

Dr. Seuss's **How The GRINCH** STOLE CHRISTMAS!

NOVEMBER 8, 2022-JANUARY 8, 2023

Based on the book *How the Grinch Stole Christmas* by **Dr. Seuss**

Book and Lyrics by **Timothy Mason**

Music by **Mel Marvin**

Music Direction by **Denise Prosek**
and **Victor Zupanc**

Choreography by **Linda Talcott Lee**

Directed by **Peter C. Brosius**





CTC's Bethune Arts Integration

“The arts and theatre are important for children because it’s how they live and how they learn.”

– Jody Lazo, Bethune’s arts integration coordinator

Located in the Heritage Park neighborhood of Minneapolis, Bethune Arts Elementary formed a partnership with CTC in the fall of 2021, to provide arts programming for every student in every grade. This unique partnership is on the ground floor of transforming traditional arts residencies by establishing a full-immersion model that benefits students, teachers, and families; provides critical access to resources; and helps close the achievement gap. This groundbreaking collaboration is a multi-year plan that will deliver in-school and after-school programming, professional development for teachers, summer enrichment, and family engagement activities.



children's
theatre
company

Mission, Vision, and Values

Mission

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

Vision

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

Values

Imagination
Excellence
Respect
Inclusion

“It was great to see our students having fun using their imagination and creativity to act out stories each week!”

“The students really enjoyed when CTC came and played the different games with the kids, giving them a chance to use their voice and show their individuality!”

– Bethune staff





A Message from Peter Brosius & Kimberly Motes

Peter C. Brosius
Artistic Director

Kimberly Motes
Managing Director

Welcome! We're so glad to have you here!

Dr. Seuss's How the Grinch Stole Christmas! is a story about the possibility of change. It shows how all of us—even the furriest and greenest and meanest—can open our hearts, learn to grow, and truly change. It is a wonderfully optimistic play about the capacity we have for our hearts to grow, possibly even three times their size! It also shows the power and agency of young people. In this play, we watch a child, little Cindy-Lou Who, challenge her community to embrace the outsider and care for each other. Through her actions, she changes an entire society. We see young people as powerful agents of change and this play certainly celebrates that.

In this holiday time as we think about kindness, sharing, and love, it is also a time to think about the disparities that exist in our community—especially for children in school.

We know that the arts have a transformative power. We know that the arts build lifelong skills of collaboration, discipline, critical thinking, improvisation, and teamwork. We know that kids who are involved with the arts show up more regularly at school; are more tolerant of differences; and perform better, academically, than those who are not given the opportunity to participate in the arts.

We wanted to test this, and in partnership with Bethune Arts Elementary School, we have created an immersive approach where every student at Bethune receives regular and ongoing theatre education. We will engage with students before, during, and after school, as well as in the summer. We want to see how deeply an ongoing and multi-year immersion in the arts can affect student learning outcomes. Like Cindy-Lou, we want to make a difference. We want to bring our community together and see all succeed.

In this season of hope and possibility, we are excited to work with the fabulous students, staff, and faculty at Bethune, in collaboration with our wonderful teaching artists, to see growth, change, and new ways of thinking and working together. We look forward to seeing how the students at Bethune grow in confidence through the power of the arts.

Today, we hope that you are inspired by this show, its messages, and the ways that we can all create a vibrant, just, and welcoming society together.

Board of Directors

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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.

Fraser: Proudly Supporting Community Inclusion for People of All Abilities

Why The Grinch Hated Christmas!

Inspired by Dr. Seuss, Written by Fraser Staff

*The Grinch hated Christmas! The whole Christmas season!
Now, please don't ask why. No one quite knows the reason.*

*It could be his head wasn't screwed on just right.
It could be, perhaps, that his shoes were too tight.*

*But I think the most likely reason of all
May have been that his sensory needs were all off.*

*He hated the food—and smell of roast beast!
He hated the feel of the socks on his feet.
He hated it all. He didn't have a reason.
He needed it stopped—for at least just one season.*

*Perhaps Mr. Grinch wasn't just being grumpy.
Maybe he needed some headphones or gummies.
It could be he felt overwhelmed by it all.
It could be he wanted to tell one and all.*

*His senses were reeling. He needed some aid.
He needed a Fraser staff showing the way.
With headphones and fidgets, blankets, and toys.
He maybe could find out that Christmas held joys.*



Fraser is proud to provide sensory support for Children's Theatre Company's production of *Dr. Seuss's How the Grinch Stole Christmas!*

Sensory processing difficulties can make ordinary experiences—like getting a haircut, or attending a play—very challenging. It can cause individuals and families to miss out on community events and shared experiences.

Sensory processing difficulties may cause people to react with extreme discomfort to loud noises, bright lights, strong smells, crowds, and other stimuli common in a theatre production. Some individuals may experience sensory overload in these situations, and others may emotionally withdraw. These difficulties are common in individuals who have autism, but people with anxiety, attention deficit hyperactivity disorder (ADHD), food intolerances, and other emotional or behavioral issues may also experience difficulties.

Gina Brady, Fraser Sensory Certification™ Supports & Training Program Manager, advises on each CTC Sensory Friendly performance and provides suggestions to modify the show. She also trains sensory support staff to be onsite for each sensory friendly performance. The staff provide sensory tools and guide people to the quiet-room or the Take-a-Break Space. Brady also consults on the CTC website sensory guide and social narrative to help attendees prepare for their experience.

