



CARMELA FULL OF WISHES

October 18-December 4, 2022

Adapted by **Alvaro Saar Rios**
From the book by **Matt de la Peña**
and Illustrated by **Christian Robinson**
Published by **G.P. Putnam's Sons**
Books for Young Readers
Directed by **Tatyana-Marie Carlo**

children's
theatre
company

CTC Theatre Fellowships:

Creating the Industry's Future Leaders

Children's Theatre Company is committed to creating pathways into the profession for those who want to explore the arts as a career—as actors, directors, or designers, and for production and administrative staff. We continue to work to nurture these aspiring professionals through our Performing Apprentice and Fellowship programs. As a leader in the field, we know that we can provide access to gifted artists, artisans, and administrators, helping create the industry's future leaders and advocating for them as they advance in their careers.

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



"I've been able to explore the connectivity of live theatre in every department at CTC in an incredibly immersive way. My fellowship gradually helped me discover myself better in Stage Management. Everyone has been gracious with answering my questions and sharing knowledge, which has affirmed how I feel about the magic of live theatre."

Cortney Gilliam

Former Howard University
Stage Management Fellow

"What I admire most about CTC is that they commit to making sure whoever walks in their doors feels like they belong. CTC is like family to me! I am connected, supported, and free to bring my whole self to all the projects I am involved in. The bar has been set high, and when I move forward in my acting career, I am thankful to have had a great model of what a healthy workplace looks like."

Rue Norman

Performing Apprentice



"My PA year was an incredible time - the most fun and hardest I'd ever worked up to that point. I learned much about being a professional and approaching my woo-woo "craft" as a real-life job. It didn't just open doors for me; it threw me into a whole new ocean of opportunity."

Adam Qualls

Former Performing Apprentice

"Being a fellow with CTC completely changed the game for me. Not only was I allowed the space to grow as a designer, but was also given the opportunity to incorporate my passion as a theatre artist. I was encouraged to take risks, always made to feel at home, and celebrated for the specific lens I provided."

Adán Varela

Former Design and Marketing Fellow





A Message from Peter Brosius & Kimberly Motes

Peter C. Brosius
Artistic Director

Kimberly Motes
Managing Director

Welcome! We are thrilled to have you here at the Minnesota premiere of *Carmela Full of Wishes*. We are so excited to bring this production to you based on the beloved book by Matt De La Peña and Christian Robinson.

This tale is one of hope. It explores what it means to have a parent separated from the family and the challenges of not knowing when they may return. It is brimming with Carmela's hopes and dreams and emanates joy and tenderness. We are so happy to bring you this beautiful script by Alvaro Saar Rios in a dynamic, theatrical production directed by Tatyana-Marie Carlo.

At Children's Theatre Company, we not only develop and produce new work, but also nurture the skills and talents of young people through our Theatre Arts Training and student actor participation in productions. We are also committed to helping young professionals find their place in theatre through Fellowships in various departments behind the scenes, like Production, Marketing, and Education. Our Generation Now Fellow coordinates the development of 16 new scripts from our partnership with Ma-Yi Theatre, Penumbra, Latino Theater Company, and Native Voices at the Autry. Our long-standing Performing Apprentice Program casts young professional actors in our shows and involves them in new play development. Finally, we have had a Fellowship in Arts Administration in partnership with Howard University for several years, with placement varying by the interests of each individual fellow.

Fellowships are all full-time, paid positions in which participants learn from CTC professional staff and guests, and take on real responsibilities to learn new skills and deepen their understanding of the field. We see these Fellowships as part of our work to bring those who have previously been excluded from our field into this world and to foster the next generation of leaders. We are so excited by their brilliance, incredible work, and their insights. We are stronger, smarter, and better as a theatre because of them, and we are hugely grateful for their contributions. Our Fellowship Program is a commitment to the future of this theatre and of this field, and we look forward to bringing new leaders into this theatre every year to help them succeed in their journey.

Thanks again for joining us. We hope you love *Carmela Full of Wishes*.

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Land Acknowledgement



Children's Theatre Company (CTC) 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 were a wandering people who landed in Mni Sota Makoce (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), Sissetonwan (People of the Marsh), Wahpetonwan (Dwellers Among the Leaves), Ihanktown (People of the End), Ihanktowana (People of the Little End), Tetonwan (People on the Plains), and Wahpekute (Shooters Among the Leaves).

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.

