey. She had to travel over mountains, across a river, and through rough terrain on her journey to Busan. Many places Bina journeyed can still be found in South Korea today.



Below is a map of the various key moments when the border between North and South Korea shifted.

What do you notice about the borders during that time? Compare this map to the map above—what do you notice about how the borders were shifting at that time?



Welcome Letter

Since the 1950s, an estimated 13,000 to 15,000 children from Korea have been adopted by Minnesota families, and Minnesota has welcomed over 109,000 refugees from all over the world since 1979. If you were to write a letter to welcome someone to Minnesota, what might you say? What is great about Minnesota? What are some of your favorite places? How can they get help if they need it?

[illegible]

The Vocabulary of War and Displacement

Forced Displacement: The involuntary movement of people away from their home due to conflict, repression, disasters, or other situations that endanger lives, freedoms, or livelihood.

Internal Displacement: The forced movement of people within their country. In the United States, most internal displacements are caused by natural disasters such as hurricanes, earthquakes, and floods.

Refugee: A blanket term for people displaced by war, violence, or persecution. Refugees move from their country out of fear or necessity and often live in a refugee camp until alternative options are available.

War: Intentional, disclosed, widespread, and long duration armed conflict between countries.

Conflict: A disagreement is happening between two groups (not necessarily countries) where a threat is perceivable. Conflicts can escalate to full wars.

Asylum: Protection that is granted by a nation to someone who left their country as a refugee. This protection allows the refugee to remain in the safe country without fear of deportation.

What would you bring?

Bina has to choose only a few things to bring on her 70-mile journey from Geochang to Busan, South Korea. Which items of yours would you choose to bring on your long journey? Draw or write those items in the bag. What items would you be sad to leave behind?



Interview with Director Eric Ting



Eric Ting directs the world premiere of *Bina's Six Apples*. Here he talks about the larger questions contained in the play and what he hopes audiences leave with after seeing this important play.

At its core, what is this play about for you?

Eric Ting: Family; growing up; how—as much as we wish things would stay the same—they hardly ever do. It's about the responsibility we have to one another in the face of events far beyond our control and often far beyond our understanding.

Where/how did you begin your research with this new work?

ET: I've been reading a lot. There's so much they don't teach you in school about the context surrounding the Korean War, and the history leading up to it. Our designers Jiyoun Chang and Junghyun Georgia Lee compiled an extraordinary collection of research photos from the time period. These images feel so intimate to me and focus a lens on the people whose lives were upended by the conflict; I've spent a lot of time getting lost in those.

What larger questions does this play bring up for you?

ET: I think growing up, we're often taught to find the villain in stories. It's part of a binary that I've never felt particularly reflective of reality. That said: I have a daughter, she's six and a half. She's traveled all over the place, but you know, she's largely seen the world in primary and secondary colors. As she's gotten older, I've observed her wrestling with ambiguity and complexity; and as her father I want to resist that, I want her life to stay simple, I want to protect her. But I also know that part of protecting her is inviting that complexity into her life and helping her to navigate it with intention and care. Lloyd's play doesn't offer us easy answers—there's no villain, there's no hero, only a little girl trying to make sense of a strange and terrifying world where everyone is a victim in their way just trying to get by.

What do you hope audiences will leave with understanding about the Korean War and displacement?

ET: Lloyd has spoken about how Bina—a young girl thrust suddenly into a world no longer safe with the limited agency of a child her age—resonates with the 20th Century trajectory of the Korean Peninsula, a place similarly vulnerable to the agendas of powers outside its boundaries. As with any trauma, there is aftermath, consequences that linger and shape who we become. War shapes individuals just as it shapes nations. But Lloyd's play isn't an education in this conflict, it's not meant to be. I guess I hope, as parents sit down with their children to reflect upon the journey of young Bina, Lloyd's play offers an entry point into discussions of war not as some abstract conflict between good and evil, but instead of people—fathers, daughters mothers, wives—who are forever changed by war.

