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
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 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.
Welcome to Bina’s Six Apples!

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*.

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Looking Ahead

**Circus Abyssinia Tuș**

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 oversight. 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.

RAI NN
National Sexual Assault Hotline

IF SOMEONE HAS HURT YOU OR MADE YOU FEEL UNCOMFORTABLE, IT’S NOT YOUR FAULT.

WE BELIEVE YOU.
WE’RE HERE TO LISTEN.

Maybe it just happened, or maybe it was a long time ago. Either way, we’re here for you.

IT’S FREE, CONFIDENTIAL, AND 24/7.

You can talk with someone trained to help through RAINN’s National Sexual Assault Hotline at 800.656.HOPE (4673) or by private chat at online.rainn.org y en Español: a rainn.org/es.
Discover More:  
*Bina's Six Apples*

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?

**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.
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?

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 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 Blickers. 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 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.

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
Thank You for Joining Us!

Autographs

Malia Berg

Zakarin Ratsabout

Shelli Delgado

Ellie Pan

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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.

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 workshoped 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
Jiyoung 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 Theatre, 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. junghyungeorgialedesign.com

Composer and Sound Designer
Fabian Obispo returns to CTC where he designed The Beggar’s Strike. Recent Off-Broadway credits include his musical Felix Starr; 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 Angry at Vineyard Theatre.
Volunteer in Mongolia.

Theater, Mixed Blood, New Victory Theater, almost 20 years, and she most recently from NYU/Tisch. ilanabreitman.com

Courtroom (Waterwell) and Eureka Day She assisted Junghyun Georgia Lee on The (JoAnne Akalaitis).

Cut Piece for Pants Suit (New York Choreographic Institute); Lux Pippin designed (Dalton School); [31x383]Company.

Macalester College, and Stages Theatre Theater Mu, Pillsbury House Theatre, organizations including Full Circle Theater, a Stage Manager and a Props Designer Theatre Company. Kenji works as both be a part of his first show with Children’s

Chris Schweiger
Stage Manager (AEA)

Cortney Gilliam
Fellow

Howard University Stage Management Fellow

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

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 Jensen Eskenazi, 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 Court/Rehearsal 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); Doegaters (Center Theater Group); Film Chinois (Grove Theater); @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); Frankensteins 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

Shell 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 Lundstrom 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

Alliance Theatre

Founded in 1968, the Alliance Theatre is the leading producing theater in the Southeast. Under the leadership of Artistic Director Susan V. Booth, the Alliance received the Regional Theatre Tony Award® for excellence in programming, education, and community engagement. Known for creating significant theatrical works, the Alliance has premiered more than 115 productions including nine that have transferred to Broadway. The Alliance nurtures the careers of artists through developmental programs like the Alliance/ Kendeda National Graduate Playwriting Competition and the Reiser Atlanta Artists Lab, and its education department serves 90,000 students annually through performances, classes, camps, and in-school initiatives. allianceetheatre.org
Start 2022 with Theatre Arts Training

Warm up this winter and blossom this spring 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.

Register for Classes Today!

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.

Follow your passion here.
All day, every day.

From painting and literature to cinema, music and theater, we cover more of what brings you joy and deserves your attention, whether that’s happening here at home or across the world.

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ALREADY A SUBSCRIBER? THANK YOU FOR MAKING US A PART OF YOUR DAY.
CTC introduces Generation Now!

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.

Theatre made for you, yes YOU!

It is a privilege to introduce young people to theatre and a responsibility to ensure they see themselves reflected in the stories on stage. With the support of donors like you, we commission original stories and adaptations from emerging and established artists of color. All children deserve to see themselves and their communities in theatre.

Help CTC create vibrant, culturally relevant stories that reflect, and resonate with our community.

Thank you!
Individual and Family Foundation Gifts

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 that CTC was able to 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.

