Music and Lyrics by Michael Mahler and Alan Schmuckler
Book by Kevin Del Aguila
Based on The Diary of a Wimpy Kid book series by Jeff Kinney and 20th Century Studios
Produced by special arrangement with Kevin McCollum and Buena Vista Theatrical
Music Supervision by Amanda Morton
Choreography by Patricia Wilcox
Directed by Jenn Thompson

APRIL 22-JUNE 18, 2022
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

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A Salute to Peter C. Brosius’ 25th Season as Artistic Director!

Peter C. Brosius is the longest serving Artistic Director of Children’s Theatre Company.

- Accepted the Tony Award® for Regional Theatre Excellence.
- 70 new plays and musicals have been created under Peter’s leadership.
- Something Happened in Our Town was Peter’s 61st world premiere.
- 26 of CTC’s world premieres were originally directed by Peter C. Brosius.
- 18 CTC shows have gone on to tour nationally and internationally during his tenure.
- 113 playwrights, composers, lyricists, and directors have created new plays for multigenerational audiences at CTC (often, it is the artist’s first work at CTC for multigenerational audiences).
Welcome to *Diary of a Wimpy Kid the Musical*. This piece celebrates the true power of friendship as it leads us through the wildly comic travails of middle school. We are thrilled to bring this reimagined and redesigned musical back to CTC where it began.

This is my 25th year at CTC. I have been so fortunate to work in this amazing community and with the extraordinary staff, artists, audiences, and board of this theatre. They are all so deeply committed to making work that transforms lives, inspires hope and possibility, and starts real conversations. It has also been a thrill to watch across this nation as the field of multigenerational theatre grows and flourishes. The field has seen leading playwrights, directors, actors, composers, and designers make incredible, provocative, and wildly imaginative work. We have seen arts critics and funders recognize how vitally important it is to support this work and give every young person the opportunity to make the theatre a part of their lives. It has been a joy to see theatres across this country embrace the importance of serving this audience, and to see new organizations born every year that are dedicated to creating theatre for young people.

The arts give young people critical tools for life: the ability to see themselves and others, to exercise the muscles of empathy and compassion, and to feel the power of their own imaginations.

A theatre production that you see as a child can impact your life, and educate, challenge, and inspire you. Making theatre accessible to all is critical to building the kind of society that we all want: one where we are all working together, creating together, and imagining together.

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It is thrilling to welcome you to Children’s Theatre Company for our fourth production in this reopening year! All of us at CTC thank you for joining us; we hope you will continue to make CTC a part of your lives through our theatre camps this summer and our performances for years to come.

We are currently celebrating the 25th season of Peter Brosius’ visionary artistic leadership. Peter is CTC’s longest serving and most prolific Artistic Director in our history. His dedication to young people and theatre, his drive, and his energy have resulted in a transformation for this organization that continues to accelerate. Today, he is propelling multiple new commissions, increasing the number of local and national artists working here, developing partnerships with national theatres and producers, and, with the return of live performances, rejuvenating his pursuit of theatre-making that inspires imagination, curiosity, empathy, and critical thinking.

With over 70+ new works commissioned and premiered on our stages by more than 100 writers, composers, and directors, we celebrate Peter’s 25 years of exceptional leadership and dedication to our young people and their families.

*Diary of a Wimpy Kid the Musical* is one of those works that was commissioned, developed, and premiered at CTC during Peter’s tenure. As you enjoy this newly updated show, I hope you feel pride in our community for the support and encouragement that has made this vision a reality.

Thank you, Peter, for 25 years of extraordinary service to CTC and your community.

Todd Noteboom
Board Chair, CTC Board of Directors

Nancy and I have been longtime, passionate supporters of Children’s Theatre Company. We have so many happy memories here with our children, some marked with laughter and others with deep conversation following a performance (we try to forget the tantrums when they were little...), and we have witnessed the many ways that theatre inspires, challenges, and enriches us all. I remember watching *Come from Arizona* with my then 14-year-old daughter, as the national dialogue surrounding immigration policy captured the headlines and nightly news cycles, and was struck by how that performance awakened a compassionate interest. That performance was a catalyst for many discussions we would have around our kitchen island in the following weeks.

That's the power of theatre. It enhances our empathy and compassion, helps us see the world around us through different lenses, and brings communities together.

At the heart of CTC—and in many ways the heart of CTC—is its immensely talented Artistic Director, Peter Brosius. Peter embodies everything that we strive for here: inclusion, empathy, selflessness, innovation, education, and unbridled joy. He has challenged this community with relevant works, inspired our young people to see a world bigger than their own, and done from the stage what he does so instinctively off stage: lift people up.

Thank you, Peter, for 25 years of extraordinary service to CTC and your community.