Interview with Playwright Lloyd Suh



Lloyd Suh is the playwright for *Bina's Six Apples*. This fictional play is inspired by his own family lore. In this interview, he talks about why he decided to tell this story and what motivated him throughout his writing process.

This play is inspired by your parents, in what they experienced as children during the Korean War. Tell us a bit about their journey and how that has inspired this play.

Lloyd Suh: It all comes from a particular piece of family lore. My father grew up on an apple

orchard in Daegu. He was much younger than Bina at the time; he was probably around five or six, and was the youngest of 11 children. In 1950, which was a pivotal time in the war, his family packed up in anticipation of traveling to Busan. They gave him a backpack and filled it with apples. I remember him telling me it made him feel important and useful. It was a happy memory.

What made you decide to tell this story?

LS: Elissa Adams, who was the Director of New Play Development at CTC for many years and who I worked with closely on my last play for young audiences, *The Wong Kids in the Secret of the Space Chupacabra, Go!*, heard about this backpack full of apples from my agent, Beth Bickers. At the opening night party for *Wong Kids*, Elissa came up to me and said, "Hey, there's a play for young audiences in there, you know?" I didn't see it at first, but thankfully I was persuaded to give it a try. I have three children, and my oldest is ten. Somehow, I didn't realize I was doing this at the time, but looking back on it now, it seems obvious I was imagining what would happen if I put someone like my daughter into that moment of my father's history.

What do you hope will inspire audiences from this play?

LS: As a storyteller, the most important things to me about this play are the ways in which it's about kindness, and about a particular type of hope.

What do you think this play will mean for your own family?

LS: While writing this, it was useful to imagine my father and my daughter watching it together. I've written plays for younger audiences, and plays for adults, but this was special because it felt like I was writing for both at the same time. It was designed to be experienced multigenerationally.

Designing the Costumes

Junghyun Georgia Lee designed the costumes for *Bina's Six Apples*. Below, she talks about her deeply personal process for creating costumes that reflect the particular time period during the Korean War in South Korea, as well as all that goes into bringing that realism to each character's costumes.

Tell us about your process for discovery—what research did you do to inform your costume design choices?

Junghyun Georgia Lee: I am a Korean American immigrant. My family is in Korea and I visit my parents every summer. Last time I was with them, I spent evenings scanning their old photos for the record. There were many tiny little black and white photos from their childhood. They were the same age as Bina during the Korean War. So, when I was asked to design this play, I already had historical reference of the characters, which were my family members from the past. Therefore, I could focus more on each characters' journey throughout the play, not as much the naturalistic aspect of the costumes.

Which elements, or emotions, did you hope to capture with the costume design?

JGL: I wanted to portray real people from Korea full of life on stage. They are not just figures in the historic images. Growing up in Korea, my parents told me stories from the war days, mostly about how hungry they were. They also described their childhood with the fondest memories with their families and friends. Because even with hard times, they always remember the warmest time and happiest places. We encounter so many war photos from the recent history and assume the worst from what we see. A war of any time and place is a great tragedy. However, we have to recognize what they had before the war to understand the loss. Then we can truly understand and share the pain of people from war-torn country.

What are some things for audiences to look for in seeing the costumes on stage?

JGL: I am getting a lot of research from an old textbook from Korea about draping traditional Hanbok. The only time I learned about Hanbok was in home economic classes when I was in middle school. It was quite simple but really elegant clothes we made in class, I remember. And it was much more sophisticated than the

cheap ceremonial Hanbok one would buy in clothing shops. Nowadays, we are quite familiar with fashionable Hanboks through some Netflix series and other popular TV series. But I find the most beautiful clothes are less ornate garments.

How did you think about fabrics?

JGL: We looked for natural fiber fabric that we can change color and finished texture with ease. It is wonderful to treat the traditional Hanbok with widely available fabric in different colors.

What is something that our audience might not realize about designing costumes?

JGL: Costume design is about the journey to make the characters on stage. Even with the best rendered sketches, it is not complete without the effort of change and adaptation of person in the center. Our end result may be different from the original design. I always describe my sketches and designs as "a map." I would like our audience to see how the creative process evolves over time.



