CTC’s Commitment to Anti-Racism

CTC is committed to furthering our progress toward being a fully equitable organization. Last year, we formalized our Anti-Racism Statement (page 7) and our Land Acknowledgement Statement (page 5). We also met the following milestones which advanced our goals:

- 50% of the work on our stages was BIPOC-centered
- 29% of students in Theatre Arts Training were people of color
- 21% of our staff were people of color
- 23% of our board of directors were people of color
- 58% of actors on our stages were people of color

And we still have more work to do! Read our statement detailing our commitment to anti-racism on page 7.

Mission, Vision, and Values

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

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

Values
Imagination
Excellence
Respect
Inclusion
A Message from Peter Brosius & Kimberly Motes

We are thrilled to have Ethiopia’s Circus Abyssinia back with their new production of *Tulu*. As home to one of our nation’s largest East African communities, we welcome this company and the music, spirit, and culture of Ethiopia. These performers celebrate virtuosity, elegance, courage, and cooperation. They have dazzled audiences across the globe and it is a delight to have their enthusiasm, their talent, and their generosity back here in the Twin Cities.

Children’s Theatre Company has long been committed to creating a welcoming, inclusive, and equitable environment where all members of our community come together for extraordinary theatre experiences that educate, challenge, and inspire. We know how important it is to see oneself and one’s life on stage. We also know how important it is to see stories and artists from around the globe, so we can learn from each other. Our world today is small and deeply interconnected. The clothes we wear, the products we use, the cars we drive, the devices we hold—all are products of a global economy. We must learn how to work together, to gain strength from one another, and to have our uniqueness fuel creativity, innovation, and transformation. We know that teams who come from different countries, perspectives, and histories solve problems faster, come up with more inventive solutions, and see things in new ways.

CTC is dedicated to helping our young people become the global citizens they need to be. We want to share stories and give voice to artists from across this country and around the world so that we all become more curious, informed, and connected. We know that this next generation will be the most diverse generation our nation has seen. They will be our future leaders, our artists, our teachers, our change agents. CTC helps give young people the tools they need to succeed in a world that is ever-changing, increasingly interconnected, and interdependent.

CTC embraces our responsibility to future generations by creating, developing, producing, and presenting new work from Black, Indigenous and People of Color and global artists and by our staff, board, audience, and artists reflecting our community and our nation.

We welcome you to this spectacular show and hope you leave inspired, dazzled, and joyful.

Thanks so much for coming,
Peter and Klm

Boundary Directors

Peter C. Brosius
Artistic Director

Kimberly Motes
Managing Director
Tulu's Unifying Lap

by Michael Winn

Associate Artistic Director/Director of Equity and Community Partnerships

The Olympic Games are a time when many nations come together to celebrate athleticism and mental strength. The International Olympic Committee (IOC) aims to promote sport competition, and education free of any discrimination, “in a spirit of friendship, solidarity, and fair play.”

Gatherings meant to celebrate each other’s differences can also bring about controversy and a need to heal past wounds. The 1992 Olympics were no exception. This story actually begins after the 1960 Olympics, when South Africa was banned from participating in future Olympic Games because of its policies of Apartheid, a system of institutionalized racial segregation that existed in South Africa from 1948 through the early 1990s. Apartheid means “apartness” in Afrikaans, the official language of South Africa.

All sports in South Africa under Apartheid were segregated by race, with separate clubs and governing bodies. Only White organizations were affiliated with the South African Olympic and Empire Games Association, which was later known as the South African National Olympic Committee (SANOC). That meant only White South Africans competed in the Olympic Games. In 1959, the South African Sports Association (SASA) was formed to campaign to allow non-White athletes to represent South Africa. In 1963, the IOC voted to revoke the SANOC’s invitation to the 1964 Summer Olympics unless it declared its opposition to the government. It did not, and was then excluded from the games.

In June 1991, South Africa’s Population Registration Act of 1950 was repealed. This Act was the foundation of South Africa’s apartheid legislation. Later, an Interim National Olympic Committee of South Africa (INOCSA) was formed as a unified non-racial Olympic committee. On July 9, 1991, the IOC recognized the INOCSA and dropped the “Interim” from the name. This allowed South Africa to compete for the 1992 Summer Olympics in Barcelona after a 28-year ban.

The 1992 Olympics in Barcelona were momentous. South Africa was competing again, apartheid was in the process of being eliminated, and this would be the first Olympic Games without boycotts since 1972.

One of the most hotly contested events of the 1992 Olympics was the women’s 10,000-meter race. British athlete Liz McColgan was the favorite to win. Elana Meyer, a White South African runner who had been denied the chance to compete after qualifying for the 1984 games because of apartheid, was competing. Derartu Tulu, a rising star in Ethiopia who had just won the 1990 World U20 Championship, was also in the race. After 6,100 meters, Elana Meyer pulled away from the field, and only Tulu was able to keep pace with her. Meyer tried to force Tulu to pass her, but Tulu refused. Finally, just before the start of the last lap, Tulu darted into the lead and went on to win by 30 meters. Instead of celebrating this amazing accomplishment with the traditional solo victory lap, Tulu waited for Meyer at the finish line, and then Tulu, the first Black African woman to earn an Olympic medal, and Meyer, whose country’s policies prevented her from competing on a national stage for years, set off hand in hand for a victory lap that symbolized hope for a new Africa.
Your skills and create memories with CTC’s Theatre Arts Training!

Theatre classes are a great way to activate your body, voice, and imagination throughout the cold months! Our popular classes fill up early, so check your calendar and register soon.

The Education team loves working with families to find the right next step! Give us a call at 612.872.5100.

REGISTER FOR CLASSES TODAY!
childrenstheatre.org/TAT

Looking Ahead

CARMELA
FULL OF WISHES
OCT 18-DEC. 4, 2022 | Best enjoyed by ages 5 and up!

Sometimes the most powerful wishes are made by our youngest Dreamers...

See the characters from Matt de la Peña and Christian Robinson’s much-loved book come to life on stage in a heartwarming story about the power of wishes!

¡Feliz cumpleaños! It’s Carmela’s birthday, and she’s finally old enough to tag along with her big brother while he runs errands. When Carmela picks a dandelion, she considers several birthday wishes. Does she want something for herself, something nice for her Mami, or the biggest wish—for her Papi to be able to come home soon? When a sudden accident crushes her dandelion, can her brother help Carmela believe in the power of wishes once again?

Filled with hope and offering a window into the magic and wonder of our world as seen through the eyes of an effervescent, strong-willed young girl, this show is perfect for your youngest theatre-goers.

childrenstheatre.org/wishes

NOV. 8, 2022-JAN. 8, 2023 | Best enjoyed by all ages!

Everyone’s favorite grumbling green Grinch returns to CTC this holiday season—and he’s bigger and better than ever!

A miserly and miserable, ever-so-cantankerous Grinch has observed the despicable Christmas joy of the Whos with disdain, from a distance, for decades. Enough! In this holiday favorite, filled with music and Seussian rhymes, he conceives a dastardly plot to destroy the holiday they love. It’s the smallest of the Whos, tiny Cindy Lou, who extends a hand. Through the combination of kindness and community, we witness not only a change in the course of Who-History, but the size and capacity of the cantankerous Grinch’s heart.