Todd Noteboom
Board Chair, CTC Board of Directors

**A Message from Kimberly Motes**

Kimberly Motes
Managing Director

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Land Acknowledgement

Children’s Theatre Company acknowledges that the theatre was established on land that the Wahpekute Tribe of the Dakota nation still calls home. Around the year 1600, the Wahpekute settled in Mni Sota Makope (Land Where the Waters Reflect the Clouds) and the people’s roots here remain strong. They are a part of the Dakota Seven Councils of Fire, which include the Mdewakanton (Dwellers by the Sacred Lake), Sisitonwan (People of the Marsh), Wahpetonwan (Dwellers Among the Leaves), Ihanktowana (People of the End), Ihanktowana (People of the Little End), Tetonwan (People on the Plains), and Wahpekute (Shooters Among the Leaves).

The early Wahpekute were hunters, fishers, and gatherers. They lived near the Cannon and Minnesota Rivers and assisted other tribes in hunting on their land. They wintered in the slightly warmer climates along the Des Moines River that also served as their hunting grounds.

Around this time, European explorers and traders began coming into Minnesota in a steady stream. They had been told that no one lived west of the Mississippi. Those looking to settle and build homesteads on the land followed the explorers and negatively impacted the Dakota way of life. This caused tension between the natives of the land and those looking to expand the European territory.

In July and August of 1851, the Dakota and the United States signed two treaties that gave the United States most of the Dakota land for $3,750,000 (about 12 cents an acre) to be paid in installments. Little of that money was ever received. These treaties left the Dakota population with only U.S.-designated reservation land along the Minnesota River. The Dakota, a hunting people, had no choice but to farm. After a crop failure in 1861 and an extremely harsh winter, the Dakota were hungry and destitute. In the summer of 1863 tensions between Dakota, the traders, and the settlers erupted into the Dakota War that lasted over one month ending with recorded casualties of more than 358 settlers, 77 soldiers, and 29 armed civilians. Dakota deaths were not recorded. After nearly 400 military trials in six weeks, 303 Dakota men were sentenced to death. President Abraham Lincoln reviewed the convictions and approved death sentences for 39 of the men. On December 26, 1862, 38 Dakota men were hanged in Mankato, Minnesota. This was the largest one-day mass execution in American history.

Today, Minnesota is a vibrant and diverse state with the history and influence of the Dakota people woven throughout. We honor and respect the many Indigenous People still connected to this land. We acknowledge that we have benefitted from systems that have hoarded power and marginalized Indigenous Nations, communities of color, the LGBTQIAP+ community, people with disabilities, women, children, and all who meet at the intersections. Children’s Theatre Company acknowledges that we are now stewards of the land the Wahpekute People of the Dakota Nation were largely driven from. We acknowledge that as storytellers it is our duty to recognize that the narratives of this region have long been told from one dominant perspective without acknowledging those whose narratives began before. It is our responsibility to the Dakota Nation, our staff, our board, our audiences, and our artists to collectively honor their lives amplify their voices and reimagine our future.

Children’s Theatre Company’s Anti-Bias and Anti-Racism Statement

Children’s Theatre Company is committed to recognizing, addressing, and eliminating all forms of racism, ethnic oppression, and biases on our stages, in our staff, artists, audience, and on our board. We understand that bias can be unconscious or unintentional and that racism is the combination of social and institutional power plus racial prejudice. We acknowledge the historical legacy of exclusion and marginalization in theatre. We are committed to providing a just, equitable, diverse, inclusive, and accessible space for every member of our community.

CTC will work to:

• Take a proactive approach to eliminating biases and/or racism in our daily interactions.
• Restructure our systems to eliminate barriers to access that are visible and invisible.
• Engage in ongoing and intentional anti-bias and anti-racist learning to understand personal biases and privileges.
• Reflect the diversity of our community in the stories we tell on our stages.
• Transform our recruitment, hiring, and retention efforts.

We know that this work is ongoing and evolving. We look to our community and ourselves for accountability as we strive to be a theatre where everyone can bring their full authentic selves.

Anti-Bias and Anti-Racism Statement  |  07

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 en rainn.org/es.

RAANN
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.
Diversity in Our Friends
by Michael Winn
Director of Community Partnerships and Inclusion

Friendships are important relationships throughout a person’s life. Friendship is a state of enduring affection, esteem, trust, and intimacy between two people. Friendships can be characterized by five specific qualities:

- A friendship involves a series of interactions between two people.
- The friendship is recognized by both members of the relationship.
- It is not an obligation.
- Each individual has the same amount of power.
- The primary motivation is companionship!

All healthy friendships require challenge for growth, and friends make great motivators and teachers. You can learn different languages, other cultures, a variety of experiences that people of different races and religions may encounter, different traditions, and differing viewpoints, just by spending quality time with someone from a different background. Even more, you can teach them things as well! All it takes is one discussion with a friend, and you can gain so much information about a specific culture.

The world is increasingly global, so we will continue to encounter more people who are not like us as time goes on. Having strong, diverse friendships also improves how you interact with diverse people in the world outside of your relationships. You’ll be able to develop a connection to people who have different struggles of their own. Having friends from different backgrounds teaches you to love people for exactly who they are.

Growing in diversity is a process and requires intentional exposure. You may make mistakes when building these new friendships, but that’s okay! Those mistakes will help you learn and grow if you let them.
Discover More:

DIARY of a
Wimpy Kid

THE MUSICAL

3 THINGS TO KNOW

1. The musical largely pulls from the scenes in the first book, but some of your other favorite scenes from additional books in the series are there, too!