Brady helps shape a sensory-friendly experience by considering each scene and its elements. She helps to identify “glow-stick moments” in the production—moments or scenes that can't be modified due to their importance to the overall story. In those cases, CTC staff are stationed in the audience to hold up glow sticks just before these moments occur. The visual cue gives the audience time to take out their sensory tools, take a break, or prepare.

“I love working on Children's Theatre Company productions,” says Brady. “It's so wonderful to see families enjoying something created with their needs in mind.”

The Fraser Sensory Certified™ Supports and Training program works with Minnesota businesses, schools, sports venues, parks, and events to provide sensory-friendly tips and training to make community experiences more inclusive.

This program offers an assortment of sensory components:

- Individual staff training
- On-site, mobile sensory support for events and venues
- Sensory calming station staff for events and venues
- Social narratives for events or businesses
- Permanent calming spaces for businesses, venues, parks, schools, malls
- Sensory kits for self-guided recentering

Learn more about Fraser at fraser.org

Learn more about Fraser Certified™ Supports and Training by contacting Program Manager Gina Brady at gina.brady@fraser.org or 612.798.8323.

Fraser also provides:

- Inclusive early childhood education
- Mental health therapy for children, teens, adults, and families
- Autism services and programs
- Pediatric therapy, including occupational and physical therapy and feeding therapy
- Foster care and adoption support for children and families
- In-school mental health services
- College and career coaching and support services for people with disabilities
- Long-term housing solutions and support for living in the community
- Case management and home support services



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.



ENRICH

**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

Photo by Kaitlin Randolph



JAN. 24-MAR. 5
BEST FOR AGES 9 AND UP

Uprooted from his family, Lonnie couldn't feel more alone. But as he discovers his poetic voice, he learns how poetry can bring him closer to others, and to himself.



FEB. 14-APR. 2
BEST FOR AGES 4 AND UP

Join the beloved Corduroy as he begins a delightfully destructive romp through the department store in search of his missing BUTTON!



APR. 15-JUNE 18
BEST FOR ALL AGES

In this new musical based on the animated film, the steadfastly optimistic Fievel makes his way as a new immigrant, encountering friends and foes. Is his family somewhere out there?

LEARN MORE AT CHILDRENTHEATRE.ORG/SHOWS



Children's Theatre Company is supported in part by an American Rescue Plan Act grant from the National Endowment for the Arts to support general operating expenses in response to the COVID-19 pandemic.

**NATIONAL
ENDOWMENT** for the **ARTS**
arts.gov

Audience photo by Kaitlin Randolph

Discover More:

Dr. Seuss's

How The Grinch Stole Christmas!



Photo of Reed Sigmund by Dan Norman

3 Things to Know

1

This run of *Dr. Seuss's How the Grinch Stole Christmas!* marks the 10th time that it has been on CTC's stage. It is the fifth time that Reed Sigmund has portrayed The Grinch.

2

The Grinch first appeared in a short poem called "The Hoobub and the Grinch" in *Redbook* in 1955. Two years later, *How the Grinch Stole Christmas* was published.

3

Like the book, the entirety of the *Dr. Seuss's How the Grinch Stole Christmas!* musical is written in rhyme!



Photo of Reed Sigmund by Kaitlin Randolph

The Man Behind the Green Suit



CTC Acting Company Member Reed Sigmund has created what is now considered one of his signature roles at CTC—The Grinch—for the last ten years including five productions. In this interview, Reed talks about his journey with this curmudgeonly character!

CTC: Tell us about the first time you donned the green fur.

Reed Sigmund: That green fur changes you. It immediately ignites a more animalistic portion of your brain that allows you to abandon all civility. It's a thrilling and liberating experience, that unlocked a mentality and physicality previously unfamiliar to me. Also, the fur is hot. Hotter than the hottest soup.

CTC: What do you think Dr. Seuss was trying to convey with the character originally? What do YOU try to convey?

RS: I've always wanted to respectfully convey Dr. Seuss's original vision and message of this story. This is a story about the dangers of hate. The Grinch uses the word "hate" with a pride and frequency that I'm sad to see mirrored everywhere today. Like I see in certain groups or individuals, hate has become The Grinch's identity. His personality revolves not around what he loves or celebrates, but around who he wants to hurt. And the one who's ultimately hurt most by that hate is himself. Thankfully, this story also reminds us that while change can be painful and challenging, it's always possible.

CTC: Is there a particular moment in the show that is your favorite?

RS: I have two favorite moments! One of them is when The Grinch first hears the Whos singing on Christmas morning. He

quickly proceeds through all five stages of grief in a scene that builds to a true transformation. The other moment I love is when I'm stealing Christmas, and I get to throw a pie over the heads of the audience. It's a whole lot of fun, and a beautifully humbling reminder of why I pursued a career in theatre instead of a career in throwing things.

CTC: How has your interpretation of The Grinch changed from year to year? Is there anything you do differently each time?