Make your family holiday plans today: get your tickets to this spectacular Seussian celebration!

childrenstheatre.org/grinch
Discover More: Circus Abyssinia: Tulu

Circus Abyssinia's second creation, Tulu, is a dynamic circus show that celebrates the true tale of an icon. Backed by '70s Ethiopian funk and modern Ethio-pop music and rocking with the exuberant joy of its cast, Tulu tells the story of the first Black African woman to win Olympic gold. The show takes its name from the heroine of the piece: Ethiopian distance runner and Olympic legend, Derartu Tulu. Meaning both “valley” and “mountain heights,” the name “Tulu” plays out in the show’s dazzling feats of speed and flight, in a runner’s pursuit of her horizon. Dancing with flags and flames, invoking the iconic Olympic rings and showcasing Ethiopia’s diverse culture, the show emulates the mesmerizing and heart-racing thrills of the race that made Derartu Tulu a star.
**Music and Instruments**

*Tulu* immerses the audience in the rhythms, songs, and sounds of Derartu Tulu’s childhood and the era of her sporting career, from 1970s Ethiopian funk to modern Ethio-pop and Ethiopian rock ’n’ roll.

From the music of Hamelmal Abate to Gigi to Seleshe Demassae, *Tulu* rings out with Derartu’s favorite songs; songs which also point out the themes and epic subtext of the show, and take the audience on a journey through Ethiopia’s rich musical landscape.

Learn a bit more about a few of the traditional instruments from Ethiopia to the right. Can you hear these instruments in the music played during the show?

**KRAR**

Is a five-or-six-stringed bowl-shaped lyre from Ethiopia and Eritrea. It is tuned to a pentatonic scale. A modern Krar may be amplified, much in the same way as an electric guitar or violin.

**MASENQO**

(Also spelled “masinko”) is a single-stringed bowed lute commonly found in the musical traditions of Ethiopia and Eritrea. Although it functions in a purely accompaniment capacity in songs, the masenqo requires considerable virtuosity, as azmaris (“singer” in Amharic) accompany themselves while singing.

**WASHINT**

Is an end-blown wooden flute originally used in Ethiopia. Traditionally, Amharic musicians would pass on their oral history through song accompanied by the washint as well as the krar and the masenqo.

Fusing fantasy and science fiction with Ethiopian culture, the costumes, artwork, and aesthetic of the show draw on Ethiopian comic books and the contemporary Afropunk movement, injecting avant garde qualities into tribal traditions and reflecting the demographic diversity of Ethiopia.

Many costumes are inspired by historical figures and embody the theme of the warrior. In the show, acrobats transform into mythological and historical figures that embody Derartu’s own icons: the great Ethiopian women who came before her and who inspired her to run. Through these figures of bravery and strength, the show fuses Olympic ceremony with epic history, with acts that invoke such scenes as the battle of Adwa and Ethiopia’s defeat of fascist Italy.
Facts about Ethiopia:

- The Capital of Ethiopia is Addis Ababa.
- Ethiopia has their own alphabet called Ge’ez.
- Over 80 languages are spoken in Ethiopia.
- The oldest human fossil was discovered in Ethiopia.
- Ethiopia measures the day using a different clock. They believe that the clock should start when the day starts. Therefore, sunrise is at 1 o’clock and sunset is at 12 o’clock.
- 70% of the mountains in Africa are located in Ethiopia.

Fun Circus and Olympic Activities to Try at Home

- Place a rope or painter’s tape on the floor and try to walk the “tightrope” without falling.
- Run a race with friends or siblings from one place to another. Time yourself and see if you can beat your time the next time you run.
- Create a circus obstacle course at home that includes hula-hoops, balancing, and juggling scarves.

Design Your Own Olympic Medal

Design and color the Olympic medals below. One is for Derartu Tulu, one is for a friend, and one is for yourself.

This medal is awarded to Derartu Tulu for her achievement in running!

This medal is awarded to my friend, ____________, for their achievement in ____________!

This medal is awarded to me, ____________, for my achievement in ____________!
Interview with Director Binyam "Bichu" Shimellis

Binyam "Bichu" Shimellis is the director of this brand new show by Circus Abyssinia! Learn more about why they decided to focus on Derartu Tulu and how this show has come together with performers spread all over the world!

Why did you choose to create a show around the Olympian Derartu Tulu?

Binyam "Bichu" Shimellis: Derartu is a champion of her sport and a hero to the Ethiopian people. She's the first Black African woman to win Olympic gold who doesn’t get the recognition she fully deserves—not just globally, but in Ethiopia, too! And she’s been an idol of mine all my life; Derartu single-handedly transformed the landscape of women's sport in Ethiopia and has fought for the rights of female athletes throughout her long career. Many of the newest generation don’t know who Tulu is and we can’t wait to remind them what Ethiopian women are capable of.

What are some things you hope audiences learn or notice about the show?

BS: I hope audiences enjoy the themes of battle and valor, because this is how Tulu pays tribute to the great Ethiopian queens and female warriors who made history and inspired Derartu to run. It’d be especially cool if they notice how often the athlete and warrior combine in one figure, and how through the superhuman skills of the circus artist, the show dramatizes the makings of a modern-day superhero in Derartu Tulu.

Tell us a bit about the circus culture and training in Ethiopia?

BS: Circus is very young in Ethiopia (circa 30 years, compared to over 250 years in other countries) and has developed as more of a social movement than an art form. Circus schools are popping up all over the country and communities tend to cherish them because they are giving children and young adults a creative outlet for socializing as well as a means for building discipline and focus. We wanted to create Circus Abyssinia because there were no true Ethiopian circuses and too many Ethiopian artists thinking they had to borrow their music, costumes, and choreography from western culture for their work to count.

With so many performers all over the world in Tulu (Ethiopia, UK, and a few from the United States), what has the rehearsal process been like?

BS: It’s had its challenges! Particularly during the pandemic, which meant I couldn’t be with the cast when they were able to rehearse. I had to work from recordings of each act and send my notes back to the cast, who would then record their performance again. With inevitable delays due to almost non-existent Wi-Fi in Ethiopia, this often made the rehearsal process feel piecemeal and time-consuming. But, like a lot of struggles and binds, it’s also been the catalyst for unexpected creative opportunities.

What are you most looking forward to in your return to Minnesota?

BS: Being around the people of Minnesota again. There are so many incredible communities who embraced us as friends in 2019: the wonderful staff at CTC, the fantastic and generous Ethiopian community in Minnesota—who made sure we were never homesick for a moment!—and the audiences too, who are truly the best at CTC, with such love to give, carrying real joy in their hearts. You can’t blame us for wanting to come back!
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.

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 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
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.

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.

Artistic Director
Peter C. Brosius

Managing Director
Kimberly Motes

Written and Directed by Binyam “Bichu” Shimellis
Produced by Mehari “Bibi” Tesfamariam and Binyam “Bichu” Shimellis
Choreography by Tamrat Ejeta and Binyam “Bichu” Shimellis

Creative Team & Production Staff
Costume Designer | Feven Alem
Lighting Designer | Mark Whatmough
Company Manager and Stage Manager | Gabriella Cooke
Tour Manager | Elshaday Shimels

Cast
Fire Jugglers | Bibi Tesfamariam, Bichu Shimellis
Hand Vaulting | Betelhem Djene Tola, Alemayehu Mulugeta Degenet, Befekadu Esmael Awol, Behaylu Tesfaye Zena, Dagmawi Fekeru Yimer, Cherinet Dereje Negash, Zenebe Fantu Argaye
Russian Swing | Betelhem Djene Tola, Alemayehu Mulugeta Degenet, Cherinet Dereje Negash, Dagmawi Fekeru Yimer, Behaylu Tesfaye Zena
Contortion | Semeret Getachew Bekana, Etsegenet Ashenafi Laglago
Roller Blading | Semeret Getachew Bekana, Etsegenet Ashenafi Laglago
Aerial | Daniel Amera Seid
Hoop Diving | Alemayehu Mulugeta Degenet, Cherinet Dereje Negash, Dagmawi Fekeru Yimer, Behaylu Tesfaye Zena
Hand Balancing | Daniel Amera Seid
Icarian Games | Fitsum Fekadu Geletu, Kdus Yohanes Kasa
Foot Juggling | Zenebech Kassa

Understudy
Contortion, Aerial | Bezawit Ashagre Gonte

Cameras and video recorders may not be operated during the performance. Circus Abyssinia: Tulu runs approximately 90 minutes, including one 20-minute intermission.