2. CTC premiered Diary of a Wimpy Kid the Musical in 2016! The creative team have added different scenes and some new songs for this production!

3. The playwright, Kevin Del Aguila, is famous for writing the television series, Peg + Cat, and you may have heard his voice as a Troll in Frozen!

SHOW SUMMARY

The story follows Greg Heffley's first day of school through the end of the school year. Greg is trying hard to be liked and make new friends, in an attempt to increase his popularity score. Throughout the musical, we see Greg try—and fail—to make a good impression on his classmates and climb the popularity chart...to little avail.

Back at home, we meet the Heffleys—Mom, Dad, Manny, and of course, Greg's older rocker brother Rodrick. We learn about Mom's attempt to use Mom Bucks to get her children to behave and about how Manny constantly annoys Greg, like any good younger brother will do. When Halloween comes rolling around, however, the hijinks have just begun.

Greg's quest for popularity ultimately brings a tension between him and his best friend Rowley. Will Greg do the right thing? And what about the dreaded cheese touch??
COMIC ENERGY

What do you think is happening in the comic below?
Fill in the speech balloons with lines for each character to say!

Zoo-Wee Mama

CREATE YOUR OWN COMIC!

Try your hand at cartooning like Greg! Experiment with what it’s like to communicate a story or idea through pictures and words at the same time, while working within the frames of a comic strip.

MY BEST FRIEND AND ME

Our friends often have things that are similar and things that are different than us in our personalities. Using the Venn Diagram below, write what makes you unique on one side and what makes your best friend unique in the other. In the space between, write what you and your friend have that are similar personality traits.

I AM

WE BOTH ARE

MY BEST FRIEND IS
What do you want most for audiences to experience in the musical version of your wildly popular books and films?

**JEFF KINNEY:** I want audiences to feel the way I felt when I saw the production for the first time—completely entertained and blown away by how much fun a show can be!

What was your first thought when you were approached to do a musical version of *Diary of a Wimpy Kid*?

**JK:** Truthfully, I was nervous! I didn’t know how *Diary of a Wimpy Kid* would translate to the stage, but there’s such a great team behind this production, and the first time I sat down for a table read, I was completely hooked. This show has world class talent behind it, and I feel so fortunate for that.

What’s your favorite memory about seeing the show the last time?

**JK:** My favorite memory was sitting front and center on opening night and drinking it all in. There’s so much that a musical can do that a book can’t do, so the experience was really eye-opening for me! It was so much fun to hear the audience laugh at the jokes and cheer at the end.

What has surprised you most as the author of *Diary of a Wimpy Kid* and its wild popularity?

**JK:** Everything has surprised me! I never thought I’d get my book published, so everything from the moment of publication on has been surprising to me. I’m pretty shocked that it’s been published in 66 languages!

How has the new Disney+ animated movie and book, *Big Shot*, been received? What excited you most about these latest releases of the franchise?

**JK:** Really well! Families seem to like the animated film, and I’m so glad I had the opportunity to write and produce the animated movie. And *Big Shot* was the number one book during the holidays, which is awesome, especially because we’re sixteen books into the series! It’s been exciting to keep finding new frontiers for Greg and his family.

What is next for you and the *Diary of a Wimpy Kid* franchise?

**JK:** More books and more films! Childhood is a big universe, so I can’t wait to keep building on Greg’s world.
QUESTIONS FOR THE RIDE HOME

1. What makes someone a good friend?

2. How do you think Rowley feels about his friendship with Greg? If Rowley kept a journal, how would he describe his interactions with Greg?

3. Which of Greg’s decisions do you agree with and which do you disagree with? What would you do differently?

4. What advice would you give Greg on how to enjoy middle school?

ADDITIONAL RESOURCES

Diary of a Wimpy Kid Downloadables: wimpykid.com/downloadables/

Abrams Books Activities: www.abramsbooks.com/academic-resources/wimpy-kid-activities-downloadables/

Get to Know Jeff Kinney: wimpykid.com/about-the-author/

Behind the Scenes with Jeff Kinney:youtu.be/dS4slnQMeio

Draw with Jeff Kinney!youtu.be/vN3HS-YjXa0

AUDIENCE SUPPORT STATION
Visit our Audience Access Desk where you can find fidgets, ear plugs, noise canceling headphones, 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 restroom is located in the Target Lobby next to the elevator and in the Cargill Lobby.

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

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

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

FOOD AND BEVERAGES
We are proud to offer a selection of snacks that are gluten-free, nut-free, and vegan friendly. Please note that food and beverages must be consumed in the lobby. For your convenience, drinking fountains are located in the first floor lobby. Masks still must be worn at all times when not eating or drinking.

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

IF YOU’RE LATE, PLEASE WAIT
For personal safety and as a courtesy to those already seated, latecomers will be seated after a designated “hold period.”