Luminary Circle

Leadership Giving Circle | $25,000 and Above
Sarah J. Andersen
Edward R. Baziinet Foundation
Ruth and John Bergerson
Beverly Grossman
Matt and Maria Hemley
Bill and Jane Johnson, Noreen Charitable Trust
Gail Munsell
Daniel and Sarah Schumacher

Director

$10,000 to $24,999

Stefanie Adams
Kelly and John Baker
The Bendel-Stenzel Family
Anne and Rob Birdsong
Michael J. Blum and Abigail Rose
The Bendel-Stenzel Family
Meredith and Sam Tutterow
David and Greta Van Benschoten
James and Julie Chosy
K

Community Circle

Headliner | $1,000 to $1,999

Anonymous (4)
Lynn Abbott
Debra Andreas
Kim Beecue
Tommo Boveas
Margaret Berg
Marcy and Randy Betcher
Sharon Bigot
Neil and Bethany Collins
Heather Cox
Gregg and Beth Cummings
Charles and Kathryn Cunningham
Jean M. Delning
Brandon and Jacqueline Dickens
Janet and Mark Ditter
The Dix Family
Nathan Dungan and Susan Hawks
Leann and Jeffrey Ettinger
Lisa and William Finley
Melissa Gaul
Harold and Cindi Goldline
Charlie and Pam Grossman
Liv Guillaume
M. Janice Hogan-Schigen
Stacey Hooper
Huber Giving Fund
Wit Johnson and Audrey Gaard
Johnson
Scott and Julie Kammer
Gloria and Ivars Koval
Charlie and Emily Kelley
Meghan and Bruce Kimmel
Mary Greer Kramer
Kristen E. Larson and Doug Ritter
Anne and Charles Leck
LeJeune Family Foundation
Diane Lindquist and Jeff Huggett
Trisha L. and Steven London
Mary and Michael Maeser
Amelia and Ian Mulaney

Artist

$2,000 to $4,999

Suzanne Ammerman
Barbara C. and Van O. Anderson
Ismat Azz
Cathy Bendel and Joe Nuhez
Kay and Rick Bendel
Theresa Bevilacqua and Delbert Vanderheiden
Fran Davis
Chad and Maggie Dayton
Joseph and Lois Duffy
Mary Anne Ebert and Paul Stember
Dan and Elizabeth Ernst
Matt and Liz Furman
Judge Isabel Gomez
Rochelle Gunn and James Mayer
The Head Family Foundation
Sandy and John Hey
Bruce and Jean Johnson
Paul Johnson and Jennifer Goodman Johnson
Julie and Lee Knudson
Lindsay Krueh
Louise Leatherdale
Kathy and Alan Lenzmeyer
Fern D. Lette
Kimara March and William Schmalstieg
Nancy Miller
Sonny and Amy Miller
David and Leni Moore Family Fund of The Minneapolis Foundation
Kimberly and David Motes
Kay Phillips and Jill Mortensen Fund of The Minneapolis Foundation
Andrew and Lisa Robertson
John Rodriguez
Frank and Betsy Russomanno
Dr. James and Joanne Smith
Ken and Sally Spence
Mary K. and Gary Stern
William and Rebecca White
Adabel and Jeffrey Wilson
David Wilson and Michael Peterman
Luke and Courtney Wippler

$1,000 to $1,999

Susan and K

Corie and Martin Barry
Lili Hall and Andrea Scarpa
Lucy Clark Dougherty

This season, get yourself to the top of the popularity chart by becoming a Junior Producer family for Diary of a Wimpy Kid the Musical. Unlock unique behind-the-scenes access to this popular production with your tax-deductible gift of $500.

Learn more at childrenstheatre.org/jproducers

Key

Member of CTC Board of Directors
Former member of CTC Board of Directors

Individual Giving
Encore Circle Donors

CTC is grateful to the following donors who have ensured their legacy as arts supporters will have a long and lasting impact. In choosing to include CTC in their estate plans, Encore Circle donors are sustaining the quality of our productions and programming for future generations. Thank you for your generosity.

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

Endowment and Capital Donors

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.