RS: I like to think that my interpretation of The Grinch is always growing. But not growing up. Growing down. Growing up would imply my performance is getting bigger, not better. Growing down suggests that the performance is getting deeper, more grounded, more connected, more rooted in truth. And while there's still room for comedy and mayhem, those things are born naturally, and not forced. Also, I'm always exploring techniques that will prevent me from swallowing so much of the green hair during the show. It tastes like a mix of sweaty dishsoap and warm hairy dairy.

CTC: What do you hope audiences leave with after seeing this production?

RS: My greatest hope is that audiences leave with hope. Hope for change. Hope for growth. Hope for acceptance. Hope for love. Hope for all hate to dissipate. And I hope kids leave the theatre talking in the Grinch voice. For the whole ride home. And the rest of the day. And the day after that. And lots more days after that. That's my Christmas gift to ears everywhere.



Relate, Connect, Empathize

Relate

What does it mean that The Grinch's heart "grew three sizes?" What made his heart grow? Have you ever experienced something that made your heart grow or shrink?

Connect

Dr. Seuss is famous for his satire, or the use of humor to expose an issue. What issues do you see in *Dr. Seuss's How the Grinch Stole Christmas!*? Does the play relate to something happening where you live or with your family?

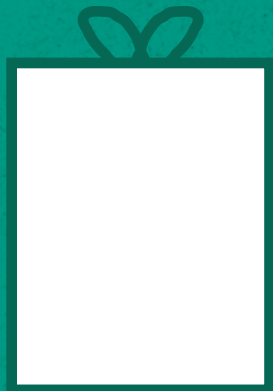
Empathize

Why do you think The Grinch was so mean to the Whos? Why do you think The Grinch lives alone on the top of a mountain? If you were a Who, what could you do to build community with The Grinch? Have you ever been like The Grinch? Have you ever been like the Whos?

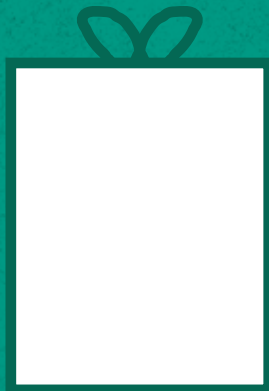
Gifts Come in Many Forms

There are many types of gifts you can give. Gifts can be things you buy, like toys or games. Gifts can be of service to people, like making cookies, taking out the trash, or shoveling the snow. Gifts can be experiencing something together, like going on a picnic, taking a walk, or going to the theatre. Think of someone you would like to give a gift to and draw one type of each gift for them below.

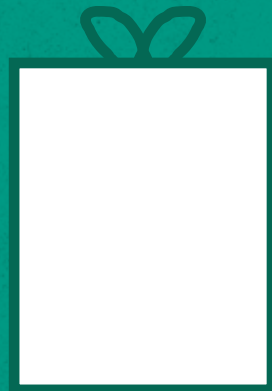
I want to buy
you:



I want to help
you with:



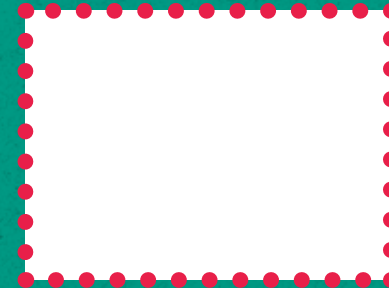
I want to do
this with you:



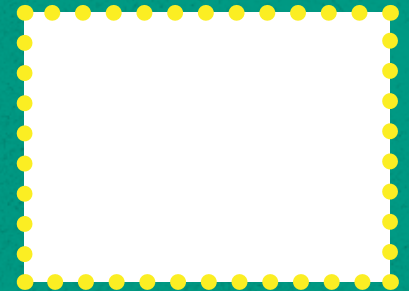
Traditions

Traditions can include clothing (Santa hat, kente, or kaftans), food or meals (roast beef, latke, corn), greetings (Happy Hanukah, Merry Christmas, Habari Gani), songs, decorations, or symbolic items (kinara, menorah, trees).

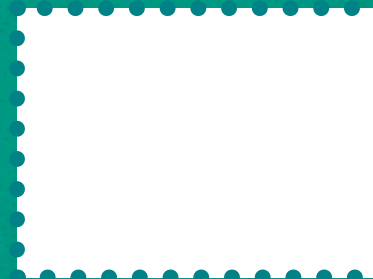
Brainstorm the holidays your family celebrates. Choose your favorite, and fill in your traditions in the boxes with either words or drawings.