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

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

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

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

**Music and Lyrics by** Michael Mahler and Alan Schmuckler  
**Book by** Kevin Del Aguila  
Based on *The Diary of a Wimpy Kid* book series by Jeff Kinney and 20th Century Studios  
Produced by special arrangement with Kevin McCollum and Buena Vista Theatrical  
Music Supervision by Amanda Morton  
Choreographed by Patricia Wilcox  
Directed by Jenn Thompson  

**Creative Team & Production Staff**

- **Scenic Designer** | Scott Davis  
- **Costume Designer** | Kara Harmon  
- **Lighting Designer** | Philip S. Rosenberg  
- **Sound Designer** | Sten Severson  
- **Projection Designer** | Edward T. Morris  
- **Orchestrator** | Christopher Jahnke  
- **Score Supervisor** | Danielle Gimbal  
- **Keyboard Programmer** | Taylor Gimbal Williams  
- **Stage Manager** | Anna Baranski  
- **Assistant Stage Manager** | Chris Schweiger  
- **Assistant Choreographer/Dance Captain** | Kym Chambers Otto  
- **Associate Scenic Designer** | Laura Valenti  
- **Assistant Lighting Designer** | Ellie Simonott  
- **Assistant Sound Designer** | Katherine Horowitz  
- **Assistant Projection Designer** | Maxwell Collyard  
- **Associate Keyboard Programmer** | Alexander Greenburg  
- **Production Assistant** | Eliana Simon  

**Musicians**

- **Keyboard-Conductor** | Amanda Morton  
  *Victor Zupanc* (6/14 - 6/18)  
  **Woodwinds** | Mark Henderson  
  **Drums** | Steve Grisdale  
  **Guitar** | David Singley  
  **Bass** | Jay Young  

**Proudly supported by**  
**With additional support from** TREAT & COMPANY  

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**Cast**

- **Greg Heffley** | Patrick McDermott  
- **Greg Heffley** | Huxley Westemeier  
- **Rowley Jefferson** | Kamryn Henderson  
- **Mom** | Autumn Ness  
- **Dad** | Reed Sigmund  
- **Rodrick Heffley, Ensemble** | Harry Lawler  
- **Manny Heffley** | Brielle Freeburg  
- **Manny Heffley** | Sullivan “Sully” Sigmund  
- **Patty Farrell, Ensemble** | Anja Arora  
- **Chirag Gupta, Ensemble** | Indra Khariwala  
- **Fregley** | Sam Mandell  
- **Mr. Huff, Bill Walter, Coach Underwood, Mr. Winsky** | Dean Holt  
- **Mrs. Clayton, Fregley’s Mom, Ensemble** | Rue Norman  
- **Yvette, Ensemble** | KateMarie Andrews  
- **Overgrown Kid, High Schooler, Ensemble** | Jaya Bird  
- **High Schooler, Ensemble** | Drew Elo  
- **Pauline, Ensemble** | Ella Freeberg  
- **Josie, Ensemble** | Andrej Humiston  
- **Bryce Anderson, Overgrown Kid, Ensemble** | Sam Rosewarne  
- **Chris Hosey, Ensemble** | Tic Treitler  
- **Claire, Ensemble** | Mabel Weismann  
- **Lionel James, Ensemble** | Matthew Woody  
- **Charlie Davis, Ensemble** | Mason Yang  

**Understudies**

- **Patty Farrell** | KateMarie Andrews  
- **Charlie, Lionel, Ensemble** | Ford Bradshaw  
- **Rodrick** | Drew Elo  
- **Dad** | Ryan Nelson  
- **Joshie, Bryce, Chris, Ensemble** | Jack Peterson  
- **Ensemble Girls** | Mari Peterson-Hilleque  
- **Mom, Mrs. Clayton, Fregley’s Mom, Ensemble** | Janely Rodriguez  
- **Greg Heffley, Rowley Jefferson, Ensemble** | Tic Treitler  
- **Fregley** | Matthew Woody  
- **Chirag** | Mason Yang  

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

This production was created by Children’s Theatre Company in Minneapolis, MN.  
*Diary of a Wimpy Kid the Musical* runs approximately two hours, including one 20 minute intermission.  
Casting by Nora Brennon Casting (NYC), Sheena Janson Kelly, Kym Chambers Otto, Ellen Fenster  
Special thanks to Production Resource Group and Creative Conners  

*Denotes a member of SDC, the Stage Directors and Choreographers Society, a national theatrical labor union.*  
*Denotes a member of the United Scenic Artists, Local 829.*  
*Denotes a member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.*  
*Denotes a member of the CTC Acting Company.*  
*Denotes a Performing Apprentice.*  
*Denotes a member of the Twin Cities Musician Union, Local 30-73, AFM.*  
*Denotes a student in Theatre Arts Training.*  

All of us at Children’s Theatre Company would like to acknowledge the enormous contribution of Rachel Rockwell (1969–2018) to the creation of the initial production. Her creativity, generosity, and kindness were an inspiration to all of us.
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 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 serves on the boards of Meet Minneapolis and Minnesota Women’s Economic Roundtable.