Circus Abyssinia thanks the African Culture Fund for their support.

TREAT & COMPANY
Circus Abyssinia also thanks Solomon Tadesse, Natasha Cooke, Angela Kolongo, Leila Jones, Cal McCrystal, Sean Gandini, Jacksons Lane, SNF Nostos Festival, and General Wingate Technical and Vocational College.
List of Acts & Songs
*subject to change

Solo Contortion
*Enjar* by Betty G

Hand Vaulting
*Fullaanneey* by Abbush Zallaqaa

Duo Contortion
*Ewedihalehu Hagere* by Jano Band

Hand Balancing
*Adwa* by Gigi

Roller Skating Duet
*Chali Zendro* by Dawit Tsige

Ensemble Roller Skating
*Yetikur Almaz* by Jano Band

Hoop Diving
*Ashkaru* by Mahmoud Ahmed

Flaming Hoop Diving and Fire Juggling
*Hagere* by Gash Abera Mola
(Seleshi Demese)

Flag Dance
*Kal Kidan* by Dawit Tsige

Icarian Games
*Hager Alegn* by Jano Band

Aerial
*Dunya* by Anteneh Minalu

Russian Swing
*Hiyaw Seim* by Etsubalew Yetayew,
*Utopia* by Gigi,
*Majang* by Mitku Bekele (Chewsi)

Finale
*Ho Belen* by Endegna

Meet the
Creative Team

Producers & Co-Founders of Circus Abyssinia
*Bibi Tesfamariam and Bichu Shimellis*
grew up dreaming of joining the circus, but no circuses ever rolled into town, only televised glimpses from lands overseas. Self-taught and determined, they came to England as teenagers and astonished audiences with their juggling skills.

Throughout their long careers as performers, they’ve been sending much-needed funding back home, to a circus school in Addis Ababa called Circus Wingate. It was there they discovered many incredible acrobats who started out like they did, honing their skills on city streets with no expectation of pay. Bibi and Bichu teamed up with these artists to create Circus Abyssinia.

Director & Choreographer
*Bichu Shimellis*
In the creation of Circus Abyssinia, Bichu combines the arts of circus with Ethiopia’s astonishing artistic and musical heritage.

In 2017, he directed Circus Abyssinia’s first show, *Ethiopian Dreams*, to critical acclaim, and having grown up in awe of Derartu Tulu, he’s now thrilled to share her story with the world.

Choreographer
*Tamrat Ejeta* is a member of the renowned Ethiopia-Winet Cultural Dance Crew: his country’s Jackson 5. The group celebrates Ethiopia’s deep and rich dance heritage by combining song, dance, and drumming. Tamrat’s work in *Tulu* is inspired by the dance traditions of Ethiopia’s oldest tribes, reflecting the nation’s extraordinary demographic diversity.

Costume Designer
*Feven Alem* is a costume designer working in Addis Ababa who specializes in the dynamic traditions of Ethiopian dress. She has created for *Tulu* costumes that celebrate the tenacious spirit of the Olympic athlete as well as invoking Ethiopia’s great warriors and queens who came before Derartu and inspired her to run.

Lighting Designer
*Mark Whatmough* studied lighting design at RADA. Since Circus Abyssinia’s debut, he’s worked closely with Bichu to create a non-physical “set” of light, colour and shade. For *Tulu*, he has developed a design that conjures, through ground tresses and staggered lights, the pillared, star-flecked stadiums of Olympic Greece.

Stage Manager
*Gabriella Cooke* has a background in academia, but her career path changed when she met Bibi and Bichu in 2016. Enthralled by their vision of an all-Ethiopian circus, she started working with the brothers to launch their company and produce Circus Abyssinia, first in the UK, now around the world.

Tour Manager
*Elshaday Shimels* organizes the logistics of transport and travel for Circus Abyssinia and takes care of the cast while on the road. With a background in computer programming and a talent for photography and graphic design, Elshaday also plays a part in the creation of the company’s artwork and digital publicity.

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 serves on the boards of Meet Minneapolis and Minnesota Women’s Economic Roundtable and is a member of the Women Presidents’ Organization.

Meet the Creative Team

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 serves on the boards of Meet Minneapolis and Minnesota Women’s Economic Roundtable and is a member of the Women Presidents’ Organization.

Choreographer
*Tamrat Ejeta* is a member of the renowned Ethiopia-Winet Cultural Dance Crew: his country’s Jackson 5. The group celebrates Ethiopia’s deep and rich dance heritage by combining song, dance, and drumming. Tamrat’s work in *Tulu* is inspired by the dance traditions of Ethiopia’s oldest tribes, reflecting the nation’s extraordinary demographic diversity.

Costume Designer
*Feven Alem* is a costume designer working in Addis Ababa who specializes in the dynamic traditions of Ethiopian dress. She has created for *Tulu* costumes that celebrate the tenacious spirit of the Olympic athlete as well as invoking Ethiopia’s great warriors and queens who came before Derartu and inspired her to run.

Lighting Designer
*Mark Whatmough* studied lighting design at RADA. Since Circus Abyssinia’s debut, he’s worked closely with Bichu to create a non-physical “set” of light, colour and shade. For *Tulu*, he has developed a design that conjures, through ground tresses and staggered lights, the pillared, star-flecked stadiums of Olympic Greece.

Stage Manager
*Gabriella Cooke* has a background in academia, but her career path changed when she met Bibi and Bichu in 2016. Enthralled by their vision of an all-Ethiopian circus, she started working with the brothers to launch their company and produce Circus Abyssinia, first in the UK, now around the world.

Tour Manager
*Elshaday Shimels* organizes the logistics of transport and travel for Circus Abyssinia and takes care of the cast while on the road. With a background in computer programming and a talent for photography and graphic design, Elshaday also plays a part in the creation of the company’s artwork and digital publicity.

Meet the Creative Team

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 serves on the boards of Meet Minneapolis and Minnesota Women’s Economic Roundtable and is a member of the Women Presidents’ Organization.

Choreographer
*Tamrat Ejeta* is a member of the renowned Ethiopia-Winet Cultural Dance Crew: his country’s Jackson 5. The group celebrates Ethiopia’s deep and rich dance heritage by combining song, dance, and drumming. Tamrat’s work in *Tulu* is inspired by the dance traditions of Ethiopia’s oldest tribes, reflecting the nation’s extraordinary demographic diversity.

Costume Designer
*Feven Alem* is a costume designer working in Addis Ababa who specializes in the dynamic traditions of Ethiopian dress. She has created for *Tulu* costumes that celebrate the tenacious spirit of the Olympic athlete as well as invoking Ethiopia’s great warriors and queens who came before Derartu and inspired her to run.

Lighting Designer
*Mark Whatmough* studied lighting design at RADA. Since Circus Abyssinia’s debut, he’s worked closely with Bichu to create a non-physical “set” of light, colour and shade. For *Tulu*, he has developed a design that conjures, through ground tresses and staggered lights, the pillared, star-flecked stadiums of Olympic Greece.