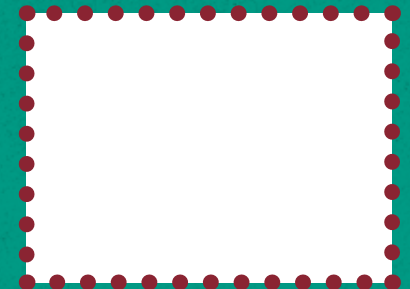
Songs we sing



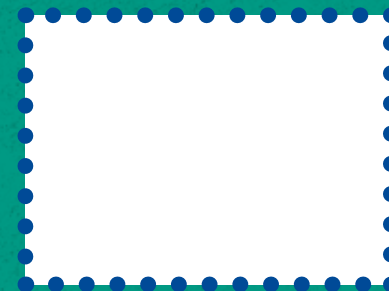
Foods we eat



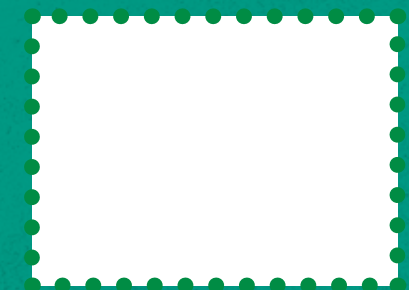
Clothes we wear



Decorations



Words we say



Places we go

Questions for the Ride Home

1. What do you think The Grinch's goal is in stealing all of the Whos' presents and decorations?
2. If The Grinch tried to steal your holiday traditions, how do you think you would respond? What lessons could you take from the experience? How would you cope with your big feelings?
3. If you met The Grinch, how do you think you would respond?
4. The Grinch feels overwhelmed when the Whos make too much noise. What makes you feel overwhelmed? What helps you feel calm?

AUDIENCE SUPPORT STATION

Visit our Concierge and Accessibility Services 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

A Children's Theatre Company Original Production
Based on the book *How the Grinch Stole Christmas* by Dr. Seuss
Book and lyrics by **Timothy Mason**
Music by **Mel Marvin**
Music Direction by **Denise Prosek** and **Victor Zupanc**
Choreography by **Linda Talcott Lee** ♦
Directed by **Peter C. Brosius** ♦

Creative Team & Production Staff

Scenic Designer | **Tom Butsch** ●
Costume Designer | **David Kay Mickelsen** ●
Lighting Designer | **Nancy Schertler** ●
Sound Designer | **Sean Healey**
Projection Designer | **Craig Gottschalk**
Stage Manager | **Jamie K. Fuller** ✧
Assistant Stage Manager | **Kenji Shoemaker** ✧
Assistant Director | **Alli St. John**
Assistant Choreographer | **Katie Taintor**
Assistant Lighting Designer | **Ellie Simonett**
Stage Management Fellow | **Jiccarra N. Hollman**

Cast

The Grinch | **Reed Sigmund** ■✧
Old Max | **Dean Holt** ■✧
Young Max | **Audrey Mojica** ★
JP Who | **Dwight Xaveir Leslie** ✧
Mama Who | **Autumn Ness** ■✧
Grandpa Who | **Adam Qualls** ✧
Grandma Who | **Suzie Juul** ✧
Cindy-Lou Who | **Elsa Dungan-Hawks** ★
Betty-Lou Who | **Rue Norman** ○
Danny Who | **Hugo Mullaney** ★
Annie Who | **Mari Peterson-Hilleque** ★
Brother Boo, Mini Grinch | **Matthew Woody**
Mini Max | **Monica Xiong** ★

Who Ensemble | **Anja Arora, Liam Beck-O'Sullivan, Evan Decker** ★,
Gerald Drake ■, **Chloe Lou Erickson** ★, **Emily Huggett** ★, **Mena Koch, El Kost,**
Olivia Lampert ★, **Sam Mandell** ★, **Logan Warner** ★, **Mabel Weismann** ★,
Glenn E. Williams II ○, **Monica Xiong**

Orchestra

Keyboard, Conductor | **Victor Zupanc** ▼
Woodwinds | **Doug Haining** ▼, **Mark Henderson** ▼
Violin | **Theresa Elliot** ▼
Cello | **Joe Englund** ▼
Bass | **Greg Angel** ▼
Percussion | **Jay Johnson** ▼

Understudies

Annie Who, Mini Grinch | **Anja Arora**
Danny Who | **Liam Beck-O'Sullivan**
Who Boys | **Charlie Gold** ★
Who Men | **Quinn A. Hendel** ★
Brother Boo, Mini Max |
Olivia Lampert ★
Grandma Who | **Rue Norman** ○
The Grinch | **Adam Qualls** ✧
Mama Who, Betty-Lou Who, Who
Women | **Janely Rodriguez**
Who Girls | **Kaitlyn Rudolf** ★
Grandpa Who, Who Men | **Jack Strub**
Old Max, J.P. Who |
Glenn E. Williams II ○
Young Max | **Matthew Woody**
Cindy-Lou Who | **Monica Xiong** ★

This production was commissioned and
premiered by Children's Theatre Company in
Minneapolis, MN.

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Dr. Seuss's How the Grinch Stole Christmas!
runs approximately 2 hours, including one
20-minute intermission.

"You're a Mean One, Mr. Grinch"
Written by Albert Hague and Theodor S. Geisel
Published by EMI Robbins Catalog Inc. and
Dr. Seuss Enterprises

♦ Denotes a member of SDC, the Stage
Directors and Choreographers Society, a
national theatrical labor union

● Denotes a member of the United Scenic
Artists, Local 829

✧ Denotes a member of Actors' Equity
Association, the Union of Professional Actors
and Stage Managers in the United States

■ Denotes a member of the CTC Acting
Company

○ Denotes a Performing Apprentice

▼ Denotes a member of the Twin Cities
Musician Union, Local 30-73, AFM

★ Denotes a student in Theatre Arts Training

Song List

1. Opening - Welcome Christmas
(Ensemble)

2. Who Likes Christmas? (Ensemble)

3. I Hate Christmas Eve
(The Grinch, Who Family)

4. Whatchamahoo
(The Grinch, Ensemble)

5. The Holly and the Ivy (Ensemble)

6. I Hate Christmas Eve Reprise
(The Grinch)

7. Last Minute Shopping (Ensemble)

7a. You're a Mean One (Old Max)