CTC acknowledges that we are now stewards of the land the Wahpekute People of the Dakota Nation were largely driven from. 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.

For our full Land Acknowledgement and Anti-Racism statement, please visit childrenstheatre.org/jedi.



Lake Street: A Neighborhood Mosaic

by Michael Winn

Associate Artistic Director/Director of Equity and Community Partnerships

Neighborhoods are geographically localized communities within a larger city, town, suburb, or rural area, often consisting of a single street and the buildings lining it. That sentence only scratches the surface of what a neighborhood is. At its core, it is an extension of the home. To many people, it offers safety, familiarity, shared values, and socialization for the entire family. For those who come here from different places, for various reasons, by multiple means, and often speaking other languages, a neighborhood becomes the base location for your new journey as an American.

Many areas in big and small cities in America have been desirable locations for those wanting to start a new life. Areas like the Lower East Side of Manhattan, The Bronx and Harlem, The Buford Highway in Atlanta, Georgia, and Lake Street here in Minneapolis have served as landing points for various immigrant groups as our nation matured.



Photo of Mercado Central by Paola Carlson-Sanchez

The Dakota and Ojibwe were the first people to call this oak savannah—a forest and swamp dotted with lakes—home. At the beginning of the 19th century, European traders arrived. Among the first were the English, Scots, Welsh, and British Canadians. They began to settle the area, causing significant changes and great harm to the Dakota and the Ojibwe, who were hunter-gatherers. Between 1850 and 1900, Lake Street was bustling with Irish carpenters and tavern owners, Swiss and Welsh laborers, German butchers and cigar makers, and English masons. The influx of immigrants aided in building an infrastructure for the city deemed the “New England of the West.”

By the turn of the century, immigrants from Sweden took over, with the British and the Norwegians right behind them. Each group created an enclave on Lake Street, making Minneapolis the principal destination of Scandinavian immigrants until around 1950. Lake Street became the most prominent biking trail in the city. It was so popular that pedestrians had to wait 15 minutes to cross it.

Comparable to New York City's Bond Street and Broadway, Lake Street widened after 1950, making it a world avenue. By the 1990s, Lake Street began to lose its luster due to increased crime. However, by 1999, a great migration of Latiné immigrants claimed the vulnerable street. Mercado Central opened on the corner of Lake Street East and Bloomington Avenue in 1997, followed by Manny's Tortas. Soon there was the Latino Economic Development Center and the African Development Center, ushering in the Midtown Global Market in 2006.

Leaving one's home for a better life is a unique challenge. A warm and welcoming community that looks, sounds, and smells like home makes this transition much more manageable.

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.

RAINN

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 it was a long time ago. Either way, we're here for you.

National Sexual Assault Hotline
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online.rainn.org | rainn.org/es

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CONFIDENTIAL,
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Discover More:

Carmela Full of Wishes

3 Things to Know



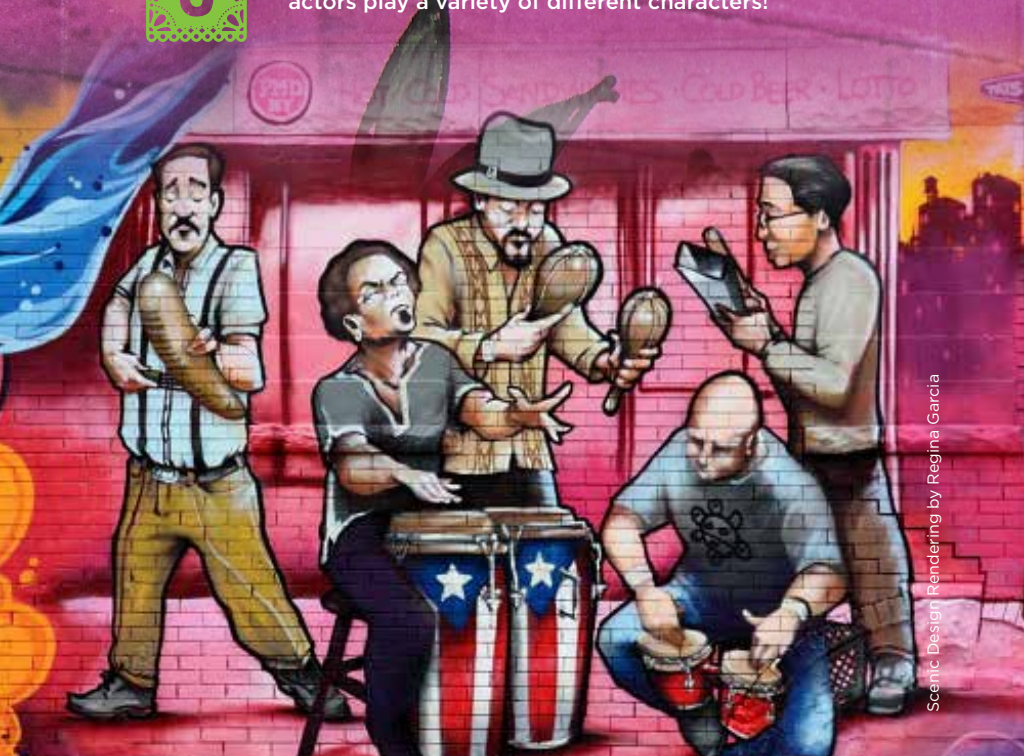
Carmela Full of Wishes was adapted from the best-selling book written by Matt de la Peña and illustrated by Christian Robinson, the same duo who wrote and illustrated *Last Stop on Market Street*.