Meet the Creative Team

Playwright
Kevin Del Aguila is an Emmy®-winning writer and Broadway performer. He is the bookwriter of the off-Broadway musical hit Altar Boyz (NY Outer Critics Award) and lyricist of Click Clack Moo (Lortel and Drama Desk nominations). His other musical adaptations include the DreamWorks film Madagascar and Dog Man: The Musical. Kevin has written for numerous children’s television shows, including Peg + Cat (PBS), Waffles + Mochi (Netflix), and as head writer of Blue’s Clues & You (Nick Jr.). Children everywhere have heard Kevin’s voice as a Troll in the Disney movie Frozen.

Author, Diary of a Wimpy Kid book series
Jeff Kinney is the #1 New York Times bestselling author of the Diary of a Wimpy Kid and Diary of an Awesome Friendly Kid series. He is a six-time Nickelodeon Kids’ Choice Award winner for Favorite Book and has been named one of Time’s 100 Most Influential People in the World. He lives in Massachusetts where he and his wife own a bookstore, An Unlikely Story.

Director
Jenn Thompson’s recent credits include MonsterSongs (TheaterWorks Hartford); Into The Woods (Hudson Valley Shakespeare Festival); The Music Man; Oklahoma!; Bye Bye Birdie (Goodspeed); A Doll’s House, Part II (TheaterWorks); Abundance (Hartford Stage); Conflict (Mint Theatre, NYC); The Secret Garden (Denver Center). Jenn’s production of Women Without Men (Mint Theatre, NYC) garnered 2016 Lortel and Off-Broadway Alliance Award nominations for Outstanding Revival, as well as five Drama Desk Award nominations including Outstanding Director and Revival. Former Co-Artistic Director of Off-Broadway’s TACT/The Actors Company Theatre, Up next: Chains (Mint Theatre, NYC); Anne of Green Gables (Goodspeed); and the national tour of Annie, set to go out this fall. JennThompson@Directors.com

Choreographer
Patricia Wilcox (she/her) choreographed Motown the Musical (Broadway); A Night with Janis Joplin (Broadway); and Little Shop of Horrors (City Center/Encores). National tours include An Officer and a Gentleman; Seussical; and Children’s Letters to God. Regional: The Secret Garden (Denver Theatre Center); The Music Man (Goodspeed Opera House). Upcoming: Annie (National Tour). pattiwilcox.com

Music Supervisor, Music Director, Conductor
Amanda Morton (she/her) is a music director based out of the NYC region. Upcoming, she will serve as music supervisor for Anne of Green Gables (Goodspeed/ShowTown Theatricals). Select credits include Summer: The Donna Summer Musical (First National Tour), Ars Nova, Hudson Valley Shakespeare Festival, Lightning Rod Special, Philadelphia Theatre Company, Utah Shakespeare Festival, Wilma Theater, and Theatre Horizon. She garnered Barrymore Awards for Best Music Direction on Theatre Horizon’s The Color Purple and Into the Woods as well as Wilma Theater’s Passing Strange. She holds a B.F.A. in Musical Theatre from Ithaca College. For JT & PJ.

Scenic Designer
Scott Davis Production Designer: Disney on Ice since 2018. Off-Broadway credits: Ride the Cyclone at MCC, Othello: The Remix at The Westside Theater. Has worked in theaters internationally and regionally for the past 10 years. TV credits: Concept Artist for Gossip Girl on HBOMax and The Watcher on Netflix. Set Designer/Concept artist: Gilded Age Season 2 on HBOMax. scottdadamdavis.com

Costume Designer
Kara Harmon’s (she/her) recent costume design credits include Cullud Watthaw (Public Theater); Hometown to the World (Santa Fe Opera); Shutter Sisters (Old Globe); Darlin’ Cory (Alliance Theater); and Toni Stone (Milwaukee Rep). Local work includes Guys & Dolls; Steel Magnolias; and Native Gardens at Guthrie Theater. KaraHarmonDesign.com

Lighting Designer

Sound Designer
Sten Severson’s (he/him) selected credits: The Wiz (CTC/Penumbra Theatre); Roald Dahl’s Matilda the Musical (CTC); Tony®-nominated HAIR (Broadway, West End, National Tour); Drama Desk-nominated The Merchant of Venice (Broadway); Audiello Award-winning The Total Bent (Public Theater); Choir of Man (West End); Much Ado About Nothing (The Old Globe); and Into the Woods (Delacorte Theater).

Projection Designer
Edward T. Morris (he/him) is excited to join Children’s Theatre Company for the first time. He has designed for Goodspeed and Roundabout among many others. He holds an M.F.A. from Yale School of Drama and is a member of Wingspace and United Scenic Artists Local 829.