8. The Grinch Goes Shopping
(The Grinch, Ensemble)

9. I'm One of a Kind (Grinch)

Intermission

10. Down the Mountain
(The Grinch, Young Max)

11. Now's the Time
(Mama Who, JP Who,
Grandma Who, Grandpa Who)

12. Down the Chimney
(The Grinch, Young Max)

**13. Never Never Very Merry
Christmas** (The Grinch, Young Max)

14. Santa For a Day
(The Grinch, Cindy-Lou Who)

**15. You're a Mean One Reprise/
Stealing Christmas**
(Old Max, The Grinch)

**16. Mount Crumpit - Welcome
Christmas** (All)

17. I'm One of a Kind Reprise
(The Grinch, Ensemble)

18. Deck the Halls (Ensemble)

19. Finale (All)

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, 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.

Choreographer

Linda Talcott Lee's choreographic credits include *Mulan*; *Dr. Seuss's How the Grinch Stole Christmas!*; *Cinderella* (Children's Theatre Company); *Romeo and Juliet* (Guthrie Theater); *Beauty and the Beast* (Ordway Center for the Performing Arts); *A Servants' Christmas*; *Hormel Girls* (History Theatre); *Baker's Wife*; *Next to Normal*; *Thoroughly Modern Millie*; *City of Angels* (Artistry). She has an Emmy award for her choreographic work and is a Broadway veteran.

Music Director

Denise Prosek is grateful to return to Children's Theatre Company. She is Resident Music Director/Co-founder of Theater Latté Da. She has directed for many Twin Cities theatres, including Guthrie Theatre, Park Square, and Theater Mu. Denise was honored to be named as a 2013-14 Playwrights' Center McKnight Theater Artist Fellow.

Music Director, Conductor

Victor Zupanc has been the resident Music Director/Composer at Children's Theatre Company since 1989, composing music and conducting orchestras for many of your favorite productions. He has worked on over 300 plays at countless theaters across the country. He also composes for orchestras, choirs, and films and his music has been performed in over a dozen countries around the world. victorzupanc.com

Scenic Designer

Tom Butsch was a Resident Scenic Designer at Chanhassen Dinner Theatres from 1971 to 1985, and has worked on productions for many other regional theaters. TV credits include Art Director for *Diff'rent Strokes* and *Silver Spoons*. As Senior Art Director for Disneyland Creative Entertainment from 1987 to 2011, he designed events, parades, film premieres, and shows including *Fantasmic!* and *Snow White*.

Costume Designer

David Kay Mickelsen has designed more than 400 productions at many of the nation's leading theatres. He has an M.F.A. from California Institute of the Arts, and is the Vice Chairman of the Western Region of United Scenic Artists. Originally from Canby, Oregon, David now makes his home in Long Beach, California.

Lighting Designer

Nancy Schertler has designed the Broadway productions of Bill Irwin's *Fool Moon* and *Largely New York* (Tony® nominated). CTC designs include productions of *The Jungle Book*; *Charlotte's Web*; *Ramona Quimby*; *Madeline and the Gypsies*; *Dr. Seuss's Seussical The Musical*; *Reeling*; and *Korczak's Children*. Nancy is a recipient of the 2018 Anderson-Hopkins Award for Excellence in The Theatre Arts in Washington, D.C.

Sound Designer

Sean Healey has designed numerous productions at Children's Theatre. Local theatre credits include Jungle Theater, Guthrie Theater, Open Eye Theater, and Theater Latté Da. Regional Theaters: The Old Globe, Dallas Theater Center, The New Victory Theater, Arizona Theatre Company,

Seattle Children's Theatre, Mark Taper Forum, Cornerstone, and ZACH Theatre. B.F.A. CALARTS, 1997.

Projection Designer

Craig Gottschalk's Projection Design credits include *Roald Dahl's Matilda The Musical*; *Dr. Seuss's How the Grinch Stole Christmas!*; *The Wiz*; *Cinderella*; and *The Wizard of Oz*. Other CTC credits include lighting designs for *The Best Summer Ever*; *Corduroy*; and *Animal Dance*. Regional credits include *Jelly's Last Jam* (Theater Latté Da); *Mary Poppins* (Artistry); *Blues in the Night*; *Always Patsy Cline*; *Bombitty of Errors*; and *Route 66* (Milwaukee Repertory Theater).

Stage Manager

Jamie K. Fuller (she/her) is excited for her first show at CTC. She has stage managed for various companies including the Illinois Shakespeare Festival, Minnesota Opera, Mill City Summer Opera, First Folio Theatre, and Champaign-Urbana Ballet. She is grateful for her parents' unwavering support and is a proud member of Actors' Equity.

Assistant Stage Manager

Kenji Shoemaker (he/they) is returning for a second show at CTC after previously working on *Bina's Six Apples* last season. Kenji works locally as both a Stage Manager and a Props Designer. Other credits include: American Players Theatre, Full Circle Theater, Theater Mu, Pillsbury House Theatre, and Stages Theatre Company.