Carmela and her family speak a mix of Spanish and English (Spanglish) phrases throughout the play to communicate different thoughts and ideas.



This play is performed by four actors. The two adult actors play a variety of different characters!



Scenic Design Rendering by Regina Garcia



Interview with Director Tatyana-Marie Carlo

CTC: What do you love about this story?

Tatyana-Marie Carlo: What I love most about this story is it's a Latina story and that it has a female protagonist. I love the fact that it's based on a book. Getting to bring a book to life feels like going from 2D to 3D. And I love the fact that it's going to reach a multitude of audiences outside of just the book.

CTC: Why is this story important for today's audiences?

TMC: It's important for audiences to see that every nuclear family can look so different. To recognize that just because a parent isn't there doesn't mean that you don't have love. There can be a lot of reasons why a parent might not be around: we have a paper situation that affects many communities, when a parent is in prison, or when someone passes away. I think that people in the audience who are going through this will have a chance to see themselves. Also, it's so important to follow a story of a young girl that's able to dream. For young people who have hardships, the idea of dreaming can be taken away. We see this with Miguel who is not allowed to dream as much as Carmela and is taking on a leadership position in the family. All of this can resonate with audiences today.

CTC: What did you learn while researching and preparing for this show?

TMC: It's important to be in conversation with the city that you're in, so I learned what the more populous Latino communities are here. I was surprised to discover large Peruvian and Guatemalan populations in the Twin Cities in addition to a myriad of others. When I was talking to Regina Garcia, the scenic designer, we really wanted the set to look like Latina communities because they are so full of color, art, and liveliness.

CTC: Which character do you identify the most with?

TMC: Miguel, the big brother. I'm the older sibling, I'm fifteen years older than my little brother, so I had to be that parental figure. I was a latchkey kid, so there wasn't anyone else. My mom was a single parent. A lot of times when you're in single-parent family homes the ability to dream is taken away because you need to take care of yourself, cook for yourself. A lot of latchkey kids don't see their parents in the same way that you would when you have a two-parent home.

CTC: What are your favorite ways to make wishes?

TMC: I don't mean to get too churchy, but prayers. Speaking to the universe and asking for something bigger than us, to have those conversations where you can give and receive. Whenever someone passes away, I like to light candles. On a birthday of someone you love who has passed away, lighting candles is a way to send them wishes or love. I do wish every time I see 11:11 on the clock.

CTC: Anything else you'd like to share?

TMC: Theatres need to do Latina plays not only during Hispanic Heritage month. There are 21 Spanish-speaking countries. We can do more.

What would you wish for?

If you had three wishes for your community, your family, and your friends, what would you wish for?

What is your wish
for your family?

What is your wish
for your best friend?

What is your wish
for your community?