Orchestrator
Christopher Jahnke Orchestrations: Porgy and Bess (2012 Tony® nomination), new orchestrations for Les Misérables (worldwide); A Man of No Importance; Dessa Rose; Dear Evan Hansen (Additional orchestrations); King Kong: Legally Blonde; Cry Baby; Lady Gaga (2015 Oscars), Film: Better Nate Than Ever (2022). Music Supervisor: Memphis; Escape to Margaritaville.
Meet the Cast

Greg Heffley
Patrick Scott McDermott has enjoyed theatre roles in flying Over Sunset (Vivian Beaumont); Les Misérables (National Tour); Kinky Boots (Paramount Theatre); Matilda (Theatre Squared); I, Banquo (Chicago Shakespeare Theatre); Oliver! (MarriottTheatre); Matilda (Drury Lane Theatre); Seussical (Marriott and Drury Lane Theatres); Holiday Inn (Marriott Theatre); Ragtime (Marriott Theatre); and Peter Pan (MusicTheater Works). TV credits include: Saturday Night Live and Chicago Med. @patrickscottmcdermott

Greg Heffley
Huxley Westemeier (he/him) is thrilled to return to CTC as Greg after portraying Manny in the original production! He has performed nationally as Billy in the Broadway First National Tour of School of Rock; August Rush in August Rush the Musical; and performed locally at Guthrie Theatre, The Ordway, and Minnesota Orchestra. Huxley is also a composer with the Los Angeles Inception Orchestra.

Rowley Jefferson
Kamryn Henderson (he/him) has held roles in A Christmas Story (Music Theatre Kansas City); Descendants Jr. (Summit Theatre Group); The Wizard of Oz (Starlight); and The Stinky Cheese Man and Other Fairly Stupid Tales (Blue Springs City Theatre). Kamryn is thrilled to be in his first production with CTC.

Mom
Autumn Ness is celebrating her 21st season with the CTC Acting Company! A few of her favorite shows include Annie; Cinderella; Roald Dahl’s Matilda the Musical; The Biggest Little House in the Forest; The Jungle Book; and Romeo and Juliet. Autumn is a recipient of the 2018 TCG Fox Fellowship, the 2020 “Next Step” Award, and the MN State Arts Board Creative Support grant.

Dad
Reed Sigmund is loudly celebrating his 21st season as a member of the CTC Acting Company, where he’s appeared in shows such as Dr. Seuss’s How The Grinch Stole Christmas!; The Wizard of Oz; and A Year with Frog and Toad. Recently, he’s also performed at Jungle Theater, Theater Latté Da, and The Stillwater Zephyr Theatre.

Rodrick Heffley
Harry Lawler is a junior at SPCPA. He has performed in Les Misérables; Follies; Sense and Sensibility; Into The Woods; and most recently Amélie at Blue Water Theatre Company. He has also appeared in shows at Morningside Theatre Company, SPCPA, and Edina High School!

Manny Heffley
Brielle Freeburg (she/her) is excited to make her theatrical debut at CTC alongside her big sister, Elia. She’s trained in trapeze, contortion, and gymnastics, and feeds her passion for music by playing piano, drums, and guitar. She is in sixth grade at Century Middle School in Lakeville.

Manny Heffley
Sullivan “Sully” Sigmund is a Lego-loving monster expert, dominating second-grade math! He’s now making his CTC stage debut, after recently strutting across the stage in Madagascar the Musical with the Stillwater Zephyr Theatre. Other credits include the CTC original online web series Write On! Wednesdays and Audrey Saves the Universe.

Patty Farrell, Ensemble
Anja Arora (she/her) is thrilled to perform in CTC’s Diary Of A Wimpy Kid the Musical! This is her second production at CTC after appearing in Annie. She also performed in CTC’s 2021 summer intensive, COVIDtown the Musical, and productions at Stages Theatre Company, Blue Water Theatre Company, and Minnetonka Public Schools.

Chirag Gupta, Ensemble
Indra Kharwala (she/her) is excited for her first CTC performance. Indra has performed in productions at Stages Theatre, including Frederick; Madagascar; Elf the Musical JR; and Mary Poppins, as well as school productions.

Fregley
Sam Mandell (he/him) is thrilled to be back on the CTC stage, previously appearing in Annie. He has also enjoyed roles in The Little Mermaid JR (Blue Water Theatre); Elf the Musical JR (Stages Theatre Company) and several productions at Minnetonka Theatre. He would like to thank his family for their love and support!

Mr. Huff, Bill Walter, Coach
Underwood, Mr. Winsky

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

Rue Norman is stoked to be this season’s Performing Apprentice and has enjoyed roles in Annie and Something Happened in Our Town. Rue has been featured at the Minnesota Fringe Festival, Paul Bunyan Playhouse, and TheatreX. She is nationally recognized by the Kennedy Center for “Outstanding Performance in a Play” as Alice in Alice in Wonderland at UNW Theatre. Norman holds a B.F.A. from the University of Northwestern.

Yvette, Ensemble/Understudy

Patty Farrell

KateMarie Andrews (she/her) is very excited to be in her second show at CTC. She has previously performed in Bob Marley’s Three Little Birds (CTC); Akeelah and the Bee; Seussical the Musical; Mamma Mia; and Pride and Prejudice at Burnsville High School.

