

AN **AMERICAN** *tail* THE MUSICAL

April 25-June 18, 2023



children's
theatre
company

Book and lyrics by **Itamar Moses**
Music and lyrics by **Michael Mahler**
and **Alan Schmuckler**

Based on the **Universal Pictures/
Amblin Entertainment** animated film

A Children's Theatre Company Commissioned
World Premiere Production

In association with **Universal Theatrical Group**

Music Supervision by **Andrea Grody**

Choreography by **Katie Spelman**

Directed by **Taibi Magar**

Proudly supported by **Bill and Jane Johnson**

Proudly sponsored by **us bank**

Photo of Michi Barall's *Drawing Lessons* workshop by Josephine Yang

Generation Now

is a landmark partnership between
five **national** theatres.

With funding from the Mellon foundation, the consortium will co-commission and co-develop 16 new plays for multigenerational audiences by Black, Indigenous, Latino/a, and Asian-American artists over five years.

All commissions will receive at least two developmental workshops at the co-commissioning theatre before their world premieres.

The first round of commissions includes Ifa Bayeza's *One Small Alice*, Michi Barall's *Drawing Lessons*, Dustin Tahmahkera's *Comanche Girl on the Moon*, and a work exploring the world of folklórico dance created by Latino Theater Company.

The partner theatres are:
Latino Theater Company
Ma-Yi Theater Company
Native Voices at the Autry
Penumbra
Children's Theatre Company

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



A Message from Peter Brosius & Kimberly Motes

Peter C. Brosius
Artistic Director

Kimberly Motes
Managing Director

Greetings and welcome!

We are thrilled you are here for this world premiere production of *An American Tail the Musical*. It is a story of a family, immigrant reality, and the resilience and perseverance of a very plucky young creature who will not give up his search for his family.

It has been a joy to adapt this beloved film for the stage. We are tremendously grateful to Universal Theatrical Group at Universal Pictures for giving us the opportunity to bring this story to life for a new generation. We have been fortunate to work with a creative team of Itamar Moses, Alan Schmuckler, and Michael Mahler who have brought wit, smarts and heart to create a book and score that is funny, deeply moving, and truly inspiring. In addition, director Taibi Magar brings innovative imagination and energy to this piece and we are thrilled to share it with you.

This new musical charts not only the spirit of the immigrant and the challenges that are faced in this new land, but also the hope and dreams that drive so many to make the trek to this nation.

We are glad you are here. We are honored and delighted to share this musical with you and hope you have a fabulous time.

Peter C. Brosius

Kimberly Motes

Board of Directors

Silvia M. Perez | **Chair**
Stefanie Adams | **Vice Chair**
Steven J. Thompson | **Vice Chair**
Adebisi Wilson | **Vice Chair**
George Montague | **Treasurer**
John W. Geelan | **Secretary**

Kelly A. Baker
Tomme Beevas
Ellen Bendel-Stenzel, M.D.
Michael J. Blum
Amanda Brinkman
Morgan Burns
Jamie Candee
Joe Carroll
Jodi Chu
Scott Cummings
Peter Diessner
Amol Dixit
Danielle Duzan
Ben Eklo
Meredith Englund
Isa Loundon Flaherty
Bob Frenzel
Andy Gorski
Conor Green
Lili Hall
Maria Hemsley
Andy Ho
Hoyt Hsiao
Dominic Iannazzo
Kate Kelly
Ellie Krug
Chad M. Larsen
Anne M. Lockner
Mary Loeffelholz
Trisha London
Wendy Mahling
Kelly Miller
Sonny Miller
Jeb A. Myers
Thor Nelson
Nnamdi Njoku
Amanda Norman
Doug Parish
Angela Pennington
Maria Wagner Reamer
Craig E. Samitt, M.D.
Chris Schermer
Noreen Sedgeman
Hillery Shay
Wendy Skjerven
Anne E. Stavney
Tanya M. Taylor
David Van Benschoten
Hannah Yankelevich
Kashi Yoshikawa
Mike Zechmeister

Lifetime Board Members

Mary Lou Dasburg
Topsy Simonson

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.



