Children’s Theatre Company’s Education and Engagement programs deepen the theatre experience in our building and throughout our community for tens of thousands of people each year. We create opportunities for young people to connect with the art, the artists, and each other through field trip experiences, classroom workshops, in-school residencies and more. And we offer many options for young people and their families to get involved by taking a class, auditioning for a show, volunteering at the theatre, or scheduling a workshop for a group of friends.

“I’ve had a magical time working with our young performers this year. I have gotten to see so much growth in the way they approach character, physicality, and expression. We’ve been able to harness what can be somewhat chaotic energy and funnel it into our scene work. We lead with asking questions and are always searching for a new ways to bring emotion and meaning to our craft. And, while it’s fun, we’ve learned we don’t need to insert Harry Styles into every scene to make it entertaining.”

- Bre’Elle Ericson, Acting Academy Teaching Artist

“CTC means a great deal to our family because it’s such an inclusive environment and a place that has really given us great hope.”

- Emelia Rogers (Parent of a member of CTC’s Institute Pre-Professional Training Program)
A Message from Peter Brosius & Kimberly Motes

Children’s Theatre Company loves to create work that brings families together, starts conversations, and helps us see our world with new eyes. We are thrilled to bring Jacqueline Woodson’s remarkable adaptation of her book Locomotion to the stage, directed by Talvin Wilks. Jacqueline has created a work that introduces us to extraordinary characters like Lonnie and his sister Lili, both in foster care. We see how Lonnie harnesses the power of poetry to make sense of his own life.

Through Lonnie and Lili, we enter the world of foster care that is familiar to many and will be new to others. There has been significant debate and discussion in Minnesota about our system of foster care and how to change and improve it. This discussion matters deeply, as it has enormous implications for many young people. We hope this play brings us together to dive into these issues and move our state forward.

We believe that the theatre is a perfect place to create space for conversations between young people. Theatre humanizes real issues in our society and makes them personal and immediate. It allows us to enter the lives and challenges people face. We see the world through their eyes and hopefully enter their world with compassion and empathy. It is how we can learn and grow.

Young people live in our world and see its beauty and its challenges. They need teachable moments that turn abstract societal issues into the stories of real people negotiating very complex situations. Theatre allows young people to understand others and see how they, themselves can make a difference in this world.

Thank you so much for coming. We hope you enjoy the show!

Peter C. Brosius
Artistic Director

Kimberly Motes
Managing Director

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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), Sisitonwan (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 LGBTQIA+ 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 Acknowledgment and Anti-Racism statement, please visit childrenstheatre.org/jedi.
A Safe Home
by Michael Winn
Associate Artistic Director/Director of Equity and Community Partnerships

Every child deserves a safe home and loving parents. In some cases, the parents are not able to provide these necessary things. A foster parent will step in to provide the care the parents are unable to provide at that time. Foster care is an act of love and kindness. People in foster care are children - babies, toddlers, pre-teens, and teenagers—who are not old enough to legally make decisions for themselves. Foster care provides a stable place with people who can take care of them until they can find a permanent home or until they turn 18.

In Minnesota, approximately 12,400 children experienced foster care in 2021. On an average day, there were approximately 7,700 children in foster care. Family foster homes are urgently needed. Some children are in group residential settings, but approximately 73% are in family foster care on any given day. There is a particular need for homes willing to care for teenagers who make up more than 25% of the children in foster care.

Within the foster care system in Minnesota, there is an overrepresentation of children by children of color. When compared to White children, children of color and tribally affiliated children experience a higher rate of involvement in foster care and adoption. This is a result of the impact of historical trauma thrust upon American Indian and African American families; unfair educational, health, and correctional systems; poverty; institutional racism; and day-to-day racially aggressive behaviors from others.

Many groups and agencies work with the foster care system to address the issues from an institutional perspective. They have moved from acknowledging the problem of racial and ethnic overrepresentation to forming and implementing solutions. They are increasingly seeking practices that use anti-racist approaches that show promise for their populations. The foster care system, and those who advocate for children in the system, are working hard to ensure that Minnesota children will grow up in loving, stable, and healthy homes.
Locomotion is performed in both poetic verse and prose. Listen carefully for lyrical poetry.