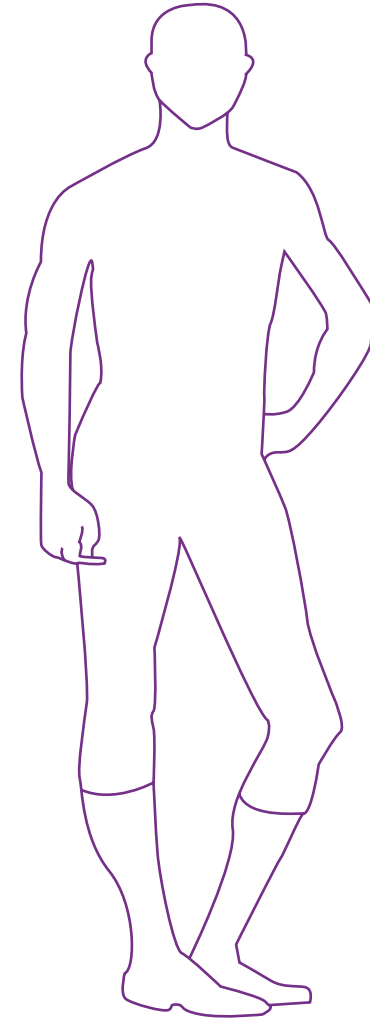
If only one
could come
true, which one
would you pick?
Why?

Scenic Design Rendering by Regina Garcia

Become a Costume Designer!

A costume designer is someone who decides what characters will wear. Sometimes their job is to create costumes for larger-than-life characters such as the Grinch but sometimes their job is designing for regular people such as those in *Carmela Full of Wishes*. Design an outfit that Carmela or Big Brother would wear on their first day of school.

Costume Rendering by Shahrzad Mazaheri



Costume Rendering by Shahrzad Mazaheri

Dandelions are Magical!

Did you know those sweet yellow flowers that pockmark lawns in early spring are very helpful to our ecosystem? Next time you go to pick those “weeds,” think of these amazing facts about the humble dandelion!

1 Considered native to the Mediterranean area, dandelion plants were well known by ancient Egyptians, Romans, and Greeks as a medicinal tonic for removing toxins from the bloodstream and improving the digestive system.

2 Dandelions are a great daily vitamin! They are rich with vitamins A, E, and C, as well as iron, zinc, and calcium.

3 Dandelion seeds can be carried away to up to 5 miles from their place of origin.

4 A vital meal, dandelion seeds or nectar can feed animals like butterflies, insects, and birds. This is especially important after such a long winter in Minnesota.

5 Dandelions can be made into many different kinds of recipes—from salads to jellies to medicinal salves and even quesadillas; all parts of the plant can be used!



Check out this easy recipe for

Cheesy Dandelion Quesadillas!

Ingredients

- 2 tbsp butter
- 1 medium onion, finely chopped
- 4 cloves garlic, minced
- 4 packed cups chopped dandelion leaves (well-washed and picked from a place with little to no herbicidal use)
- 6 oz mozzarella, grated
- 4 oz aged cheddar, grated
- Salt and pepper to taste
- 8 flour tortillas

Instructions

Melt the butter in a frying pan over medium heat. When it's sizzling, add the onion and cook until softened, about 5 minutes. Add garlic and sauté for 2 minutes. Add the dandelion greens all at once and cook until wilted, about 4 minutes. Remove from heat and allow to cool to room temperature. Stir in grated cheeses.

Spread 2-3 tablespoons of filling on one half of a tortilla and fold the other half over. Repeat until you've filled 8 tortillas and have used all the filling.

Heat a medium-sized frying pan over medium heat and brush with oil. Cook each quesadilla on one side until golden brown. Flip and cook until the other side is golden brown and cheese has melted.

Keep cooked quesadillas warm in the oven at 200° F, until fully cooked and ready to serve. Cut each one in half before serving. Add a scoop of tomato salsa, or enjoy on their own!



Mixed-Status Families and Separation

Carmela and her brother are waiting for their father to arrive in the United States. Around nine million people living in America today are part of mixed-status families just like Carmela. “Mixed status” means that, while one parent is a United States citizen or documented immigrant, another parent or family member is not and is therefore at risk for deportation. Carmela’s dad is not allowed to immigrate to the United States to be with his family until his immigration papers are fixed. It is estimated that immigration paperwork for entry into the United States takes an average of 14 months, which means, that this birthday may not be the only one that Carmela’s dad has to miss.

“In a time when we openly speak of building walls, I was moved to tell the story of one young Dreamer, Carmela, who is filled with hope and heart and just a little dash of sass—like any other girl her age.”

— **Matt de la Peña**, author of *Carmela Full of Wishes*

6% of immigrants to the United States are children.

1 in 5 Minnesota children are the child of an immigrant.



1/2 million kids in the United States experienced the deportation of at least 1 parent.