Assistant Director

Alli St. John is a director and theatre educator, serving communities in Cleveland and Phoenix before finding her new home in Minneapolis. Her work encompasses new play development, intimacy directing, puppetry, and devising. Alli is also a TAT teaching artist here at CTC and holds an M.F.A. in Theatre for Youth.

Assistant Choreographer

Katie Taintor (she/her) has enjoyed working on *Cinderella*; *Roald Dahl's Matilda The Musical*; and *Dr. Seuss's How the Grinch Stole Christmas!* at Children's Theatre Company. Some other favorite credits include *Dance Til You Drop* (History Theatre/Collide Theatrical); *Dracula*; *Le*

Petit Moulin (Collide Theatrical); *Mary Poppins*; *Thoroughly Modern Millie* (Artistry); and *The Blue Jar* (Cherry Lane Theater). katietaintor.com

Assistant Lighting Designer

Ellie Simonett (she/her) worked on *Bina's Six Apples* and *Diary of A Wimpy Kid the Musical* at Children's Theatre Company and is excited to return. She recently designed the lighting for *Be More Chill* (CTC TAT Summer Intensive). Her other credits include *Anonymous Lover* and *Edward Tulane* (Minnesota Opera).

Stage Management Fellow

Jiccarra N. Hollman has enjoyed roles in *Kumbayah: The 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

The Grinch

Reed Sigmund (he/him) is loudly celebrating his 22nd season as a member of the CTC Acting Company, where he's appeared in shows such as *Dr. Seuss's How the Grinch Stole Christmas!*; *Corduroy*; *The Wizard of Oz*; *If You Give a Mouse a Cookie*; and *A Year with Frog and Toad*. He has also been seen onstage at the Jungle Theater, Theater Latté Da, and The Stillwater Zephyr Theatre.

Old Max

Dean Holt is a member of CTC's Acting Company (1994-present), appearing in more than 100 memorable productions in his time at CTC. He is a two-time Ivey Award winner and the recipient of the Alumni Achievement Award from St. John's University for outstanding work in his field.

Young Max

Audrey Mojica (she/her) is howling for joy to be back at CTC for her third season! Previous CTC productions include *Annie* (Annie); *Roald Dahl's Matilda The Musical* (Matilda); and *Dr. Seuss's How the Grinch Stole Christmas!* (Cindy Lou Who). She has also enjoyed roles at Shakespearean Youth Theater, MN Opera, Ordway, Lundstrum Performing Arts, YPC, and Steppingstone Theatre. She is currently in 10th grade at St. Paul Conservatory for Performing Artists and thanks her two little sisters and her own dog, Poppy, for keeping her on her toes.

J.P. Who

Dwight Xaveir Leslie is excited to be appearing at CTC again with the latest production of *Dr. Seuss's How the Grinch Stole Christmas!*; he hopes people enjoy it and learn from the story. Theatre Latté Da: *Jelly's Last Jam*. The Jungle Theatre: *Redwood*. Children's Theatre Company: *Cinderella*; *Roald Dahl's Matilda The Musical*; *Dr. Seuss's How the Grinch Stole Christmas!*; *Last Stop on Market Street*; *The Wiz*; *Corduroy*. Ordway: *Smokey Joe's Café and Mamma Mia!*. Enlightened Theatrics: *Hair*. New Theatre in the Square: *Next to Normal*. Matt Davenport Productions: *World of Wonder*. McLeod Summer Playhouse: *Joseph and the Amazing Technicolor Dreamcoat*; *Rock of Ages*. Gainesville Theatre Alliance: *Godspell*; *Mary Poppins*; *Beauty and the Beast*; *Once on This Island*.

Mama Who

Autumn Ness (she/her) is celebrating her 22nd season with the CTC Acting Company! Some favorite shows include; *Annie*; *Cinderella*; *Roald Dahl's Matilda The Musical*; *The Biggest Little House in the Forest*; *The Jungle Book*; and *Romeo and Juliet*. She is a recipient of the 2018 Fox Foundation Fellowship, the 2020 MRAC Next Step Fund, and the 2022 MN State Arts Board Creative Support Grant.

Grandpa Who/ Understudy The Grinch

Adam Qualls (he/him) has appeared in *Shrek the Musical*; *Alice in Wonderland*; *Jackie and Me*; and *Buccaneers* at CTC, as well as the 2012 production of *Dr. Seuss's How the Grinch Stole Christmas!*. Locally, he has performed with many organizations,

including The Ordway, Theater Latté Da, History Theatre, Park Square Theatre, and Illusion Theater.

Grandma Who

Suzie Juul (she/they) makes her CTC debut. Previous: *The Music Man*; *Grease* (Chanhassen Dinner Theater); *The Sound of Music*; *Pirates of Penzance*; *A Christmas Story* (The Ordway); *A Gentleman's Guide to Love and Murder* (Old Log Theatre); *Marie Antoinette*; *The Coward* (Walking Shadow Theatre Co.); *Man Of God*; *A Little Night Music*; *Into the Woods* (Theater Mu). Suzie sends <3 to her Mom and Dad for their constant support!