Photo: Korea Joongang Daily

Photo: Korean Soldiers leaving Mother and Family, Korean War (1950-1953), photo by Beom-tae Jeong



Photo: Peter Chisholm/The Memory Project Archive

Questions for the Ride Home

1. Bina could only bring one thing on her journey. If you were in Bina's situation, what is the one thing you would bring?
2. There are lots of ways to be strong. What ways are you strong?
3. If you met Bina along her journey, how would you help her?
4. Imagine Bina and her family relocated to your town to escape the Korean War. How would you make them feel welcome?
5. Why is Bina's story important right now?

Learn more about *Bina's Six Apples* at childrenstheatre.org/offbook

Malia Berg II Zakarin Ratsabout
 Shelli Delgado H & R
 Elizabeth Pan Joseph Pendergrast
 Sun Mee Chomet 7/6/18 Park

Thank You for
 Joining Us!

Clay Man Soo Michelle de Joya
 Sun Mee Chomet
 Clay Man Soo Michelle de Joya

Artistic Director
 Peter C. Brosius

**BINA'S SIX
 APPLES**

Managing Director
 Kimberly Motes

A Children's Theatre Company and Alliance Theatre World Premiere Co-Production

Written by Lloyd Suh

Directed by Eric Ting •

Creative Team and Production Staff

Scenic and Lighting Designer | Jiyoun Chang ■
 Costume Designer | Junghyun Georgia Lee ■
 Composer and Sound Designer | Fabian Obispo ■
 Movement Director | Marcela Lorca
 Dramaturgs | Elissa Adams, Miriam Weisfeld
 Assistant Costume Designer | Ilana Breitman
 Associate Lighting Designer | Marie Yokoyama
 Assistant Lighting Designer | Ellie Simonett
 Stage Manager | Chris Schweiger ♦
 Assistant Stage Manager | Kenji Shoemaker

Howard University Stage Management Fellow | Cortney Gilliam

Cast

Bina | Olivia Lampert
 Father, Boatperson | Albert Park ♦
 Mother, Merchant | Sun Mee Chomet ♦
 Hamee | Elizabeth Pan ♦
 Jinsoo, Soldier | Joseph Pendergrast
 Youngsoo, Another Mother | Shelli Delgado ♦
 Boy | Jayden Ham

Understudies

Bina | Malia Berg □
 Boy | Zakarin Ratsabout
 Mother, Hamee, Youngsoo, Merchant, Another Mother |
 Michelle de Joya
 Father, Jinsoo, Boatperson, Soldier | Clay Man Soo

Special thanks:

New Dramatists
 Atlantic Theater Company
 Judy Bowman Casting
 Mr. and Mrs. Park
 Brook Newmaster

Originally commissioned and developed by
 Children's Theatre Company, Minneapolis, MN.

Cameras and video recorders may not be operated
 during the performance.

Bina's Six Apples runs approximately 75 minutes,
 with no intermission.

The playwright wishes to thank: Elissa Adams,
 Nissy Aya, Beth Bickers, Juliana Dees, Andrea
 Hiebler, Daniel K. Isaac, Mia Katigbak, Kimber Lee,
 Megan McClain, Annie McRae, Emily Morse, Ralph
 B. Peña, John Steber, Shannon Tyo, Miriam Weisfeld,
 Krista Williams, Gregory Ye, The Lark, and most
 importantly my family: Jeanie and Matilda and Elliot
 and Lewis, Ron and Andrea and Vivian and Beckett,
 and of course Young and Olivia Suh for all that
 they carried.

• Denotes a member of the Stage Directors and
 Choreographers Society, a national theatrical labor union
 ♦ Denotes a member of Actors' Equity Association, the Union
 of Professional Actors and Stage Mangers in the United States
 ■ Denotes a member of the United Scenic Artists, Local 829
 □ Denotes a Theatre Arts Training student

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.

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 MacMillan Family 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.

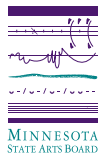
IF YOU'RE LATE, PLEASE WAIT

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

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.