Stage Manager
*Gabriella Cooke* has a background in academia, but her career path changed when she met Bibi and Bichu in 2016. Enthralled by their vision of an all-Ethiopian circus, she started working with the brothers to launch their company and produce Circus Abyssinia, first in the UK, now around the world.

Tour Manager
*Elshaday Shimels* organizes the logistics of transport and travel for Circus Abyssinia and takes care of the cast while on the road. With a background in computer programming and a talent for photography and graphic design, Elshaday also plays a part in the creation of the company’s artwork and digital publicity.
Meet the Cast

Betelhem (Betty) Dejene has toured the world with Circus Abyssinia since its 2017 debut. In Tulu, she performs acts of speed and flight that capture the thrills of Derartu Tulu’s race to victory. Her participation in the show’s finale makes her the first Ethiopian woman to perform on the hair-raising Russian Swing.

Semere Getachew has been touring with Circus Abyssinia since 2017 and performs acts of rollerblading and contortion in Tulu. With so few women on Ethiopia’s burgeoning circus scene, Semeret is proud to be blazing a path for young Ethiopian women and looks forward to the new generation seeing the world differently.

Etsegnet Ashenafi trained at Circus Wingate since she was 10 and is now a four-time national gymnastics champion in Addis Ababa. In Tulu, she enlists these skills to perform extraordinary feats of contortion: most remarkably in a sinuous performance inspired by Derartu’s real-life encounter with the hyenas that roam Ethiopia’s highlands.

Bibi Tesfamariam and Bichu Shimellis, brothers, moved to the UK at just 13 years old, and the pair have since juggled in thousands of shows all over the world: from the Fuji Rock Festival to Philip Glass’ Akhnaten. In 2017, they were cast in Tim Burton’s Dumbo and used their wages to fulfill a long-held dream: they created Circus Abyssinia, the world’s first bona fide Ethiopian circus. Bibi and Bichu perform daredevil feats of fire juggling in Tulu. Their fiery juggling celebrates the magic of the Olympic Flame, as well as conjuring the sacred fire ceremonies of Ethiopia’s ancient tribes and churches.

Alemayehu Mulugeta: “Alemayehu” means “to have seen the world” and this young acrobat is living up to his name and with a good view, too: since Circus Abyssinia was formed in 2017, he has been performing high-flying stunts all over the world, from Australia to Japan, Abu Dhabi to New York.

Ezera Nigusse is the cast’s youngest member and has trained at the Circus Wingate school since 2012. Ezera joined Circus Abyssinia at its inception and has performed in Europe, America, Asia and Australia, even gaining a spot on the UK’s Royal Variety Performance in 2017, where he met Prince William and Duchess Catherine.

Befekadu Esmail is the rock of the cast, with an eagle eye for the safety of his acrobatic brethren. Having started out as a street performer in Addis Ababa, he joined Circus Wingate when it opened and now trains the younger students when he is not touring with Circus Abyssinia.

Daniel Amera was a street performer before being cast in Circus Abyssinia in 2017. He trained at Circus Wingate for nearly a decade and developed his stage charisma while working as a wayela (a taxi driver’s helper). In Ethiopia, winning over passengers from other wayela is very much a performance art.

Behaylu Tesfaye was cast in Circus Abyssinia in January 2020 and now performs in the hoop-diving and Russian Swing acts of the show. He has trained at Circus Wingate since 2015 and often visits schools throughout Ethiopia’s capital city to hold workshops and entertain children with his circus skills.

Cherenet Dereje joined the Circus Wingate school in 2015 and specializes in several disciplines, including hoopdiving and Russian Swing. He was cast in Tulu in 2020 and made his professional debut in Athens last August at the SNF Nostos Festival.

Zenebech Kassa moved to the US six years ago to work as a circus artist. She specializes in dazzling antipode (foot-juggling) routines and has toured the country with Cirque Zuma Zuma. Zenebech first performed with Circus Abyssinia in 2018 in New York and she’s thrilled to be reunited with the cast.

Fitsum Fekadu specializes in Icarian Games, a stunning combination of acrobatics and human foot-juggling which he performs with his young stage partner, Kdus Yohanes. Fitsum has performed throughout Ethiopia as well as circus festivals in Germany, Ukraine, Russia, and China. When he is not touring, he coaches aspiring acrobats at Circus Wingate.

Dagmawi Fekru joined Circus Wingate in 2015. His signature acts are Russian Swing and Icarian Games and for years he has performed at schools throughout Addis Ababa. His first performances with Circus Abyssinia were in Athens at the SNF Nostos Festival and he’s thrilled to be performing at Children’s Theatre Company.

Zenebech Kassa moved to the US six years ago to work as a circus artist. She specializes in dazzling antipode (foot-juggling) routines and has toured the country with Cirque Zuma Zuma. Zenebech first performed with Circus Abyssinia in 2018 in New York and she’s thrilled to be reunited with the cast.

Kdus Yohanes knew he wanted to learn circus at just 5 years old, when he saw acrobats holding a ‘back-flip’ competition near his house, flipping over and over, along the full length of a field. To young Kdus, they seemed superhuman. Now his signature act is Icarian Games and he loves nothing more than flipping faster and faster until he becomes a blur.

Bezawit Ashagre joined Circus Wingate in 2010. Like many circus artists in Ethiopia, she trained for years without opportunity to perform professionally. Now she tours the world with Circus Abyssinia, from London to New York. In Tulu, performing as understudy for acts of aerial flight and contortion.

Photo by David Rubene
We are not meant to do motherhood alone

Twin Cities Mom Collective is a locally based, online parenting resource for moms and families. TCMC connects area moms to relevant resources, local businesses, can’t-miss happenings, and most of all — each other!

www.twincitiesmom.com

Treat & Company
Strategic Creative Studio

We share CTC’s vision to add to community vibrancy through creativity, curiosity, and imagination. We are proud of our long-term partnership and are excited for what’s to come this season!

treatandcompany.com

Join us again during this tremendous season!
Create Your Own Subscription to see more amazing shows AND save 15% on tickets!

10% Savings on Theatre Arts Training Classes and Camps

Early Access to CYO Subscription Next Year

Unlimited No-fee Exchanges

Great Seats at Great Prices!

Learn More and Customize Your Season Today at childrenstheatre.org/ryo!
Become a Junior Producer Family!

This holiday season, join us a special guest in Whoville by becoming a Junior Producer family for *Dr. Seuss's How the Grinch Stole Christmas*! Unlock unique behind-the-scenes access to this family-favorite spectacular with your tax-deductible gift of $500.

Learn more at childrenstheatre.org/jrproducers

---

Expanding Inclusive Theatre

**Thanks to You**

As a nonprofit organization, Children’s Theatre Company relies on donors like you to create vibrant productions that reflect the diversity of lived stories and experiences. Your support empowers us to build an inclusive and equitable culture on our stages, in our classrooms, and throughout our community.

**Donate Today**

[childrenstheatre.org/give](http://childrenstheatre.org/give)

---

“I give to CTC because I love the theatre and have brought all seven of my grandchildren to your plays for 13 years.”

–CTC Patron

“I give to CTC because it’s my way of supporting the arts. My entire family enjoys all the productions we have seen on your stages.”

–CTC Patron

“I give to CTC because theatre is important for all of us, and it starts with children.”

–CTC Patron

“I give to CTC because it introduces children to the theatre experience at a very young age.”