8% of Minnesota’s population is made up of immigrants.

77% of immigrant parents have been in the US for at least 10 years.

4.4 million US citizen kids under 18 live with at least 1 parent who is undocumented.



Questions for the Ride Home



How does Carmela change throughout the story? How does Big Brother change?



Who are some of the people that live in your neighborhood?



What does community mean to you? How does your community look, sound, smell, and feel?



What is the lesson or message in *Carmela Full of Wishes*?

Additional Resources

Matt De La Peña discussing his process of writing *Carmela Full of Wishes*:

www.youtube.com/watch?v=I-3vJvtplug

Teacher’s Guide:

images.randomhouse.com/teachers_guides/9780399549045.pdf

Mixed status families by Cities for Action:

www.youtube.com/watch?v=FmfzfjrlPoo

Home is Here Educator Guide:

homeishere.us/educators-guide/

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



Adapted by **Alvaro Saar Rios**
From the book by **Matt de la Peña**, illustrated by **Christian Robinson**
Published by **G.P. Putnam's Sons Books for Young Readers**
Directed by **Tatyana-Marie Carlo**

Creative Team & Production Staff

Scenic Designer | **Regina Garcia ***
Costume Designer | **Shahrazad Mazaheri**
Lighting Designer | **Paul Whitaker ***
Composer/Sound Designer | **Victor Zupanc**
Sound Design Intern | **Enzo La Hoz Calassara**
Recorded Music | **Joe Cruz †**, **Victor Zupanc †**
Dialect Coach | **Keely Wolter**
Assistant Director | **Jess Yates**
Student Acting Coach | **Amanda Espinoza**
Assistant Lighting Designer | **Andrew Vance**
Stage Manager | **Isabel Patt †**
Assistant Stage Manager | **Cortney Gilliam**
Stage Management Fellow | **Jiccarra N. Hollman**

Cast

Carmela | **Veronica Albee**
Big Brother | **Luca La Hoz Calassara**
Big Brother | **Elliot Lipschultz**
Mamá/Hunched Old Lady/La Paleta Lady/Bodega Owner | **Nora Montañez †**
Papí/Señor Lopez/Flower Boy | **Pedro R. Bayón †**

Understudies

Carmela | **Maya Haugen**
Mamá/Hunched Old Lady/La Paleta Lady/Bodega Owner | **Kiko Laureano**
Papí/Señor Lopez/Flower Boy | **Adán Varela**

Carmela Full of Wishes runs approximately 70 minutes with no intermission.
Special thanks to The Estate of Richard Allan

Carmela Full of Wishes was Co-Commissioned by and received its World Premiere Productions at

Chicago Children's Theatre
Jacqueline Russell, Artistic Director

The Rose Theatre of Nebraska
Matt Gutschick, Artistic Director

Carmela Full of Wishes is presented through special arrangement with and all authorized performance materials are supplied by TRW Plays; 1180 Avenue of the Americas, Suite 640, New York, NY 10036.
www.trwplays.com

- 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 Twin Cities Musician Union, Local 30-73, AFM
- ** Denotes a student in Theatre Arts Training

Proudly sponsored by

Artistic Director

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

Managing Director

Kimberly Motes (she/her) has served as Managing Director at CTC since 2016. Previously, she served as the Managing Director at Theater Latté Da, Executive Director at the Cowles Center, Development Director at Arena Stage, and Program Manager at The John F. Kennedy Center for the Performing Arts. She 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

Director

Tatyana-Marie Carlo (ella/she) is a proud Puerto Rican director from Miami who received her M.F.A. in Directing from Brown University. Select credits include: *Behold, a Negress*; *Fade*; *The Last Days of Judas Iscariot*; *She Kills Monsters*; *Real Women Have Curves*; *References to Salvador Dali Make Me Hot*; as well as several bilingual adaptations of Shakespeare plays. Most recently, she directed *Sueño* by José Rivera at Trinity Repertory Company. 2019 Matt Harris Directing Fellow at Williamstown. 2021 Drama League Public Works Fellow. SDC. tatyana-mariemcarlo.com

Scenic Designer

Regina Garcia is a Chicago-based scenic designer from Puerto Rico. She has had long standing relationships with the Latinx/é Theatre's renowned *Teatros*, and recently completed projects for American Players Theatre and the Guthrie Theater. Regina is a Fellow of the NEA/TCG Career Development Program for