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 on the boards of Meet Minneapolis and Minnesota Women's Economic Roundtable, and a member of the Women Presidents Organization.

Meet the Creative Team

Playwright

Lloyd Suh (he/him) is the author of *The Chinese Lady*; *Charles Francis Chan Jr.'s Exotic Oriental Murder Mystery*; *American Hwangap*; and more, including *The Wong Kids in the Secret of the Space Chupacabra, Go!*, which premiered at CTC in 2013.

Director

Eric Ting (he/they) is an Obie Award-winning director and Artistic Director of California Shakespeare Theater. Recent credits include *Between Two Knees* (OSF); *The Good Person of Szechwan* (Cal Shakes); and *Parable of the Sower: The Opera*. Upcoming: *Between Two Knees* (Yale Rep); and *King Lear* adapted by Marcus Gardley (Cal Shakes).

Scenic and Lighting Designer

Jiyoun Chang (she/her) is a New York designer. Credits: *Merry Wives* (Delacorte Theatre); *Slave Play* (Nominations for Tony*, Drama Desk, Henry Hewes); *For Colored Girls Who Have Considered*

Suicide/When the Rainbow Is Enuf (The Public); and *Marys Seacole* (Henry Hewes Nom, LCT3). More credits at Second Stage Theater, Roundabout, ATC, NYTW, BAM (Obie Award), MCC, Signature, Guggenheim, Berkeley Rep, Cal Shakes, Guthrie Theater, The Old Globe, OSF (Falstaff Award), Studio Theatre. She sends special thanks to David and Eva.

Costume Designer

Junghyun Georgia Lee is a Korean-born, NYC-based designer. She designed for New York Theatre Workshop, Ma-Yi, The Public, Soho Rep, The Play Co., Alley Theatre, Hartford Stage, Long Wharf Theatre, Guthrie Theater, Huntington Theatre Company, Indiana Repertory Theater, Cincinnati Playhouse in the Park, Alliance, and Syracuse Stage. She is a member of New Neighborhood, a multimedia and theatre group. M.F.A., Yale School of Drama. junghyungeorgialeedesign.com

Composer and Sound Designer

Fabian Obispo returns to CTC where he designed *The Beggars' Strike*. Recent Off-Broadway credits include his musical *Felix Starro*; *The Chinese Lady*; *Sea Wall/A Life*; and *Teenage Dick*. He recently wrote the music for the PBS documentary, *20 Years of Asian American Playwriting*. He is a recipient of the Barrymore and the Berkshire Theatre Critics Award.

Movement Director

Marcela Lorca (she/her) is Artistic Director of Ten Thousand Things Theater. She has directed and/or choreographed plays at the Minnesota Orchestra, Guthrie Theater, McCarter Theater, Milwaukee Rep, Oregon Shakespeare Festival, Syracuse Stage, Mixed Blood, Goodman, DC Shakespeare, and Juilliard Drama School. She is a founder of the GEx and the UMN/Guthrie B.F.A. Actor's training programs. Marcela is the recipient of the 2019 Zelda Fichandler Award. marcelalorca.com

Associate Lighting Designer

Marie Yokoyama (she/her) is a lighting and set designer based in NYC. She has designed for the *Mystery of Irma Vep* at St. Louis Rep; *Testmatch* at American Conservatory Theatre; *Tiny Beautiful Things* at Merrimack Repertory Theatre; and *Do You Feel Anger* at Vineyard Theatre.

Assistant Costume Designer

Ilana Breitman (she/her) has recently designed *Pippin* (Dalton School); *Tenebris/Lux* (New York Choreographic Institute); *Cut Piece for Pants Suit* (JoAnne Akalaitis). She assisted Junghyun Georgia Lee on *The Courtroom* (Waterwell) and *Eureka Day* (Syracuse Stage). She earned her M.F.A. from NYU/Tisch. ilanabreitman.com

Stage Manager (AEA)

Chris Schweiger has worked at CTC for almost 20 years, and she most recently worked with the Moab Music Festival in the beautiful wilderness of Utah. She has also worked at Arena Stage, Seattle Children's Theatre, The Ordway, Guthrie Theater, Mixed Blood, New Victory Theater, Alpine Theatre Project, and Perseverance Theatre. She graduated from Northwestern University and was a Peace Corps Volunteer in Mongolia.