–CTC Patron

“Thanks to You

As a nonprofit organization, Children’s Theatre Company relies on donors like you to create vibrant productions that reflect the diversity of lived stories and experiences. Your support empowers us to build an inclusive and equitable culture on our stages, in our classrooms, and throughout our community.

**Donate Today**

[childrenstheatre.org/give](http://childrenstheatre.org/give)

---

“I give to CTC because I love the theatre and have brought all seven of my grandchildren to your plays for 13 years.”

–CTC Patron

“I give to CTC because it’s my way of supporting the arts. My entire family enjoys all the productions we have seen on your stages.”

–CTC Patron

“I give to CTC because theatre is important for all of us, and it starts with children.”

–CTC Patron

“I give to CTC because it introduces children to the theatre experience at a very young age.”

–CTC Patron

“Thanks to You

As a nonprofit organization, Children’s Theatre Company relies on donors like you to create vibrant productions that reflect the diversity of lived stories and experiences. Your support empowers us to build an inclusive and equitable culture on our stages, in our classrooms, and throughout our community.

**Donate Today**

[childrenstheatre.org/give](http://childrenstheatre.org/give)

---

“I give to CTC because I love the theatre and have brought all seven of my grandchildren to your plays for 13 years.”

–CTC Patron

“I give to CTC because it’s my way of supporting the arts. My entire family enjoys all the productions we have seen on your stages.”

–CTC Patron

“I give to CTC because theatre is important for all of us, and it starts with children.”

–CTC Patron

“I give to CTC because it introduces children to the theatre experience at a very young age.”

–CTC Patron

“Thanks to You

As a nonprofit organization, Children’s Theatre Company relies on donors like you to create vibrant productions that reflect the diversity of lived stories and experiences. Your support empowers us to build an inclusive and equitable culture on our stages, in our classrooms, and throughout our community.

**Donate Today**

[childrenstheatre.org/give](http://childrenstheatre.org/give)

---

“I give to CTC because I love the theatre and have brought all seven of my grandchildren to your plays for 13 years.”

–CTC Patron

“I give to CTC because it’s my way of supporting the arts. My entire family enjoys all the productions we have seen on your stages.”

–CTC Patron

“I give to CTC because theatre is important for all of us, and it starts with children.”

–CTC Patron

“I give to CTC because it introduces children to the theatre experience at a very young age.”

–CTC Patron

“Thanks to You

As a nonprofit organization, Children’s Theatre Company relies on donors like you to create vibrant productions that reflect the diversity of lived stories and experiences. Your support empowers us to build an inclusive and equitable culture on our stages, in our classrooms, and throughout our community.

**Donate Today**

[childrenstheatre.org/give](http://childrenstheatre.org/give)

---

“I give to CTC because I love the theatre and have brought all seven of my grandchildren to your plays for 13 years.”

–CTC Patron

“I give to CTC because it’s my way of supporting the arts. My entire family enjoys all the productions we have seen on your stages.”

–CTC Patron

“I give to CTC because theatre is important for all of us, and it starts with children.”

–CTC Patron

“I give to CTC because it introduces children to the theatre experience at a very young age.”

–CTC Patron

“Thanks to You

As a nonprofit organization, Children’s Theatre Company relies on donors like you to create vibrant productions that reflect the diversity of lived stories and experiences. Your support empowers us to build an inclusive and equitable culture on our stages, in our classrooms, and throughout our community.

**Donate Today**

[childrenstheatre.org/give](http://childrenstheatre.org/give)

---

“I give to CTC because I love the theatre and have brought all seven of my grandchildren to your plays for 13 years.”

–CTC Patron

“I give to CTC because it’s my way of supporting the arts. My entire family enjoys all the productions we have seen on your stages.”

–CTC Patron

“I give to CTC because theatre is important for all of us, and it starts with children.”

–CTC Patron

“I give to CTC because it introduces children to the theatre experience at a very young age.”

–CTC Patron

“Thanks to You

As a nonprofit organization, Children’s Theatre Company relies on donors like you to create vibrant productions that reflect the diversity of lived stories and experiences. Your support empowers us to build an inclusive and equitable culture on our stages, in our classrooms, and throughout our community.

**Donate Today**

[childrenstheatre.org/give](http://childrenstheatre.org/give)

---

“I give to CTC because I love the theatre and have brought all seven of my grandchildren to your plays for 13 years.”

–CTC Patron

“I give to CTC because it’s my way of supporting the arts. My entire family enjoys all the productions we have seen on your stages.”

–CTC Patron

“I give to CTC because theatre is important for all of us, and it starts with children.”

–CTC Patron

“I give to CTC because it introduces children to the theatre experience at a very young age.”

–CTC Patron

“Thanks to You

As a nonprofit organization, Children’s Theatre Company relies on donors like you to create vibrant productions that reflect the diversity of lived stories and experiences. Your support empowers us to build an inclusive and equitable culture on our stages, in our classrooms, and throughout our community.

**Donate Today**

[childrenstheatre.org/give](http://childrenstheatre.org/give)
The generosity of CTC donors like you is critical to our ability to carry out our mission to create extraordinary theatre experiences that educate, challenge, and inspire young people and their communities. Support from donors ensured our stability and success during the pandemic and helped us launch a triumphant return to live theatre with our 2021-2022 Season. Thank you!

The following gifts were made to the fiscal year beginning July 1, 2021 and ending June 30, 2022.

**Luminary Circle**

**Leadership Giving Circle**
Ruth and John Bergerson
Michael J. Blum and Abigail Rose
Robert and Sharilyn A. Frenzel
Beverly Grossman
Matt and Maria Hemsley
Bill and Shari Johnson, Noreen Charitable Trust
Martinson Family Fund of The Minneapolis Foundation
Susan and Scott Milchman
Gail Munzel
Daniel and Sarah Schumacher
Jeff and Janet von Gillern

**Director**
Stefanie Adams
Kelly and John Baker
Edward R. Bazinet Charitable Foundation
The Bendel-Stenzel Family
Anne and Birdsong
Amanda and Michael Brinkman
Morgan Burns
Joe Carroll and Caroline Ullom
James and Julie Chosy
Rajal and Jodi Chup
Michael and Anne Ciresi
Charles H. Clay Family CLAT Trust Endowment Fund
The Minneapolis Dabourg Foundation
Lucy Clark Dougherty
Ben and Eliza Elvin
Meredith and Jacob Englund
John Geelan and Megan Feney
Ron Frey and Steve Thompson
James and Kathryn Ganley
Lilli Hall
Kathy and Patrick Halloran
Richard and Carrie Higgins
Hoyt and Zhen Zhan Hsiou
Dominic and Cassie Iannazzo
Joe and Anne Kelsey
Keke Kelly and Todd Katopodis
Chad M. and Rafina Y. Larsen
Larsen Family Foundation
John and Nancy Lindahl
Anne Lockner Bernat and Brian Bernat
Ralf and Mary Loeffelholz
Trisha L. and Steven London
Fleetwood Foundation
Kelly and Jon Miller
Sonny and Jean Nelson
George Montague and Nan Dreher
Mary and Todd Murley
Their Relationship
Nnami and Karla Njoku
Todd Notebookman and Nancy Brasel
Connor Green and Guannah Parker-McGowan
Angela Pennington and W. Anders Folk
Silvia Perez and Marcelo Valdes
Maria and David Reamer