Overgrown Kid, High Schooler, Ensemble

Jaya Bird (she/her) is thrilled to return to CTC after being involved in Annie this past holiday season. She’s enjoyed performing in Schoolhouse Rock, Live (Twin Cities Tour; Lakeshore Players Theatre), among other productions, such as performances at Various shows. She has also enjoyed participating in Minnetonka School productions, including most recently, Chicago.

Chris Hosen, Ensemble/Understudy

Greg Heffley, Rowley Jefferson

Tic Treitler’s (they/them) recent credits include Annie (CTC); Falsettos (Morris Park Players); Pippin (Emerging Professionals Ensemble); Spring Celebration (Circus Juventas). They study musical theatre at SPCPA as well as aerial arts, hand balance, and contortion at Circus Juventas.

Claire, Ensemble

Mabel Weismann (she/her) is ready to return to middle school… and one of her favorite musicals! Fun fact: she played little brother Manny in the original Diary of a Wimpy Kid the Musical. Other CTC roles include Cindy Lou Who in Dr. Seuss’ How the Grinch Stole Christmas! and Pepper in Annie. She has also performed at The Ordway, Guthrie Theater, Theater Latté Da, Artistry, and Park Square.

Charlie Davis, Ensemble

Ford Bradshaw (he/him) is thrilled to be in his first performance with the Children’s Theatre Company. Most recently he enjoyed his role in Mary Poppins (Ashland Theater), as well as several other local community theater and school shows. Ford is a fifth-grader in the Hudson, WI, school district. When not on stage he enjoys skiing, golfing, and competitive swimming. Ford would like to thank the artistic staff for this amazing opportunity and he hopes you enjoy the show!

Mr. Huff, Bill Water, Coach Underwood

Mr. Winsky

Ryan Robert Nelson (he/him) is immensely excited to be joining the team at Children’s Theatre Company as an understudy. You may have seen Ryan on stage locally at The Jungle Theatre, Yellow Tree Theatre, and The Brave New Workshop Comedy Theatre, among many others. Ryan received his B.A. from Southwest Minnesota State University.

Lionel James, Ensemble/Understudy

Matthew Woody discovered his love for the theatre last fall in the production of The Little Mermaid at Farmington High School. He was a semi-finalist in the MN State Fair Amateur Talent Contest in 2019 and 2021, where he took runner up in the preteen division. Matthew’s been chosen for numerous select choirs at school and plays trombone in band.

Joshie, Ensemble

Andrej Humiston (he/him) is thrilled to make his Children’s Theatre Company debut! He has performed with Youth Performance Company, Theater Latté Da, the Minnesota Boychoir, and the Minnesota Orchestra, in addition to school productions. He attends SPCPA as a junior, studying Musical Theater.

Bryce Anderson, Overgrown Kid, Ensemble

Sam Rosewarne is delighted to be making his CTC debut! He has previously performed in James and the Giant Peach and Willy Wonka (Stages Theatre Company). He has also enjoyed participating in Minnetonka School productions, including most recently, Chicago.

Charlie Davis, Ensemble/Understudy

Chirag Gupta

Mason Yang (he/him) has enjoyed roles in Unapologetic (Twin Cities Theater Camp); Shrek, the Musical (Ashland Productions); The Wizard of Oz (Twin Cities Theater Camp); and Mary Poppins Jr. (Ashland Productions). This is his first role with CTC. He is an eighth-grader.

Understudies

Charlie Davis, Lionel James

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Joshie, Bryce, Chris Hosey, Overgrown Kid

Jack Elizabeth Peterson (he/him) is thrilled to make his CTC debut. He has enjoyed performing with Ashland Productions, Lakeshore Players, and at Mounds Park Academy. Jack is a member of CTC Institute Young Company. Jack appreciates the guidance of all his directors, choreographers, voice and dance teachers, and the support of his family and fellow actors.

Yvette, Pauline, Claire, Ensemble

Mari Peterson-Hill

is a tenth-grader at Hope Academy.

Rue, High Schooler, Ensemble

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Yvette, Pauline, Claire, Ensemble

Mari Peterson-Hill

is a tenth-grader at Hope Academy.
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 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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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.

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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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Join CTC at Peavey Plaza this Summer!

Peavey Plaza comes alive this Summer with theater, dance and music with Green Minneapolis' inaugural performing arts programming. Free to all and kid-friendly, we're thrilled to welcome Children's Theatre Company to Peavey Plaza, along with other outstanding dance, music, and theater companies.

Bring the kids and head down to Peavey Plaza any Saturday from June 11-August 27 for CTC's Story Theatre: 30 minutes of interactive storytelling that uses imaginative play, collaborative storytelling, sensory activities, and music to explore beloved children's books. Presentations start at 12pm and 12:30pm. Then, stay and play in Peavey's wading basin, bring a picnic, or grab lunch at a food truck or nearby cafe.

Visit www.greenminneapolis.org to see the entire lineup of free performing arts and events at Peavey Plaza this Summer!