The main character Lonnie is in foster care. Foster care (also known as out-of-home care) is a temporary service provided by states for children who cannot live with their families. Children in foster care may live with relatives or unrelated foster parents.

Playwright Jacqueline Woodson uses flashbacks to tell her story. See if you can tell when we’re in the present and when we’re in the past!

An Interview with
Author and Playwright
Jacqueline Woodson

CTC: What is your favorite poem?
Jacqueline Woodson: It’s hard to choose one poem. There are so many glorious poems in the world that I’d be lying to say I had a “favorite.” I love Langston Hughes’ “Dream Variations” as much as I love G. Nikki Giovanni’s “Legacies” as much as I love anything by Ocean Vuong or Cornelius Eady or Naomi Shihab Nye.

CTC: What inspired you to write the book that is the source material for this play?
JW: Lonnie’s voice was in my head. The poems started coming and the rest… the rest is this book, I guess.

CTC: What led you to write it in verse?
JW: Verse made sense. Lonnie is a poet so it would be breaking the first rule of writing (show, don’t tell) if I had not written the book in poetry.

CTC: What made you decide to adapt your book for the stage?
JW: It was always a very visual story in my head. I saw Lonnie and those around him so clearly that a staged adaptation made sense.

CTC: Who was your most influential teacher?
JW: Ms. Vivo who in 5th grade told me I was a writer.

CTC: What can foster parents do to encourage an appreciation for the arts?
JW: The same thing all parents can do—show your young people art. In books, in museums, in public spaces, on poetry websites—everywhere there is art, point it out and talk about it—how does it make you feel? What does it make you think about? What do you see when you look at it. Let art live in your worlds.

CTC: How would you like to see the foster care system evolve in the years to come?
JW: I think it is phenomenal to be a foster parent. I think it is amazing to be a foster child being loved and cared for. I would love to see more of this. And more support and praise for foster families. I would love to see more visibility celebrating foster families, and I would love to see the foster care system provide more care in terms of mental health as well as financial and academic support.
Poetry, like its creators, is diverse and unique!

There are four main styles of poetry that are popular today:

**Haiku**

A poem of Japanese origin containing three lines with five, seven, and five syllables respectively.

**Happy Birthday** by Benna Crawford

It’s your birthday but
Didn’t get you anything
Kids are always broke

**Limerick**

A humorous poem of five lines using a rhyming scheme of AABBA

**Phoebe** by Anonymous

A certain young fellow named Bee-Bee
Wished to wed a woman named Phoebe.
“But,” he said, “I must see
What the clerical fee
Be before Phoebe be Phoebe Bee-Bee

**Free Verse**

A poem without defined rhyme or rhythm limitations

**A Happy Child** by Anonymous

My house is red - a little house
A happy child am I.
I laugh and play the whole day long,
I hardly ever cry.
I have a tree, a green, green tree,
To shade me from the sun.
And under it I often sit,
When all my play is done.

**Sonnet**

A 14-line rhyming poem, typically consisting of 10 syllables per line. Made famous by William Shakespeare.

**Sonnet 15** by William Shakespeare

When I consider every thing that grows
Holds in perfection but a little moment,
That this huge stage presenteth nought but shows
Whereon the stars in secret influence comment;
When I perceive that men as plants increase,
Cheered and checked even by the self-same sky,
Vaunt in their youthful sap, at height decrease,
And wear their brave state out of memory;
Then the conceit of this inconstant stay
Sets you most rich in youth before my sight,
Where wasteful Time debateith with decay
To change your day of youth to sullied night,
And all in war with Time for love of you.
As he takes from you, I engrave you new.

**Modern-Day Poets of Color**

**Julia Alvarez**

Julia Alvarez was born in New York City and moved to the Dominican Republic with her Dominican American parents when she was an infant. In 1960, the political situation forced the family to return to New York. Alvarez has explained that the experience of being forced to refine her English upon returning to the United States made her very aware of language—good training for a writer. In 2013, she received the National Medal of Arts from President Obama.

**Amanda Gorman**

Amanda Gorman is an American poet and activist. Her work focuses on issues of oppression, feminism, race, and marginalization, as well as the African diaspora. Gorman was the first person to be named National Youth Poet Laureate.