Corporate, Foundation, and Government Gifts

Our institutional giving partners provide annual support for Children’s Theatre Company’s productions and programs, including new play development, community engagement, and arts education. Corporate, foundation, and government supporters enjoy a special relationship with CTC, and we are proud to recognize them. The following gifts were made to the fiscal year beginning July 1, 2020, and ending June 30, 2021.

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<th>$100,000 and Above</th>
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Key:
- Member of CTC Board of Directors
- Former member of CTC Board of Directors
Artistic

The Acting Company | Gerald Drake, Dean Holt, Rajané Katurah, Autumn Ness, Reed Sigmund
Performing Apprentice | Rue Norman
Music Director | Victor Zupanc
Artists Under Commission | Itamar Moses, Autumn Ness, Ifa Bayezid (co-commission with Penumbra), Alan Schmuckler, Michael Mahler

Production

Director of Production | Ellen Baker
Production Management Fellow | Tina Hermosillo
Production Stage Manager | Jenny R. Friend
Stage Managers | Kathryn Sam Houkom, Stacy McIntosh, Chris Schweiger, Rick A. McAllister, Kenji Shoemaker
Howard University Stage Management Fellow | Cortney Gilliam
Student Actor Supervisors | Ricky McAllister, Elie Simon
Cargill Head Stage Carpenter | Charles Fillmore
Bina’s Six Apples Run Crew | Jeremy Ellary
Bina’s Six Apples Run Crew Swing | Melissa Johnson
Technical Director | Adriane L. Heflin
Assistant Technical Director | Kelly Pursley
Head Carpenter | Bradley Holmes
Carpenter/Draftor | John Stillwell
Carpenters/Welders | Matt Arcand, Paul Barnes, Matt Erkel, Steve Kath, Kristin Larsen, Kris Paulson, Evan Sima
Charge Artist | Mary Novodvorsky
Scenic Artist | Jeni Raddatz Tolifson, Lillian Weisman
Costume Director | Amy Kitzhaber
Costume Assistant | Morgan Rainford
Cutters/Drapers | Mary Gore
First Hands | Carol Lane, Jody Rosquist
Crafts Artisan | Randy J. Rowoldt
Painter/Dyer/Crafts Artisan | Michele Lani
Wig and Makeup Head | Emma Gustafson
UnitedHealth Group Stage Wardrobe Head | Andi Soehren
Cargill Wardrobe Head | Jennifer Probst
Cargill Wardrobe Swing | Emily Jannusch
Props Director | Sue Brockman
Props Artisans | Katie Albright, Christopher Engelstrom, Kristin Larsen, Amy J. Reddy
Lighting & Video Director | Matthew T. Gross
Head Electrician | David A. Horn
Staff Electrician | Carl Schoenborn
Cargill Electricians | Paul Epton, David Rissager, Andrew Saboe, Karin Olson, Micayla Thebault-Spieker, Jon Kirchhofer, Melissa Johnson

Education

Director of Education | Ann Joseph-Douglas
Theatre Arts Training Education Manager | Amanda Espinoza
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, Hannah Bakke, Maggie Cramer, Laura Delventhal, Bre’Elle Erickson, Talia Fittante, Keylee Fondre, Alex Hagen, Wesley Hortonbach, Nick Husted, Andrew Fleser, Johanna Gorman-Baer, David Hanzal, Megan Kelly Hubbell, Leif Jurgensen, Linda Talcott Lee, Natavia Lewis, Jeffery Nolan, Natalie Novacek, Neco Pachecho, 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 Fiellitz, Jules Lehto
Audio Descriptors | 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 Asfah
Accounting Associate | Libbie Bonnett

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
Cargill Sound Crew | Ryan Healey, Katharine Horowitz, Veronica Strain
COVID Safety Managers | Elie Simon, Tina Hermosillo

Development

Director of Development | Katie Nelsen, CFRE
Associate Director of Development, Institutional Giving | Jill Underwood
Donor Communications and Special Events Manager | Suzi 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

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 Craftspersons 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

Something Happened in Our Town
Feb. 27-Mar. 27, 2022 | Best for ages 7 and up

Diary of a Wimpy Kid: The Musical
Apr. 22-June 18, 2022 | Best for all ages

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