Assistant Stage Manager

Kenji Shoemaker (he/they) is excited to be a part of his first show with Children's Theatre Company. Kenji works as both a Stage Manager and a Props Designer and has worked with several Twin Cities organizations including Full Circle Theater, Theater Mu, Pillsbury House Theatre, Macalester College, and Stages Theatre Company.

Howard University Stage Management Fellow

Cortney Gilliam (she/her) has a B.F.A. in Theatre Arts Administration from Howard University. She has worked at Sundance Institute in the Summer Theatre Labs as well as interned for the AT&T Performing Arts Center in Dallas, Texas. She is currently the Howard University Stage Management Fellow at Children's Theatre Company.

Meet the Cast

Bina

Olivia Lampert is making her CTC debut! Favorite credits include *The Sound of Music* (Blue Water Theatre Company); *Honk JR.* (Wayzata School Theatre); and *Shapeshift* (promotional video). Olivia has trained with Just for Kix, Stages Theatre Company, and All Things Musik (voice, ukulele). She would love to thank everyone who supported her and hopes that you enjoy the show!

Father, Boatperson

Albert Park is thrilled to be at CTC. Select theatre credits: *The Supreme Leader* (Dallas Theater Center); *Where the Mountain Meets the Moon* (South Coast Repertory); *Cambodian Rock Band* (City Theatre Company/Merrimack Repertory); *Yoga Play* (MOXIE Theatre); *Vietgone* (East West Players); *The Oldest Boy* (San Diego Repertory); *The Winter's Tale* (The Old Globe); *Extraordinary Chambers* (Mo'olelo Performing Arts Company); *The Odd Couple* (North Coast Repertory); *Flower Drum Song* (SDAART/La Jolla Playhouse). Select film credits: *Borrowed Light*; *Last Summer of Nathan Lee*. Up next: *Man of God* (Geffen Playhouse); *Hamlet's Big Adventure!* (Reduced Shakespeare Company/Edinburgh Fringe). He especially thanks CTC, Eric, Lloyd, the cast, and crew. Albert is eternally grateful to Jenny, Felix, Henry, and Coral. He is represented by CESD.

Mother, Merchant

Sun Mee Chomet is happy to be a part of this project as it is close to her own birth family's story. The experience of displacement due to war is part of the story of so many people in Minnesota, the country, and the world. Sun Mee is grateful to CTC for commissioning and producing this play, Lloyd Suh for crafting such a personal work of art, and Eric Ting for realizing its vision.

Hamee

Elizabeth Pan (she/her) is honored to make her debut at CTC. Past theatre includes: *Calligraphy* (Theateworks Silicon Valley); *Dogeaters* (Center Theater Group); *Film Chinois* (Grove Theater Center); @thespeedofjake (Playwright's Arena); and *The Winter People* (Theater@BostonCourt). Elizabeth trained at American Conservatory Theatre and the Royal National Theatre. IG: @thereallizpan, www.elizabethpan.com

Jinsoo, Solider

Joseph Pendergrast (they/them) is making their Children's Theatre Company debut and has performed in most theatres in Atlanta including *Alice Between*; *Ever After* (The Alliance); *Frankenstein's Funeral* (Found Stages); *In the Heights* (The Aurora); *Spring Awakening* (Serenbe Playhouse); *Head Over Heels* (Actor's Express); and *Lyle the Crocodile* (Synchronicity Theatre).