**Rupi Kaur**

is a Canadian poet, illustrator, photographer, and author. Born in Punjab, India, Kaur emigrated to Canada at a young age with her family. She began performing poetry in 2009 and rose to fame on Instagram, eventually becoming a popular “Instapoet” through her three collections of poetry.
Write your own poem!

Using the prompts below create your own version of George Ella Lyons’ “Where I’m From” poem.

Where I’m from, everyone says...

Where I’m from, everyone knows...

Where I’m from, everyone believes in...

Where I’m from, everyone smells like...

Where I’m from, everyone feels...

“Where I’m From” (excerpt)
by George Ella Lyons

I am from clothespins,
from Clorox and carbon-tetrachloride.
I am from the dirt under the back porch.
(Black, glistening,
it tasted like beets.)
I am from the forsythia bush
the Dutch elm
whose long-gone limbs I remember
as if they were my own.

Design Your Own Set for a Play About Your Community

Imagine if the events of Locomotion took place in your community and school. What would the set look like? Design it below!

Interview with a character

Imagine you are a character from Locomotion. Have your friend or family member ask you the following questions and answer as if you were that character. Take turns asking each other questions.

• Whom in your life are you closest to?
• What is an activity that you love?
• What is something you miss the most?
• How do you feel about living in your neighborhood?
• What is something that you wish people knew about you?
Dream Variations

by Langston Hughes
1901-1967

To fling my arms wide
In some place of the sun,
To whirl and to dance
Till the white day is done.
Then rest at cool evening
Beneath a tall tree
While night comes on gently,
   Dark like me—
   That is my dream!

To fling my arms wide
In the face of the sun,
Dance! Whirl! Whirl!
Till the quick day is done.
Rest at pale evening . . .
A tall, slim tree . . .
Night coming tenderly
   Black like me.

QUESTIONS FOR THE RIDE HOME

1. Why is Lonnie's story important right now?
2. What do you think Lonnie means when he says, "people are poems?"
   Lonnie feels at peace when he is on the roof of Miss Edna's house. Where do you feel most at peace? What do you like about this spot?
3. Why do you think Lonnie chooses to not tell his classmates about his struggles?
4. Enrique and Lonnie are best friends. What does it mean to be a great friend?
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 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 must be consumed in the lobby. Only beverages in covered containers are allowed inside the theatre. 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.

Are you loving the music playing before the show? Scan below for the playlist curated by Queen Drea that features Twin Cities BIPOC artists!

Cameras and video recorders may not be operated during the performance. Locomotion runs approximately 60 minutes with no intermission.

FOOTNOTE
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.

_named_Patron Resources

Artistic Director
Peter C. Brosius

Managing Director
Kimberly Motes

Written and Adapted for the Stage by Jacqueline Woodson
Directed by Taivin Wilks

Creative Team & Production Staff

Scenic Designer | Maruti Evans ●
Costume Designer | Danielle Preston
Lighting Designer | Marcus Dilliard
Sound Designer & Composer | Queen Drea
Projection Designer | Kathy Maxwell
Student Acting Coach | Amanda Espinoza
Choreographer | Jess Pretty
Assistant Lighting Designer | Ellie Simonett
Stage Manager | Chris Schweiger ●
Assistant Stage Manager | Cortney Gilliam

Cast
Lonnie | Junie Edwards
Enrique | Ellis Dossavi
Lili | Mollie Allen
Mama/Ms. Edna/Ms. Marcus | Charla Marie Bailey
Daddy/Agency Man | Darrick Mosley ●

Understudies
Lonnie | Amir Byrd
Lili | Mari Peterson-Hilleque ●
Mama/Ms. Edna/Ms. Marcus | Rue Norman ●
Daddy/Agency Man/Enrique | Glenn E. Williams II ●

Locomotion was commissioned by The John F. Kennedy Center for the Performing Arts and The Orlando Repertory Theatre and was first produced at the Kennedy Center during the 2009-2010 season followed by the Orlando Repertory Theatre during the 2011-2012 season.