**Individual and Family Foundation Gifts**
Ralph and Jodi Chu
James and Julie Chosy
Joe Carroll and Caroline Ullom
Morgan Burns
Michael and Ann Ciresi
Parker-McGowan
Todd Noteboom and Nancy Brasel
Thor and Gretchen Nelson
Sonny and Amy Miller
Fleetwood Foundation
Ralf and Mary Loeffelholz
John and Nancy Lindahl
Chad M. and Rafina Y. Larsen
Kate Kelly and Todd Katopodis
Sonny and Amy Miller
Fleetwood Foundation
Ralf and Mary Loeffelholz
John and Nancy Lindahl
Chad M. and Rafina Y. Larsen
Kate Kelly and Todd Katopodis
Sarah J. Andersen
Margaret Wurtele
Jean Strohm Parish
Doug Parish and Lowell and Deb Stortz
Mary K. and Gary Stern
Wendy C. Skjerven
Diane Lindquist and Jeff Huggett
Martha E. MacMillan Foundation
Jon and Hadley Manuk
Bill and Katie Miller
Minnetonka Neonatal Physicians P.A.
Patricia D. and Ann B. Ryan
Wendy C. Skjerven
Mary K. and Gary Stern
Lowell and Deb Stortz
Doug Parish and Jean Strohm Parish
Denny and Karen Vaughan
WMN Foundation
Margaret Wurtele

**Patron**
Anonymously
Karen Bohn and Gary Surdel
Rusty and Burt Cohen
Carol Family Foundation
Cy and Paula DeCosse Fund of The Minneapolis Foundation
Sandy and John Hoy
Andy and Melissa Ho
Bobby and Natalie Hunter
Paul Johnson and Jennifer Goodman, Johnson
Juliana and Kevin Kelly
Diane Lindquist and Jeff Huggett
Martha E. MacMillan Foundation
Jon and Hadley Manuk
Bill and Katie Miller
Minnetonka Neonatal Physicians P.A.
Patricia D. and Ann B. Ryan
Wendy C. Skjerven
Mary K. and Gary Stern
Lowell and Deb Stortz
Doug Parish and Jean Strohm Parish
Denny and Karen Vaughan
WMN Foundation
Margaret Wurtele

**Artist**
Suzaane Ammerman
Sarah J. Anderson
Barbara C. and Van O. Anderson
Martha and Bruce Atwater Fund of Prospect Creek Foundation
Kim Becque
Kay and Rick Bendel
Theresa Bevlicas and Delbert Vandenheuvel
Peter C. Briosius and Rosanna Staffa
Barbara Burwell
Cinda Collins
Neil and Bethany Collins
Heather Cox
Fran Davis
Peter and Lisa Diesser
The Dix Family
Joseph and Lois Duffy
Mary Anne Ebert and Paul Stemberl
Dan Ernst
Sky and Terry Fauer

**Community Circle**
Mr. and Mrs. Michael J. Feeny
Fran and Barb Abramson
Catherine Allyn-Hilerson and Mark Halverson
Tanya and Alanna Allen
Martha Goldberg Aronson and Daniel Aronson
Karen O. Bachman
Kerry and Scott Bader
Kevin and Julie Balon
Cathy Bendel and Joe Nuvez
Mary and Paul Bendel-Simso
Pat Bennett
Melissa and Jake Berning
Mandy and Randy Betcher
Karen Brasel
Carol and Dick Brozin
Mandy and Lori Burkhardt
Diana Carter
Kevin and Mary Casey
Dennis Ciss and Liz Barriere
Gerald and Marilyn Cathcart
John and Kelly Church
Stephen L. Cohen
Kelly Connolly
Joan Curry
Chad and Maggie Dayton
Scott Dayton
Diana Donnino
Ernest and Mary Dorn
Peter and Erickson Owanick
Meghan and Sean Elliott
M. Vaughn Emerson and Katie Haag
Sylvia and Robert Fine
Myron Frans
Craig Freeman
Matthew French
Jodi and Michael Glaser
Harold and Cindy Goldfine
Richelle and Dennis Moyer
Kelly and Melanie Hanick
Rebecca Harrison
Alfred Harrison and Ingrid Lenz Harrison
James Harris
Carey and Blake Hastings
Martin and Linda J. Haugen
Brenda and Helene
Jon Hjelm
Tom Hoch and Mark Addicks
M. Janice and Morgan-Schiltgen
Joe Hoghandner
Mark and Annie Innerbichler
Michael and Danielle Jastrow
Neal A. Johnson
Terry and Deborah Jones
Grant Jonsson
Art Kaemmer, M.D.
Emma Kang
Jane and Bert Kasikse
Mrs. E. Richard Kinney
Gordon Kipling
David and Susan Klevan
Cheryl Kortz and Claire Holvand
Theresa Kuhl
Linda Lauer
Arakella and Ronald Lauerquist
Kristen E. Larson and Doug Ritter
Katherine and Steve Land
Anne and Charles Leck
Kelly and Bill Lemieux
Susan and James Lestefy
Todd and Beth Leonard
Janice Lenneman
Bill Lurton
Will Manske and Mackenzie Epping
Megha Maruni
Mel Marvin
Timothy Mason
Kristin and Jim Matejcek

**Leader**
Anonymous (7)
Frank and Barb Abramson
Catherine Allyn-Hilerson and Mark Halverson
Tanya and Alanna Allen
Martha Goldberg Aronson and Daniel Aronson
Karen O. Bachman
Kerry and Scott Bader
Kevin and Julie Balon
Cathy Bendel and Joe Nuvez
Mary and Paul Bendel-Simso
Pat Bennett
Melissa and Jake Berning
Mandy and Randy Betcher
Karen Brasel
Carol and Dick Brozin
Mandy and Lori Burkhardt
Diana Carter
Kevin and Mary Casey
Dennis Ciss and Liz Barriere
Gerald and Marilyn Cathcart
John and Kelly Church
Stephen L. Cohen
Kelly Connolly
Joan Curry
Chad and Maggie Dayton
Scott Dayton
Diana Donnino
Ernest and Mary Dorn
Peter and Erickson Owanick
Meghan and Sean Elliott
M. Vaughn Emerson and Katie Haag
Sylvia and Robert Fine
Myron Frans
Craig Freeman
Matthew French
Jodi and Michael Glaser
Harold and Cindy Goldfine
Richelle and Dennis Moyer
Kelly and Melanie Hanick
Rebecca Harrison
Alfred Harrison and Ingrid Lenz Harrison
James Harris
Carey and Blake Hastings
Martin and Linda J. Haugen
Brenda and Helene
Jon Hjelm
Tom Hoch and Mark Addicks
M. Janice and Morgan-Schiltgen
Joe Hoghandner
Mark and Annie Innerbichler
Michael and Danielle Jastrow
Neal A. Johnson
Terry and Deborah Jones
Grant Jonsson
Art Kaemmer, M.D.
Emma Kang
Jane and Bert Kasikse
Mrs. E. Richard Kinney
Gordon Kipling
David and Susan Klevan
Cheryl Kortz and Claire Holvand
Theresa Kuhl
Linda Lauer
Arakella and Ronald Lauerquist
Kristen E. Larson and Doug Ritter
Katherine and Steve Land
Anne and Charles Leck
Kelly and Bill Lemieux
Susan and James Lestefy
Todd and Beth Leonard
Janice Lenneman
Bill Lurton
Will Manske and Mackenzie Epping
Megha Maruni
Mel Marvin
Timothy Mason
Kristin and Jim Matejcek

**Key**
- Member of CTC Board of Directors
- Former member of CTC Board of Directors
**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.