Youngsoo, Another Mother

Shelli Delgado (she/her) is making her Children's Theatre Company debut. Recent regional credits include Alliance Theatre, Aurora Theatre, Horizon Theatre Company, Warehouse Theatre, and Actor's Express. TV/Film: *The Vampire Diaries* and *Doom Patrol*. She holds a B.A. in both Theatre and English from the University of Georgia. Black Lives Matter. Stop Asian Hate. IG: @shelldelgado

Boy

Jayden Ham is excited about his CTC debut. In his spare time, Jayden plays piano, violin, and Roblox with his friends. He often visits Korea and loves Korean food and culture. A native of Minnesota, Jayden lives in Woodbury with his mom, dad, and Rocky Bear, his puppy.

UNDERSTUDIES**Bina**

Malia Berg has enjoyed performing with theatre companies such as Children's Theatre Company, Merrill Arts Center, and the Zephyr Theater in productions such as *Spamtown, USA* (CTC); *Disney's Freaky Friday*; *Little Women*; *Madeline's Christmas*; *101 Dalmations* (MAC); *Midsummer Night's Dream*; *Madagascar*; *Mulan*; *Little Mermaid*; *Annie*; and *Charlotte's Web* (Zephyr Theater).

Boy

Zakarin Ratsabout is thrilled for his CTC debut with the cast of *Bina's Six Apples*. Zak has danced with Lundstrum Performing Arts and Cypherside Dance School. In his free time, Zak enjoys producing music on his computer.

Mother, Hamee, Youngsoo, Merchant, Another Mother

Michelle de Joya (she/her/they/them) is an AAPI Actor, Playwright, Acrobat, and Educator. Their past credits include *Sherwood* (Yellow Tree Theatre); *Chicago* (Theater Latté Da); *The Brothers Paranormal* (Theater Mu/Penumbra Theatre); *The Wolves* (The Jungle Theater); and more. They have a B.F.A. from the University of Minnesota/Guthrie Theater Acting Program. facebook.com/dejoya.michelle

Father, Jinsoo, Boatperson, Soldier

Clay Man Soo (he/him) is making his debut at CTC! He has performed with Guthrie Theater, Great River Shakespeare Festival, Theater Mu, Pangea World Theater, South Dakota Shakespeare Festival, among others. Upcoming shows at Park Square Theatre and Tiger Lion Arts. He holds a B.A. from Gustavus Adolphus College. claymansoo.com

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

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Five nationally respected theatres, including Children's Theatre Company, announced this summer that their landmark partnership has received a generous \$1.5 million grant from The Andrew W. Mellon Foundation to create Generation Now. This partnership with Penumbra (Saint Paul, MN), Ma-Yi Theater Company (New York City, NY), Latino Theater Company (Los Angeles, CA), and Native Voices at the Autry (Los Angeles, CA), will commission and develop 16 new plays for multigenerational audiences by Black, Indigenous, Latinx, and Asian American Pacific Islander playwrights over five years.

Generation Now is expected to bring a richer cultural context to the practice of new play development and to collectively amplify each communities' voices. All five theatres strongly believe that if we are to have an extraordinary theatre culture in this country, we must start young, and it must be intergenerational, inclusive, inspiring, transformative, and lifelong.

We are deeply grateful to The Andrew W. Mellon Foundation for their visionary support.



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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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Neighborhood Bridges Founder | Jack Zipes
Theatre Arts Training Teaching Artists | Sarah Arnold, Hannah Bakke, Maggie Cramer, Laura Delventhal, Bre'Elle Erickson, Talia Fittante, Keylee Fondre, Alex Hagen, Wesley Hortenbach, Nick Husted, Andrew Fleser, Johanna Gorman-Baer, David Hanzal, Megan Kelly Hubbell, Leif Jurgensen, Linda Talcott Lee, Natavia Lewis, Jeffery Nolan, Natalie Novacek, Neco Pachearo, Hawken Paul, Dominic Rogers, Anne Sawyer, Sara Sawyer, Jesse Schmitz-Boyd, Jen Scott, Eli Sibley, Lauren Strauss, Melissa Trentacoste, Willis Weinstein, Christina Zappa

ACT One

Director of Community Partnerships and Inclusion | Michael Winn
ASL Interpreters | Cheryl Fielitz, Jules Lehto
Audio Describers | Elana Center, Connie Fullmer, Laurie Pape Hadley, Laura Wiebers