Proudly sponsored by
James B. Linsmayer Foundation

Special thanks to Sylvia Perez of 3M and Nicholas Lowry of Brand Ink
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 workshops 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

Playwright
Jacqueline Woodson is a renowned and best-selling author of works for children, middle-grade readers, young adults, and adults. In 2020, she received a MacArthur Fellowship “Genius” grant. Woodson, best known for her National Book Award-Winning memoir Brown Girl Dreaming and her Newbery Honor-winning titles After Tupac and D Foster; Feathers; and Show Way, served as the Young People’s Poet Laureate from 2015 to 2017. In 2018-2019, she was named the National Ambassador for Young People’s Literature by the Library of Congress. She was awarded the Hans Christian Andersen Medal in 2020.

Director
Talvin Wilks has directed The Ballad of Emmett Till; Benevolence; The White Card; This Bitter Earth at Penumbra; Parks (History Theatre); Cannabis: A Viper Vaudville (HERE Arts/La Mama, NYC); and The Till Trilogy (Mosaic Theatre, DC). He is an Associate Professor of Theatre Arts and Dance at the University of Minnesota/Twin Cities, and a 2020 McKnight Theater Artist Fellow.

Scenic Designer
Maruti Evans has designed Fat Ham (Public Theater); At the Wedding (Lincoln Center Theatre); In Our Daughter’s Eyes (LA Opera); Kill Move Paradise; Peculiar Patriot (National Black Theater); The Ring Cycle (Opera Australia); Angel’s Bone (Hong Kong Music Festival; Beijing Music Festival); Real Enemies; Epiphany; Else Where (Brooklyn Academy of Music); and Ogresse (Kennedy Center, Jazz at Lincoln Center). Maruti received Drama Desk Awards for Tiny Dynamite and Pilo Family Circus. His Drama Desk nominations include Peculiar Patriot; Kill Move Paradise; Deliverance; In the Heat of the Night; Slaughterhouse 5; and Blindness.

Costume Designer
Danielle Preston (she/her) is a costume designer based in Washington. Recent regional credits include: The Till Trilogy at Mosaic Theatre Company; The Joy That Carries You at Olney Theatre; Quamino’s Map at Chicago Opera Theater, and B.R.O.K.E.N. Code B.I.R.D. Switching at Berkeley Theatre Group. Off-Broadway credits include Where Words Once Were at Lincoln Center. Education: M.F.A. in Costume Design is from the University of North Carolina School of the Arts. daniellepreston.com

Lighting Designer
Marcus Dillard has designed for theatre and opera across North America. Previous designs for Children’s Theatre Company include Pinocchio; Alice in Wonderland; Iqbal; The 500 Hats of Bartholomew Cubbins; and Bert and Ernie. Goodnight! His work was most recently seen at the Jungle Theater and Theatre Latté Da.

Sound Designer and Composer
Queen Drea, a 2022 McKnight Composers Fellow, is a sound alchemist, mixing sonic potions laced with looped vocals, jagged rhythms, and found sounds. Queen has designed for Pillsbury House, Penumbra, Black Label Movement, and Ananya Dance Theater, and is excited about her first CTC design.

Sound Designer and Composer
Peter Morrow moved to the Twin Cities from Dublin, Ireland in 2012. Since then, he has worked extensively throughout the Twin Cities area. In 2022 his collaborations have included work with Pillsbury House, Red Eye Theatre, Ten Thousand Things, Ifrah Mansour, Leslie Parker, zAmaya, Threads Dance Company, Playwrights’ Center, DalekoArts, Six Points and Wonderlust.

Projection Designer
Kathy Maxwell has designed video and lights for Penumbra Theatre, Mixed Blood Theatre, Open Eye Figure Theatre, the History Theatre, the Jungle Theatre, the Ordway Theatre, the Guthrie Theatre. Design credits include The White Card; This Bitter Earth; Benevolence; Mamma Mia and Ride the Cyclone.

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 Theatre Co.), Last Night (Pulley and Buttonhole Theatre Company), Black Mexican (Rachel Lynett Theatre Company) She is currently the Theatre Arts Training Manager at the Children’s Theatre Company.

Stage Manager
Chris Schweiger has stage managed at CTC for 20 years and most recently worked on Bina’s Six Apples and Diary of a Wimpy Kid the Musical. So, Dr. Seuss’s How the Grinch Stole Christmas! 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); Beauty and the Beast (The Ordway).