A Time of Possibilities

by Michael Winn
Associate Artistic Director/Director of Equity
and Community Partnerships

When Fievel arrived in 1885 America, he arrived in a land of dreams, dreamers, and dreams deferred. The United States of America was experiencing an economic boom after the Civil War ended on May 26, 1865. Twelve million people arrived in the United States between 1870 and 1900. Many came from European countries like Germany, Russia, Ireland, and England seeking personal freedom and relief from political and religious persecution, especially the pogroms—the violent anti-Jewish riots—of Russia. Moreover, people were still flocking to the United States from China following the Gold Rush. A steady stream of African Americans also came into the city seeking personhood and livelihood after the Union forces won the Civil War and they were freed from centuries of enslavement.



Photo of Railway Men from the Underwood Archives

This period in American history from 1877 to 1896 is referred to as the Gilded Age. The Gilded Age was a time of rapid economic growth due to the demands of growing industries like railroads, factories, mining, farming, and ranching. Wages went up by 60% over the entire labor force. In contrast, it was also a time of extreme poverty and inequality. Many of those immigrants coming into the United States, along with citizens leaving the now economically devastated South, were deprived of basic human needs like food, safe drinking water, education, and a place to live. From 1860 to 1900 the wealthiest 2% of American households owned more than a third of the nation's wealth. The top 10% owned roughly three-quarters, and the bottom 40% had no wealth at all.

Politically, the Gilded Age saw an extremely high number of people voting on education, prohibition, race, and taxes, as well as high instances of political corruption and greed. The major issues of the time were the eight-hour working day, the abolition of child labor, civil service reform, the prohibition of beer and liquor, voting rights for women, and the rise of labor unions.

America in 1885 experienced extreme economic and population growth, as well as growth in industry and political thought. It was also dealing with extreme corruption and extreme poverty. Most of all, 1885 America was a land of possibilities where any and all were encouraged to dream.

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
800-656-HOPE (4673)
online.rainn.org | rainn.org/es

**IT'S FREE,
CONFIDENTIAL,
AND 24/7.**



REGISTER FOR CAMPS TODAY!



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!

childrenstheatre.org/TAT

Photo by Kaitlin Randolph

JOIN US FOR FUN IN THE SUN!
**FREE MUSIC IN
MOTION**
CLASSES AT PEAVEY PLAZA

GREAT FOR
AGES 2-5!

Every Saturday June 3-August 26

Session 1: 10-10:30am

Session 2: 10:30-11am



Discover More: *An American Tail the Musical*



Warren T. Rat's hat
and ears designed by
Trevor Bowen



Work in progress: Moe's
coat of fabric scraps
designed by Trevor Bowen



Town square scenic design
by Jason Sherwood

Photos by Kaitlin Randolph

3 Things to Know

1

An American Tail the Musical has been in development for six years!

2

Fievel and his family begin their immigration journey to America in 1885. Approximately eight million immigrants passed through Ellis Island between 1855 and 1890.

3

Arguably the most famous and beloved song from the original *An American Tail* film soundtrack, "Somewhere Out There," was written by James Horner, Barry Mann, and Cynthia Weil. It is performed in the film by Phillip Glasser as Fievel and Betsy Cathcart as Tanya. Linda Ronstadt and James Ingram recorded a pop cover for the film's closing credits. Their rendition of the song reached #1 on Billboard's top 100 for two weeks. "Somewhere Out There" was nominated for "Best Original Song" at the 1987 Golden Globes® and the 1987 Academy Awards®, and won two 1988 Grammy Awards® for "Song of the Year" and "Best Song Written Specifically for a Motion Picture or Television."

Photo courtesy of Universal Pictures

History of the Statue of Liberty

The statue is 305 feet tall and represents Libertas, the Roman liberty goddess, bearing a torch in her right hand and a tablet in her left hand with the date of the U.S. Declaration of Independence. Broken shackles lay underneath the statue's drapery, to symbolize the end of all types of servitude and oppression.

The Statue of Liberty, one of the most recognizable symbols of freedom and democracy across the world, was a gift of friendship to America from France in June of 1885.

The statue would undergo many changes and improvements over the years. In 1907, the first elevator was installed inside it, and in 1916, it was illuminated for the first time after being converted to electric power. It would go dark for two years during World War II, due to blackout regulations. The torch was replaced entirely in the 1980s.

Compiled by **Andrea Diaz**, CNN

What was it like to be a child in the 1880s?



Photo of the Nelson family ca. 1890 on their farm in Nebraska

Families who owned or rented farm land generally worked the land as a family. Children began assisting with farm work as early as age 5.