Designers and the Princess Grace Awards, USA; and a founding organizational member of La Gente: The Latinx Theatre Production Network. garciaportfolio.com

Costume Designer

Shahrazad Mazaheri (she/her) is an Iranian costume designer based in Dallas. Her most recent credits include *Sueño*; *The Merit System*; and *Yaelmihkeinsplocke*. Shahrazad received the 2021 Design Fellowship for PWD, TxETA 2021 Scholarship, and Bob Hope Scholarship for Excellence in Stage Design. shahrazadmazaheri.com

Lighting Designer

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

Music Director

Victor Zupanc (he/him) is credited with over 300 productions as Composer, Musical Director, and Sound Designer throughout the country and around the world, winning many awards and honors. Victor often composes for orchestras, choirs, films, and for NPR. This is Victor's 33rd season as Music Director/Composer at CTC. victorzupanc.com

Dialect Coach

Keely Wolter (she/her) previously served as voice and dialect consultant on *Akeelah and the Bee* and *The Jungle Book* at Children's Theatre Company, and has coached with HBO, Guthrie Theater, Jungle Theater, Theater Latté Da, and many others. Keely holds an M.A. in Voice Studies from the Royal Central School of Speech and Drama in London.

Stage Manager

Isabel Patt (she/they): *Carmela Full of Wishes* is Izzy's fifth production at CTC! Izzy is a stage manager and sound designer based in Chicago with a strong allegiance to the Twin Cities. She graduated from the University of Minnesota in 2018 and is a Touring Stage Manager for Second City.

Assistant Director

Jess Yates is a Minnesota-based director and National Theatre Institute AD alum with a B.A. from Macalester College. Jess's most recent credits include Marie Antoinette at Emerging Professionals Ensemble, Women Supporting Women at Lime Arts Productions' Twenty by Twenty Fringe Festival, and serving as the interim artistic director for Red Wing's Summer Youth Intensive. This is Jess's first CTC production!

Student Acting Coach

Amanda Espinoza (she/her) is an actor and educator born and raised in West Texas. She received her MFA in Performance and Pedagogy from Texas Tech University. Her work has been seen at the Voice and Speech Trainers Association's Identity Cabaret and The Association for Theatre in Higher Education's New Play Development Showcase in Chicago. Recent credits include *Richard III* (Gray Mallard Theater Co.); *Last Night* (Pulley and Buttonhole Theatre Company); and *Black Mexican* (Rachel Lynett Theatre Company). She is currently the Theatre Arts Training Manager at the Children's Theatre Company.

Assistant Lighting Designer

Andrew Vance is a graduate of the National Theatre Institute's Advanced Directing Program and Macalester College. Selected credits: Emerging Professionals Ensemble (directing residency), Lime Arts Productions' Fringe Festival (director), Red Wing Youth Theatre Intensive (interim artistic director), and Theater Mu (directing intern, assistant stage manager).

Sound Design Intern

Enzo La Hoz Calassara (he/him/él) is a senior at Anoka HS. He is ecstatic for the opportunity to Sound Intern with Victor Zupanc for *Carmela Full of Dreams*! Previous Sound Design work includes a mentorship with Stages Theatre Company. He has also enjoyed acting in shows like: *I Come From Arizona* (CTC); *Neighbors* (History Theater); and *Como La Tierra* (Macalester College). He's looking forward to combining his love of music with his passion for theatre in this production.

Assistant Stage Manager

Cortney Gilliam (she/her) was the '21-'22 Stage Management Fellow, and Assistant Stage Manager for Something Happened in Our Town. She was an inaugural GreenRoom Fellow at Ordway Center for the Performing Arts. She is grateful for the exploration and experiences of new performing and visual arts. Cortney holds a B.F.A. from Howard University.

Stage Management Fellow

Jiccarra N. Hollman has enjoyed roles in *Kumbayah: A Juneteenth Story* (Breck/Denfeld; Duluth, MN); *Secrets* (Capri Theater); and *The Energized Guyz*, a traveling show with the National Theatre for Children. Her love for theatre has also brought her into stage management. She is a Captain in the Air Force and founder of *News On Purpose*, a platform for Black and Brown Stories to be shared by Black and Brown bodies.

Meet the Cast

Carmela

Veronica Albee (she/her) is making her debut at Children's Theatre Company. She has performed in *Iron Hearted Violet*; *Elf The Musical, Jr.* (Stages Theatre Company); and *Carmen* (Minnesota Opera). Veronica has also performed in theatre productions at Providence Academy. She is currently in 8th grade.