Diary of a Wimpy Kid

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Performing Apprentice | Rue Norman
Generation Now Fellow | Patric Vernonne
Music Director | Victor Zupanc
 Casting Director | Traci Shannon

Diary of a Wimpy Kid Rehearsal Pianist | Robert Kelly
Artists Under Commission | Ifa Bayeza, Michael Mahler, Itamar Moses, Autumn Ness, Alan Schmuckler

PRODUCTION

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Production Management Fellow | Tina Hermosillo
Interim Company Manager | C. Ryan Shipley
Production Stage Manager | Jenny R. Friend
Stage Managers | Anna Baranski, Kathryn, Sam Houkom, Stacy McIntosh, Chris Schweiger, A. Kenji Shoemaker
Howard University Stage Management Fellow | Cortney Gilliam
Student Actor Supervisors | Bridget Brooks, Kim Kivens
UnitedHealth Group Stage Head Carpenter | Charles Filmore
Diary of a Wimpy Kid Run Crew | Matt Arcand, Dante Benjegerdes, Jeremy Ellarby, Taylor Engel, Pamela Humphrey, Melissa Johnson, Rick A. McAllister, David Pisa, Amy J. Reddy, Ashley Stock
Diary of Wimpy Kid Run Crew Swing | Ely Mattison
Technical Director | Adrian L. Heffin
Assistant Technical Director | Kelly Pursley
Head Carpenter | Bradley Holmes
Carpenter/Drafter | John Stillwell
Carpenters/Welders | Matt Arcand, Paul Barnes, Matt Erkel, Steve Kath, Margot Koefod, Kristin Larsen, Kris Paulson, Juanita Prestegaard, Julia Reisinger
Chase First Assistant | Mary Novodvorsk
Scenic Artist | Jeni Radatz Tolifson, Lillian Weissman
Costume Director | Amy Kitzhaber
Costume Assistant | Morgan Rainford
Cutters/Drapers | Sarah Bahr, Mary Gore, Alexandra Gould, Barb Portinga
First Hands | Carol Bennet, Carol Lane, Jody Rosquist
Stitcher | Tina Robinson
Crafts Artisan | Randy J. Rowoldt
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Head of Wig and Makeup | Emma Gustafson
UnitedHealth Group Stage Wardrobe Supervisor | Andi Soehren

Diary of a Wimpy Kid Wardrobe Assistants | Emily Jannusch, Jennifer Probost
Diary of a Wimpy Kid Wardrobe Swing | Morgan Rainford, Melanie Wehmacher
Props Director | Sue Brockman
Props Artisans | Katie Albright, Christopher Engstrom, Emily Jannusch, Amy J. Reddy
Lighting & Video Director | Matthew T. Gross
Head Electrician | David A. Horn
Staff Electrician | Carl Schoenborn
Diary of a Wimpy Kid Electricians | Dante Benjegerdes, Mark Dulac, Paul Epton, Andy Gilchinski, Melissa Johnson, Anthony Karna, Mark Kieffer, Jon Kirchofer, David Riasger, Andrew Saboe
UnitedHealth Group Stage Light Board Programmer | Steven Bates
Diary of a Wimpy Kid Light Board Operator | David Horn
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Diary of a Wimpy Kid Production Sound | Joanna Lynne Staub
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Director of Community Partnerships and Inclusion | Michael Winn
ASL Interpreters | Cheryl Fieltz, Jules Lehto
Audio Descriptors | Elana Center, Connie Pullmer, Laurie Pape Hadley, Laura Wiebers

ADMINISTRATION

Facility Systems Manager | Anthony White
Safety and Security Supervisor | Adam Scarpello
Safety and Security Associates | Anna Fremont, Aler Kander, Jack Stetler, Jori Walon
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 Coffett
Annual Fund Manager | Vera Jane Lochtelfeld
Development Data Assistant | Katlyn Moser

MARKETING & COMMUNICATIONS

Director of Marketing and Communications | Chad Petranio
Senior Communications Manager | Melissa Ferlaak
Marketing Manager | Regina Hanson
Sales Analytics Manager | Meghan Sherer
Design and Digital Manager | Kattlin Randolph
Marketing and Design Fellow | Adam Varela

AUDIENCE SERVICES

Patron Experience Manager | Josephine Yang
Tessitura System Administrator | Leif Jurgensen
Front of House Performance Supervisors | Sara Klaphake, Gwendolyn Glessner, Amanda Krumrei, Molly Peterson, Molly Sullivan, Keisha Walker
Ticketing Associates | Adam Gaffney, Theo Kidd, Carrington Nowak, Esteban Rodriguez

Front of House Associates | Arcadian Barrett, Ben Anderson, Carter Jensen, Devon Smith, Genia Voitsekhovskaya, Julie Flannery, Maz Her, Molly Peterson, Nicole Raymond, Shalya Courteau, Sophya Zangari, Suzie Robinson
Concessions Leads | Linnea Dahlquist, Asher de Forest, Rebekkah Schultz

Plays for New Audiences

Director of Plays for New Audiences | Deb Sherron

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

IPAY (International Performing Arts for Youth)
Meet Minneapolis
Minnesota Regional Chamber of Commerce
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
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LOCO MOTION
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CORDUROY
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AN AMERICAN TAIL
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