Cindy-Lou Who

Elsa Dungan-Hawks is excited to be back on stage at CTC, previously appearing in *Annie*. Other credits include *A Christmas Carol* (Guthrie Theater); *Matilda the Musical* (SACT); *Lion King Jr.*, *Seussical Jr.*; and *Beauty and the Beast Jr.* (Lundstrum Performing Arts).

Betty-Lou Who/ Understudy

Grandma Who
Rue Norman is honored to be returning to CTC as a Performing Apprentice! She was seen last season in *Annie*; *Something Happened In Our Town*; and *Diary of a Wimpy Kid the Musical*. A proud Minneapolis native and University of Northwestern graduate, Rue has performed on numerous Twin Cities stages and was a recipient of the Kennedy Center National Award for "Outstanding Performance in a Play" in 2019 for her role as Alice in *Alice in Wonderland*. For a full list of credits and information on upcoming performances: rue-norman.com

Danny Who

Hugo Mullaney (he/him) is delighted to return to CTC where he previously performed in *Roald Dahl's Matilda The Musical* and *Cinderella*. Recent credits include *The Music Man* (Chanhassen Dinner Theatres); *Addams Family*; *Secret Garden*; and *Mary Poppins* (Wayzata High School). Other credits are Spotlight Award Program (Hennepin Theatre Trust) and Twin Cities Tap Festival, Cowles Centre.

Annie Who

Mari Peterson-Hilleque is thrilled to be back at Children's Theatre! Her other shows at Children's Theatre Company include *Dr. Seuss's How the Grinch Stole Christmas!*; *Diary of a Wimpy Kid the Musical*; and *Annie*. She has also performed at The Zephyr Theater, Youth Performance Company, SteppingStone Theatre, The Ordway, and Fidgety Fairy Tales. Mari is a junior at Minnetonka High School.

Brother Boo, Mini Grinch/ Understudy

Young Max
Matthew Woody (he/him) is a 6th-grader in Farmington. He fell in love with the theatre last fall in *The Little Mermaid* at Farmington High School and had the time of his life closing out last season at CTC in *Diary of a Wimpy Kid the Musical*. Matthew is excited to be back to help bring one of his favorite movies to life on stage!

Mini Max, Who Girl

Monica Xiong is thrilled to make her debut at Children's Theatre Company! She is passionate about playing piano, dancing, singing, and expanding her knowledge of writing and storytelling. She filmed a STEM Tales pilot with PBS when she was 9. Monica is in 5th grade at Valley Crossing Elementary School.

Who Girl/ Understudy Annie Who, Mini Grinch

Anja Arora (she/her) is thrilled to be back at CTC for *Dr. Seuss's How the Grinch Stole Christmas!* after performing in *Annie* and *Diary of a Wimpy Kid the Musical* here last season! She has also performed with Stages Theatre Company, Artistry Theater, Blue Water Theatre Company, and Minnetonka Public Schools. She would like to thank her family for their support and for driving her everywhere!

Who Man/ Understudy Danny Who

Liam Beck-O'Sullivan (he/him) is thrilled to be making his CTC debut. Additional credits include *A Midsummer Night's Dream* (Des Moines Metro Opera); *The Music Man* (Chanhassen Dinner Theatres); *Disney's Mary Poppins*; *Our Town* (Artistry Theater); *Albert Herring*, *The Barber of Seville* (Minnesota Opera); and roles with Six Points Theater, Twin Cities Ballet, and CastleCo Theatre.

Who Man

Evan Decker (he/him) is ecstatic to be back on the Children's Theatre stage after last appearing in *Annie*! He has also enjoyed roles in *Junie B. Jones* (SteppingStone Theatre); *Elf The Musical* (Stages Theatre); *Schoolhouse Rock Live!* (Lakeshore Players Theatre) and *Seussical*, The Twin Cities Tour (ETC Productions)

Who Man

Gerald Drake has been a member of CTC's Acting Company for 52 years. Among his favorite roles are the Stepmother in early productions of *Cinderella*; Long John Silver in *Treasure Island*; Fagan in *Oliver Twist*; Mr. Toad in *Wind in the Willows*; Lord Capulet in *Romeo and Juliet*; and Afar the Angel in *A Very Old Man with Enormous Wings*.

Who Woman

Chloe Lou Erickson (she/her) is thrilled to be back at CTC! She has also been seen in roles in *Roald Dahl's Matilda The Musical* and *Annie* (Children's Theatre Company); *Be More Chill* (CTC TAT Summer Intensive); and *The Sound of Music* (The Ordway). In addition to theatre she is passionate about ballet and vocal performance.

Who Girl

Emily Huggett has enjoyed roles in *Annie* (CTC); *'Twas the Night Before Christmas*; *All the World*; *The Dot*; *Inch by Inch*; and *Three Snow Bears* (Stages Theatre Company); *Frozen JR.* (Blue Water Theatre Company); and several shows at Morningside Theatre Company. She is thrilled to be in the show and thanks her family for their support.

Who Girl

Mena Koch (she/her) is thrilled to be in her first CTC production. Past favorite credits include *Elf* and *Shrek* (Ashland Productions). Mena is a 9th-grader at Two Rivers High School. She enjoys reading and singing. She also loves dancing and trains at Heartbeat Performing Arts Center.