Assistant Stage Manager
Lonnie Junie Edwards (they/them) is an actor and emerging playwright. Recent acting credits: Merrily We Roll Along (SCPA); Buddy, The Buddy Holly Story (History Theatre); Marie Antoinette (Emerging Professional Ensemble); Something Happened In Our Town (Children’s Theatre Company). Recent writing credits: Published play titled Afroyo under DramaNotebook. This is Junie’s first lead role ever!

Stage Management Fellow
Jicarra N. Holland 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.

Assistant Stage Manager
Cortney Gilliam (she/her) is a stage manager and performing/visual artist from Dallas, Texas. She was the 2021-2022 CTC Stage Management Fellow and now celebrates her 3rd production as an ASM. She was an inaugural musical theatre GreenRoom Fellow at The Ordway. Cortney is a proud alumna of Howard University!

Meet the Cast

Loni

Ellis Dossavi (he/him) has enjoyed the role of Ziggy Marley in Three Little Birds at Children’s Theatre Company. He has also performed with Stages Theatre Company in Aladdin; Edward Tulane; and Hairspray.

Lili

Mollie Allen (she/her) is very excited for her debut performance at the Children’s Theatre. Previously she performed at the Guthrie Theatre in A Christmas Carol. She has also performed with Ashland Productions, Lakeshore Players, Homeward Bound Theater Company, and Missoula Traveling Theaters.
Understudies

Lonnie

Amir Byrd is very happy to be a part of this amazing production of Locomotion! He is an ambitious 15-year-old and has had numerous roles at his local community theatre, this is his 2nd year in the arts. He is currently a freshman at North High School and he is very passionate and excited to be a part of sharing this story. Amir will also be appearing in Ragtime with Morris Park Players in the spring of 2023.

Lili

Mari Peterson-Hilleque is thrilled to be back at Children’s Theatre after performing in 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.

Mama/Ms Edna/Ms Marcus

Rue Norman is honored to be returning to CTC as a Performing Apprentice! She was seen last in Dr. Seuss’s How the Grinch Stole Christmas!; Diary of a Wimpy Kid the Musical; Something Happened in our Town; and Annie. Rue is a recipient of the 2019 Kennedy Center National Award for “Outstanding Performance in a Play” for her role as Alice in Alice in Wonderland. rue-norman.com

Daddy/Agency Man

Darrick Mosley has been seen in The Humans (Park Square Theatre); What to Send Up When it Goes Down (Pillsbury Theatre); The Ballad of Emmett Till (Penumbra Theatre); A Raisin in the Sun (Guthrie Theater); The Great Society (History Theatre). Locomotion is Darrick’s CTC debut! Darrick dedicates his performances to the memory of his grandmother, Pearlie Brown.

Daddy/Agency Man/Enrique

Glenn E. Williams II (him/him) is honored to be a Performing Apprentice at CTC. He was last seen in Dr. Seuss’s How the Grinch Stole Christmas! (Children’s Theatre Company). Recent theater 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, choreographer and the occasional youtuber, 1906!

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

Children’s Theatre Company offers a variety of weekly summer camps for students in grades K-12. Join us for a summer of fun, creativity, and delight! 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
Follow your passion here. All day, every day.

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

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Become a Monthly Donor Today

At CTC, we believe that we are making theatre for the most important audience of all: our young people. They are the leaders and changemakers of tomorrow, and the experiences they have at CTC will shape and guide the rest of their lives.

When you establish a monthly gift at CTC, you are investing in generations of young people—both the ones sitting next to you today, and the ones who will be here in years to come.

Contact Annual Fund Manager Vera Jane Lochtefeld at 612.872.5195 to make your gift today.

Audience photo by Pixel Dust Photography
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.
Encore Circle Donors

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

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

Endowment and Capital Donors

We are grateful to the following donors who contributed to CTC’s Ignite the Imagination Campaign, which concluded on December 31, 2019. These gifts will be invested in our endowment, which provides ongoing support of our mission in perpetuity, and helps ensure CTC’s commitment to high quality, transformative theatre for multigenerational audiences, now and in the future.

Corporate, Foundation, and Government Gifts

Our institutional giving partners provide annual support for Children’s Theatre Company’s productions and programs, including new play development, community engagement, and arts education. Corporate, foundation, and government supporters enjoy a special relationship with CTC, and we are proud to recognize them. The following gifts were made to the fiscal year period ending July 1, 2021, and ending June 30, 2022.