<table>
<thead>
<tr>
<th>Anonymous (2)</th>
<th>3M Foundation</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Estate of Pauline M. Altermatt</td>
<td>The Hugh J. Andersen Foundation</td>
</tr>
<tr>
<td>Ann Barklew</td>
<td>Susan and Richard Anderson</td>
</tr>
<tr>
<td>The Estate of Helen Barton, M.D.</td>
<td>John E. Andrus, III</td>
</tr>
<tr>
<td>Kay and Rick Bendel</td>
<td>Michael and Ann Ciresi</td>
</tr>
<tr>
<td>The Bendel-Stenzel Family</td>
<td>James and Julie Chosy</td>
</tr>
<tr>
<td>Joseph and Diane Cohen</td>
<td>Gerald and Marilyn Cathcart</td>
</tr>
<tr>
<td>Mollie and Wayne Brunetti</td>
<td>Foundation</td>
</tr>
<tr>
<td>Carol E. Cook</td>
<td>Meredyth Anne Dasburg</td>
</tr>
<tr>
<td>Meredith Anne Dasburg Foundation</td>
<td>Mary Anne Ebert and Paul Stembler</td>
</tr>
<tr>
<td></td>
<td>Rajiv Garg and Sangeeta Jain</td>
</tr>
<tr>
<td></td>
<td>Beverly Grossman</td>
</tr>
<tr>
<td></td>
<td>Alfred Harrison and Ingrid Lenz Harrison</td>
</tr>
<tr>
<td></td>
<td>Sandy and John Hey</td>
</tr>
<tr>
<td></td>
<td>Barbara and James Jefferis</td>
</tr>
<tr>
<td></td>
<td>Gloria and Ivars Kauls</td>
</tr>
<tr>
<td></td>
<td>Joe and Anne Keeley</td>
</tr>
<tr>
<td></td>
<td>Liz and Jim Krekowski</td>
</tr>
<tr>
<td></td>
<td>Lindsay J. Kruh</td>
</tr>
<tr>
<td></td>
<td>The Estate of Ilona Lazar</td>
</tr>
<tr>
<td></td>
<td>Jo Ann and Jerome Noack</td>
</tr>
<tr>
<td></td>
<td>The Estate of Joyce R. Nordstrom</td>
</tr>
<tr>
<td></td>
<td>Deane G. Peters</td>
</tr>
<tr>
<td></td>
<td>Martha and Greg Pomerantz</td>
</tr>
<tr>
<td></td>
<td>Frank and Betsy Russomanno</td>
</tr>
<tr>
<td></td>
<td>Deb Sakry Lande and John Lande</td>
</tr>
<tr>
<td></td>
<td>Anne Larsen Simonson/Larsen Fund</td>
</tr>
<tr>
<td></td>
<td>Glenda and Richard Struthers</td>
</tr>
<tr>
<td></td>
<td>The Estate of Scott Thatcher</td>
</tr>
<tr>
<td></td>
<td>Denny and Karen Vaughn</td>
</tr>
</tbody>
</table>

**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.

Anonymous (2) | 3M Foundation |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The Estate of Pauline M. Altermatt</td>
<td>The Hugh J. Andersen Foundation</td>
</tr>
<tr>
<td>Ann Barklew</td>
<td>Susan and Richard Anderson</td>
</tr>
<tr>
<td>The Estate of Helen Barton, M.D.</td>
<td>John E. Andrus, III</td>
</tr>
<tr>
<td>Kay and Rick Bendel</td>
<td>Michael and Ann Ciresi</td>
</tr>
<tr>
<td>The Bendel-Stenzel Family</td>
<td>James and Julie Chosy</td>
</tr>
<tr>
<td>Joseph and Diane Cohen</td>
<td>Gerald and Marilyn Cathcart</td>
</tr>
<tr>
<td>Mollie and Wayne Brunetti</td>
<td>Foundation</td>
</tr>
<tr>
<td>Carol E. Cook</td>
<td>Meredyth Anne Dasburg</td>
</tr>
<tr>
<td>Meredith Anne Dasburg Foundation</td>
<td>Mary Anne Ebert and Paul Stembler</td>
</tr>
<tr>
<td></td>
<td>Rajiv Garg and Sangeeta Jain</td>
</tr>
<tr>
<td></td>
<td>Beverly Grossman</td>
</tr>
<tr>
<td></td>
<td>Alfred Harrison and Ingrid Lenz Harrison</td>
</tr>
<tr>
<td></td>
<td>Sandy and John Hey</td>
</tr>
<tr>
<td></td>
<td>Barbara and James Jefferis</td>
</tr>
<tr>
<td></td>
<td>Gloria and Ivars Kauls</td>
</tr>
<tr>
<td></td>
<td>Joe and Anne Keeley</td>
</tr>
<tr>
<td></td>
<td>Liz and Jim Krekowski</td>
</tr>
<tr>
<td></td>
<td>Lindsay J. Kruh</td>
</tr>
<tr>
<td></td>
<td>The Estate of Ilona Lazar</td>
</tr>
<tr>
<td></td>
<td>Jo Ann and Jerome Noack</td>
</tr>
<tr>
<td></td>
<td>The Estate of Joyce R. Nordstrom</td>
</tr>
<tr>
<td></td>
<td>Deane G. Peters</td>
</tr>
<tr>
<td></td>
<td>Martha and Greg Pomerantz</td>
</tr>
<tr>
<td></td>
<td>Frank and Betsy Russomanno</td>
</tr>
<tr>
<td></td>
<td>Deb Sakry Lande and John Lande</td>
</tr>
<tr>
<td></td>
<td>Anne Larsen Simonson/Larsen Fund</td>
</tr>
<tr>
<td></td>
<td>Glenda and Richard Struthers</td>
</tr>
<tr>
<td></td>
<td>The Estate of Scott Thatcher</td>
</tr>
<tr>
<td></td>
<td>Denny and Karen Vaughn</td>
</tr>
</tbody>
</table>

**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, 2021, and ending June 30, 2022.

$100,000 and Above

<table>
<thead>
<tr>
<th>Ameriprise Financial</th>
<th>Hugh J. Andersen Foundation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ecolab Foundation</td>
</tr>
<tr>
<td></td>
<td>faege drankin</td>
</tr>
<tr>
<td></td>
<td>KNOCK</td>
</tr>
<tr>
<td></td>
<td>UnitedHealth Group</td>
</tr>
</tbody>
</table>

$50,000 to $99,999

<table>
<thead>
<tr>
<th>$25,000 to $49,999</th>
<th>$10,000 to $24,999</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Accenture</td>
</tr>
<tr>
<td></td>
<td>Bell Events</td>
</tr>
<tr>
<td></td>
<td>Deloitte LLP</td>
</tr>
<tr>
<td></td>
<td>Deluxe Corporation</td>
</tr>
<tr>
<td></td>
<td>The Dorsey &amp; Whitney Foundation</td>
</tr>
<tr>
<td></td>
<td>Ernst &amp; Young LLP</td>
</tr>
<tr>
<td></td>
<td>John W. Kutchin Foundation for Study &amp; Research</td>
</tr>
<tr>
<td></td>
<td>McKinsey &amp; Company</td>
</tr>
<tr>
<td></td>
<td>Laura Jane Musser Fund</td>
</tr>
<tr>
<td></td>
<td>Piper Sandler Companies</td>
</tr>
<tr>
<td></td>
<td>Rahm Corporation</td>
</tr>
<tr>
<td></td>
<td>Rahm Foundation</td>
</tr>
<tr>
<td></td>
<td>Robins Kaplan LLP</td>
</tr>
<tr>
<td></td>
<td>Spencer Stuart</td>
</tr>
</tbody>
</table>