Big Brother

Luca La Hoz Calassara (he/him) is excited to be back at CTC! He debuted in *I Come From Arizona* in 2018. Additional credits: *All American Boys* (Stages Theatre Company and Capri Theater); *You're a Good Man, Charlie Brown* (Stages Theatre Company); *A Christmas Carol* (Guthrie Theater); *Dead Man Walking*; *Odyssey*; *Belongings*; and *MNiatures* (Minnesota Opera/Project Opera); *Amahl and the Night Visitors* (Twin Cities Youth Chorale).

Big Brother

Elliot Lipschultz (he/they) is a senior at Saint Paul Conservatory for Performing Artists, where he pursues theatre. He started theatre at his synagogue, Temple of Aaron, where he was in various musicals such as *The Lion King JR.* as Scar. At SPCPA, he's been in roles such as Elliot in *Water By the Spoonful*, Ricardo in *I Come From Arizona*, and Guildenstern in *Rosencrantz & Guildenstern are Dead*.

Mami/Hunched Old Lady/La Paleta Lady/Bodega Owner

Nora Montañez (She/Her/Ella) has had the honor in performing the role of Dolores in *I Come From Arizona* and Mrs. Longstocking in *Pippi Longstocking* at Children's Theatre Company. Nora has also performed with Theater Latté Da, Jungle Theater, Mixed Blood Theatre, Park Square Theater, Theatre Mu, and Pillsbury House Theatre. She holds a B.F.A. from Florida Atlantic University.

Papí/Señor Lopez/Flower Boy

Pedro R. Bayón (he/him/el) comes back to the CTC stage after playing Pelayo in *A Very Old Man With Enormous Wings* in 2002. In between, he has enjoyed roles at Mixed Blood Theatre, The Ordway, Ten Thousand Things, Pangea World Theatre, Teatro del Pueblo, and History Theatre, among others.

Understudies

Carmela

Maya Haugen (she/her) is thrilled to perform in her CTC debut! She has recently performed with Stages Theatre Company, 4CT, and Orono schools. Maya is in 9th grade at Orono High School and competes in tennis and speech. Maya is the Junior National Champion of Storytelling in Speech and Debate.

Mami/Hunched Old Lady/La Paleta Lady/Bodega Owner

Kiko Laureano (she/her) is a local actress based in Saint Paul. She holds a B.F.A. in Musical Theatre from Indiana University. Recent credits include *Runestone! A Rock Musical* (History Theatre); *Something Rotten*; *The Revolutionists*; *Evita* (Lyric Arts of Anoka); *Joseph...Dreamcoat* (Minnetonka Theatre); *Company* (Lakeshore Players); *A Christmas Carol* (Guthrie Theater); and *Autonomy* (Mixed Blood Theatre).

Papí/Señor Lopez/Flower Boy

Adán Varela has performed with Theater Latté Da (*Twelve Angry Men*), History Theatre (*Christmas of Swing*; *Not For Sale*), The Ordway (*In the Heights*), FRANK Theatre (*Good Person of Setzuan*; *The Visit*), Second City (*Realish Housewives of Edina*), Artistry (*Les Misérables*; *Carousel*), Lyric Arts (*Evita*; *The Mystery of Edwin Drood*), Minneapolis Musical Theatre (*Reefer Madness*; *Sunset Boulevard*), and Hey Rube (*So Bright the Night*). He has also directed pieces with Mixed Precipitation (*Hit the Wall*; *#Matter*), and Gadfly Theatre (*Lobstermen in Love*).

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Ticketing Associates | Andrew Gaffney, Alaster Gill, Theo Kidd, Molly Miller, Molly Peterson, Esteban Rodriguez
Front of House Associates | Ben Anderson, Wren Clinefelter, Sarah Dyar, Emma Engler
Maz Her, Carter Jensen, Suzie Robinson, Audrey Smith, Devon Smith, Genia Voitsekhovskaya, Ashley Wims
Concessions Leads | Linnea Dahlquist, Asher de Forest, Rebekkah Schultz, Sarah Nazarino

Plays for New Audiences

Director of Plays for New Audiences | Karli Jenkins

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
 Minneapolis 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

He's baaaaaack...



Photo of Reed Sigmund by Dan Norman

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