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Key

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Support CTC Today!

Friends like you share in our belief that theatre has the power to expand and transform us. Every time the lights drop and the curtains rise, we step into a new world; sometimes we see a story that is completely different than our own, and other times, we see our own experiences reflected back to us.

Whatever the journey we share as an audience, the stories we craft onstage have the capacity to educate, challenge, and inspire us. We hope you'll consider making a gift to CTC today and giving voice to another year of transformative theatre.

[Support link: childrenstheatre.org/give]
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Locomotion Light Board Programmer/Operator | Jeremy Ellarby
Locomotion Sound Supervisor | Sean Healey
Head Sound Engineer/UnitedHealth Group Stage Sound Board Operator | Rick Berger
Cargill Stage Sound Board Operator | Sean Healey
Locomotion Sound Crew | Ryan Healey, Nathaniel Giewe

Education

Director of Education | Ann Joseph-Douglas
Theatre Arts Training Education Manager | Amanda Espinoza
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Production

Director of Production | Ellen Baker
Production Management Fellow | Skye Reddy
Production Manager | C. Ryan Shipley
Stage Manager | Jenny R. Friend
Stage Managers | Jamie K. Fuller, Cortney Gilliam, Kathryn Sam Houkum, Z Makila, Stacy McIntosh, Isabel Patt, Chris Schweiger, Kenji Shoemaker, Nate Stanger
Stage Management Fellow | Jicarra N. Hollman
Student Actor Supervisor | Bridget Brooks, Delaney Brooks, Kim Kivens, Ashley Stock
UGH Head Stage Carpenter | Charles Fillmore
Locomotion Run Crew | Taylor Engell
Locomotion Run Crew Swing | TBD
Technical Director | Adriane L. Heflin
Assistant Technical Director | Kelly Pursley
Head Carpenter | Bradley Holmes
Carpenter/Drafter | John Stillwell
Carpenters/Welders | Matt Arcand, Melissa Johnson, Steve Kath, Kris Paulson, Juliene Reisinger, Nicholas Prax, Juanita Prestegaard
Charge Artist | Mary Novodvorsky
Scenic Artists | Lizzie Tredinnick
Costume Director | Amy Kitzhaber
Costume Assistant | Lucie Bisos
Cutters/Drapers | Sarah Bahr, Mary Gore, Alexandra Gould
First Hands | Carol Lane, Jody Rosquist
Crafts Artisan | Randy J. Rowoldt
Painter/Dyer/Crafts Artisan | Michele Lanci
Wig Artisan | Emma Gustafson
UnitedHealth Group Stage Wardrobe Head | Andi Soehren
Locomotion Wardrobe Assistant | Jennifer Probst
Locomotion Wardrobe Swing | Emily Jannusch
Props Director | Sue Brockman
Props Artisan | Katie Albright, Christopher Engstrom, Steve Kath, Amy J. Reddy
Head Electrician | David A. Horn
Staff Electrician | Carl Schoenborn

ACT One

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

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Associate Director of Development, Institutional Giving | Jill Underwood
Donor Communications and Special Events Manager | Suzy Q. Piper
Corporate Engagement Manager | Ranosha Cofelt
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Associate Director of Communications | Jonathan White
Associate Director of Marketing | Julia Nicholas
Design and Digital Manager | Kaitlin Randolph
Design and Digital Intern | Ryan Brook

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Tessitura Systems Administrator | Lauren Edson
Ticketing Performance Supervisor | Andrei Haberer
Ticket Office Supervisors | Andrew Gaffney, Molly Miller
Front of House Performance Supervisors | Sara Klapshae, Gwendolyn Giesner, Kesha Walker, Jori Walton
Concessions Leads | Linnea Dahlquist, Asher de Forest, Rebekkah Schultz, Audrey Smith

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

CTC Costume and Wardrobe Staff, Stagehands and Craftspeople are represented by IATSE Local 13

CTC engages members of the Stage Directors and Choreographers Society (SDC), a national theatrical labor union

CTC engages designers represented by United Scenic Artists, Local USA 829

CTC engages members of Actors’ Equity Association (AEA) under a special agreement with AEA

CTC engages musicians represented by Twin Cities Musicians Union, Local 30-73, AF

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