$5,000 to $9,999

<table>
<thead>
<tr>
<th>$2,500 to $4,999</th>
<th>College Of Saint Benedict</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Dellwood Foundation</td>
</tr>
<tr>
<td></td>
<td>Eide Bailly LLP</td>
</tr>
<tr>
<td></td>
<td>Federated Insurance Companies Framestyles</td>
</tr>
<tr>
<td></td>
<td>Hubbard Broadcasting Foundation</td>
</tr>
<tr>
<td></td>
<td>Inspirato</td>
</tr>
<tr>
<td></td>
<td>Lunderby Photography</td>
</tr>
<tr>
<td></td>
<td>Minnesota Bank And Trust</td>
</tr>
<tr>
<td></td>
<td>Mr. Paul’s Supper Club</td>
</tr>
<tr>
<td></td>
<td>Mutual Of America</td>
</tr>
<tr>
<td></td>
<td>Pool and Yacht Club</td>
</tr>
<tr>
<td></td>
<td>SCHERMER</td>
</tr>
<tr>
<td></td>
<td>Tennant Company Foundation</td>
</tr>
<tr>
<td></td>
<td>Woodfired Cantina</td>
</tr>
</tbody>
</table>

**Key**

- Member of CTC Board of Directors
- Former member of CTC Board of Directors
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.

StarTribune

StarTribune.com/subscribe

ALREADY A SUBSCRIBER? THANK YOU FOR MAKING US A PART OF YOUR DAY.
Artistic

Associate Artistic Director/Director of Community Partnerships and Inclusion | Michael Winn
The Acting Company | Gerald Drake, Dean Holt, Rajané Katurah, Autumn Ness, Reed Sigmund
Performing Apprentice | Rue Norman, Glenn Williams II
Music Director | Victor Zupanc
Casting Director | Traci Shannon
Artists Under Commission | Ifa Bayezda, Michael Mahler, Itamar Moses, Autumn Ness, Alan Schmucker

Circus Abyssinia Light Board Programmer | Allana Olson
Circus Abyssinia Light Board Operator | Mark Kieffer
Head Sound Engineer/UnitedHealth Group Stage Sound Board Operator | Rick Berger
Cargill Stage Sound Board Operator | Sean Healey
Cargill Sound Crew | Ryan Healey, Sean Healey
COVID Safety Managers | Skye Reddy, C. Ryan Shipley

Education

Director of Education | Ann Joseph-Douglas
Theatre Arts Training Education Manager | Amanda Espinoza
School Engagement Coordinator | Karli Jenkins
Resident Teaching Artists | Johanna Gorman-Baer, Kiko Laureano
Education Fellow | Julia Gams
Neighborhood Bridges Founder | Jack Zipes
Theatre Arts Training Teaching Artists | Sarah Arnold, Hannah Bakke, Claire Chenoweth, Maggie Cramer, Laura Delventhal, Bre’Elle Erickson, Taliia Fittante, Alex Hagen, Wesley Hertbenbach, Nick Husted, Andrew Fleser, Johanna Gorman-Baer, David Hanzal, Megan Kelly Hubbell, Leif Jurgensen, Linda Talcott Lee, Natavia Lewis, Jeffery Nolan, Neco Pacheano, Hawken Paul, Dominic Rogers, Anne Sawyer, Sara Sawyer, Jesse Schmitz-Boyd, Jen Scott, Eli Sibley, Lauren Strauss, Willis Weinstein, Christina Zappa

ACT One

Associate Artistic Director/Director of Community Partnerships and Inclusion | Michael Winn
ASL Interpreters | Cheryl Fieltz, Jules Lehto
Audio Descirbers | Elana Center, Connie Fuller, Laurie Pape Hadley, Laura Wiebers

Administration

Facility Systems Manager | Anthony White
Day Porter | Alex Itzep
Safety and Security Supervisor | Adam Scarpello
Safety and Security Associates | Anna Fremont, Astra Kander, Jack Stetler, Jori Walton

Human Resources
Director of Human Resources | Andrew Robertson

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)
Meet Minneapolis
Minnesota Regional Chamber of Commerce
Minnesota Citizens for the Arts
Minnesota Theater Alliance
Theatre Communications Group

Marketing & Communications

Director of Marketing and Communications | Chad Peterson
Sales Analytics Manager | Meghan Sherer
Design and Digital Manager | Kaitlin Randolph
Design and Digital Assistant | Adán Varela

Audience Services

Patron Experience Manager | Josephine Yang
Ticket Office Manager | Hannah Ulrich
Front of House Performance Supervisors | Sara Klaphake, Gwendolyn Giessner, Molly Sullivan, Keshia Walker
Ticketing Associates | Andrew Gaffney, Alaster Gill, Theo Kidd, Molly Miller, Molly Peterson, Esteban Rodriguez
Front of House Associates | Ben Anderson, Dominic Bonucci, Wren Clinzelfelter, Carter Jensen, Devon Smith, Maz Her, Molly Peterson, Nicole Raymond, Sophya Zangri, Sophia Nelson, Suzie Robinson, Audrey Smith, Genia Voltskevskovskaya, Ashley Wims
Concessions Leads | Linnea Dahliquist, Asher de Forest, Rebekkah Schultz, Sarah Nazarino

Plays for New Audiences

Director of Plays for New Audiences | Karli Jenkins

Finance

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

Development

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

Production

Director of Production | Ellen Baker
Production Management Fellow | Skye Reddy
Company Manager | C. Ryan Shipley
Production Stage Manager | Jenny R. Friend
Stage Managers | Jamie K. Fuller, Cortney Gilliam, Kathryn Sam Houkoom, Stacy McIntosh, Isabel Patt, Chris Schweiger, A. Kenji Shoemaker, Nate Stanger
Stage Management Fellow | Jocarra N. Hollman
Student Actor Supervisor | Bridget Brooks
UGH Head Stage Carpenter | Charles Filmore
Circus Abyssinia Run Crew | David Pisa
Circus Abyssinia Run Crew Swing | Ashley Stock
Technical Director | Adriane L. Heffin
Assistant Technical Director | Kelly Pursley
Head Carpenter | Bradley Holmes
Carpenter/Drafter | John Stillwell
Carpenters/Welders | Matt Arcand, Melissa Johnson, Steve Kath, Kris Paulson, Julia Reisinger
Charge Artist | Mary Novodvorsky
Scenic Artists | Ely Kinnunen, Jeni Radatz Tolfsion
Costume Director | Amy Kitzhaber
Cutters/Drapers | Mary Gore, Alexandra Gould
First Hands | Carol Lane, Jody Rosquist
Crafts Artisan | Randy J. Rowoldt
Painter/Dyer/Crafts Artisan | Michele Lani
UnitedHealth Group Stage Wardrobe Head | Andi Soehren
Circus Abyssinia Wardrobe Swing | Jennifer Probst
Props Director | Sue Brockman
Props Artisans | Katie Albright, Christopher Engstrom, Amy J. Reddy
Lighting & Video Director | Matthew T. Gross
Head Electrician | David A. Horn
Staff Electrician | Carl Schoenborn
Circus Abyssinia Electricians | Jeremy Ellarby, Paul Epton, Adika Higgins, Mark Kieffer, Allana Olson, Karin Olson, David Risager
Andrew Saboe, John Sundsru

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
Make CTC Your Family Entertainment Destination!

Create Lasting Memories All Year Long: Tickets On Sale Now!

childrenstheatre.org 612.874.0400