Administration

Facility Systems Manager | Anthony White
Day Porter | Erik McCray
Safety and Security Supervisor | Adam Scarpello
Safety and Security Associates | Anna Fremont, Aster Kander, Jack Stetler, Jori Walton

Human Resources

Director of Human Resources | Andrew Robertson

Finance

Director of Finance | Jill Jensen
Payroll and Benefits Administrator | Senait Asfaha
Accounting Associate | Libbie Bonnett

Development

Director of Development | Katie Nelsen, CFRE
Associate Director of Development, Institutional Giving | Jill Underwood
Donor Communications and Special Events Manager | Suzy Q. Piper
Corporate Engagement Manager | Ranosha Coffelt
Annual Fund Manager | Madilynn Garcia
Development Data Assistant | Katlyn Moser

Marketing & Communications

Director of Marketing and Communications | Chad Peterson
Senior Communications Manager | Melissa Ferlaak
Marketing Manager | Regina Hanson
Design & Digital Manager | Kaitlin Randolph
Marketing and Design Fellow | Adán Varela

Audience Services

Patron Experience Manager | Josephine Yang
Tessitura System Administrator | Leif Jurgensen
Ticket Operations Manager | Meghan Sherer
Ticket Office Supervisor | Annie Crepeau
Ticketing Performance Supervisor | Sarah Lockwood
Front of House Performance Supervisors | Meg Breithaupt, Gwendolyn Glessner, Sara Klaphake, Tegan Morley, Tess Rada
Ticketing Associates | Andrew Gaffney, Sara Gasser, Theo Kidd, Carrington Nowak, Esteban Rodriguez, Yoko Vue
Front of House Associates | Ben Anderson, Marion Anderson, Arcadian Barrett, Stephanie Bertumen, Linnea Dahlquist, Julie Flannery, Asher de Forest, Maz Her, Carter Jensen, Dez Jones, AJ Yela Jurado, Meghann Masters, Lydia Mor, Suzie Robinson, Devon Smith, Molly Sullivan, Genia Voitsekhovskaya, Keshia Walker, Sophya Zangri

Plays for New Audiences

Director of Plays for New Audiences | Deb Sherrer

Children's Theatre Company is proud to be affiliated with the following organizations:

American Association of Theatre in Education
 ASSITEJ/TYA USA
 IPAY
 (International Performing Arts for Youth)
 Minneapolis Regional Chamber
 Minnesota Citizens for the Arts
 Minnesota Theater Alliance
 Theatre Communications Group



CTC Costume and Wardrobe Staff, Stagehands and Craftspeople are represented by IATSE Local 13



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



CTC engages musicians represented by Twin Cities Musicians Union, Local 30-73, AF



Don't miss out! Next up at CTC:

Circus Abyssinia
Tulu

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

The poster for "Circus Abyssinia Tulu" features a stylized illustration of a person in a purple outfit performing a circus act, holding a red ribbon against a background of bold, diagonal stripes in yellow, green, and black. The title "Circus Abyssinia" is in a large, yellow, hand-drawn font, and "Tulu" is in a smaller, multi-colored font below it.

**SOMETHING
HAPPENED
IN
OUR
TOWN**

Feb. 27-Mar. 27, 2022 | Best for ages 7 and up

The poster for "Something Happened in Our Town" shows two silhouettes of children, one white and one black, standing on a black surface. Behind them are small, detailed illustrations of town buildings. The title "SOMETHING HAPPENED IN OUR TOWN" is written in a bold, white, hand-drawn font in the center.

**DIARY
of a
Wimpy Kid**
THE MUSICAL

Apr. 22-June 18, 2022 | Best for all ages

The poster for "Diary of a Wimpy Kid: The Musical" features a blue background with a cartoon illustration of a boy (Greg Heffley) standing in a room with a large screen and some furniture. The title "DIARY of a Wimpy Kid" is in a large, yellow and red, hand-drawn font, and "THE MUSICAL" is in a smaller, white, sans-serif font below it.

childrenstheatre.org | 612.874.0400