Who Boy

El Kost is in their first show at Children's Theatre Company. El has enjoyed roles in *Shrek*; *Mary Poppins, Jr.*; *Newsies, Jr.*; and *Urinetown* at Ashland Productions. El is in 8th grade and is attending school virtually in River Falls, Wisconsin.

Who Girl/ Understudy Brother Boo, Mini Max

Olivia Lampert (she/her) is honored to return to Children's Theatre Company, after making her debut as Bina in *Bina's Six Apples*. She has performed at Alliance Theatre Company, Stages Theatre Company, and Blue Water Theatre Company, among others. Olivia has trained with Just For Kix, All things Musik, and Lundstrum Performing Arts. She is beyond grateful for everyone working at Children's Theatre Company for their invaluable support and love.

Who Boy

Sam Mandell (he/him) is thrilled to return to Children's Theatre Company where he most recently played the role of Fregley in *Diary of a Wimpy Kid the Musical*. Other CTC roles include Bert Healy in *Annie*. He has also enjoyed performing in *School of Rock* (The Zephyr Theatre), *Elf the Musical Jr.* (Stages Theatre Company) and *The Little Mermaid Jr.* (Blue Water Theatre). He would like to thank his family for their love and support!

Who Boy

Logan Warner (he/him) is extremely excited for his Children's Theatre Company debut! He has enjoyed roles in several productions with SOAR Regional Arts including *High School Musical*; *Camp Rock*; and *Mary Poppins Jr.* He is currently a freshman at St. Michael-Albertville High School.

Who Woman

Mabel Weismann (she/her) is excited to be back in Whoville since playing Cindy Lou Who in 2017! Other CTC roles include: Manny in *Diary of a Wimpy Kid the Musical* (2016); Claire in *Diary of a Wimpy Kid the Musical* (2022); and Pepper in *Annie*. She has also performed at The Ordway, Guthrie Theater, Theater Latté Da, Artistry, Zephyr, and Park Square Theatre.

Who Man, The Grinch Double/ Understudy Old Max, J.P. Who

Glenn E. Williams II (he/him) is making his debut at Children's Theatre Company. Recent theatre credits include: *Choir Boy* (Le Petit Theatre); *My Fair Lady*; and *Ragtime* (Tulane Summer Lyric). He holds

a B.F.A. in Acting and a B.A. in Film and Directing from Ball State University and Dillard University. He is a New Orleans Native, content creator, photographer, director, and choreographer. '06

UNDERSTUDIES

Who Boys

Charlie Gold (he/him) is excited to make his debut as a proud resident of Whoville. He has enjoyed roles in *Be More Chill* (CTC TAT Summer Intensive); *The Claw*; *Could you Hug a Cactus?* (Richfield Middle school); and *Much Ado About Nothing*; *Hamlet* (St. Paul Community Theater). He would like to thank his parents, sisters, friends, and family for supporting his passion for the stage. Why doesn't The Grinch like knock-knock jokes? There's always *Whos* there!

Who Men

Quinn A. Hendel (he/him) is jazzed to be understudying in *Dr. Seuss's How the Grinch Stole Christmas!* He is a junior at Two Rivers Highschool who has been seen in many shows across the Midwest, with Ashland Productions, Lakeshore Players, Steppingstone Theatre, and DePaul University! He wants to thank his friends and family, and *WHOPes* you enjoy the show!

Mama Who, Betty-Lou Who, Who Women

Janely Rodriguez (she/they/he) has enjoyed roles in *Annie*; *Cinderella*; and *Diary of a Wimpy Kid the Musical* at Children's Theatre Company. She has also performed with other organizations in the Twin Cities including Ten Thousand Things and Artistry Theatre. They hold a B.F.A. from Brenau University.

Who Girls

Kaitlyn Rudolf (she/her) most recently enjoyed a role in *Be More Chill* (CTC TAT Summer Intensive). She has also studied and performed in various roles with several other organizations, including Chanhassen Dinner Theatres, Minnesota State University, Mankato Playhouse, and Mankato Ballet Company. Kaitlyn is a freshman at Mankato West High School.

Grandpa Who, Who Men

Jack Strub (he/him) is making his Children's Theatre Company debut with *Dr. Seuss's How the Grinch Stole Christmas!*. He was recently seen in Lyric Arts' *Something Rotten!*, and holds a B.A. in Theatre Arts and Music from Simpson College. When not on stage, he is a community theatre director and set designer.

Actors' Equity Association (AEA)

Founded in 1913, AEA is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. actorsequity.org

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childrenstheatre.org/actpass

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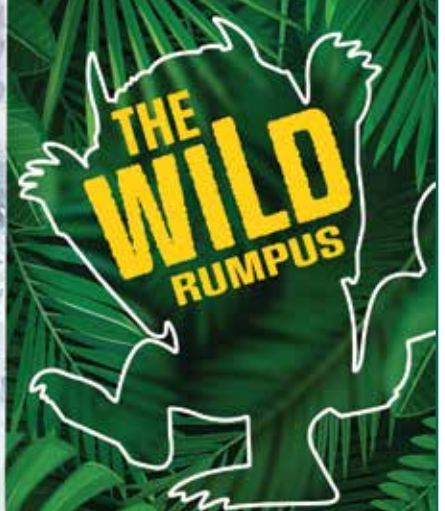


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