The oldest rocking horse toys in Europe date back to the 1600s. However, it wasn't until the Victorian era that wealthy families popularized this now-classic childhood toy.



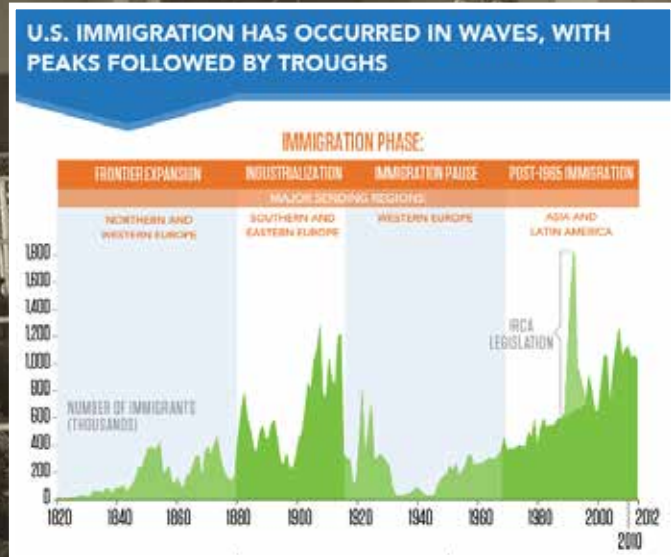
Photo by J. Barta in Náchod (Bohemia, Czechia)



As industry grew in the period following the Civil War, children, often as young as 10 years old but sometimes much younger, labored. They worked not only in industrial settings but also in retail stores, on the streets, on farms, and in home-based industries.

Outlook 1912, Collection of Maggie Land Blanck

Waves of US Immigration



Source: U.S. Department of Homeland Security, Yearbook of Immigration Statistics (Washington, DC: U.S. Dept. of Homeland Security, 2012).

U.S. immigration has occurred in waves, with peaks followed by troughs (see figure). The first wave of immigrants, mostly English-speakers from the British Isles, arrived before records were kept beginning in 1820. The second wave, dominated by Irish and German Catholics in the 1840s and 1850s, challenged the dominance of the Protestant church and led to a backlash against Catholics, defused only when the Civil War practically stopped immigration in the 1860s.

The third wave, between 1880 and 1914, brought over 20 million European immigrants to the United States, an average of 650,000 a year at a time when the United States had 75 million residents. Most southern and eastern European immigrants arriving via New York's Ellis Island found factory jobs in Northeastern and Midwestern cities. Third-wave European immigration was slowed first by World War I and then by numerical quotas in the 1920s.

Between the 1920s and 1960s, immigration paused. Immigration was low during the Depression of the 1930s, and in some years more people left the United States than arrived. Immigration rose after World War II ended, as veterans returned with European spouses and Europeans migrated. The fourth wave began after 1965, and has been marked by rising numbers of immigrants from Latin America and Asia. The United States admitted an average 250,000 immigrants a year in the 1950s, 330,000 in the 1960s, 450,000 in the 1970s, 735,000 in the 1980s, and over one million a year since the 1990s.

- **Philip Martin**, Chair of the UC Comparative Immigration and Integration Program

Photographs of Ellis Island, 1902-1913, The New York Public Library

Interview with the Creative Team



Director
Taibi Magar

What was your first experience with the movie *An American Tail*?

TM: It was one of the first movies I remember watching, my sister and I wore the VHS tape out to shreds. As a daughter of an immigrant and political refugee it had a lot of meaning to me. I think it also made me fall in love with NYC at an early age.

If you were in an animated film, what cartoon animal would you be and why?

TM: I'd be Winnie the Pooh; I like to eat!

Which *An American Tail* character do you relate to the most, and why?

TM: Henri, she is an artist and she has so much hope.

What are you most excited for audiences to experience?

TM: The incredible music and Katie Spelman's choreography! Breathtaking and deliciously fun!

What has it been like to workshop this production?

TM: A gift! A childhood dream come true!



Composer, Lyricist,
and Orchestrator
Alan Schmuckler

What was your first experience with the movie *An American Tail*?

AS: I remember seeing it as a kid when it came out. I didn't know it at the time, but the story of Fievel and his family mirrored my own grandfather's, who fled Cossack Russia with his family at the turn of the 20th century. Ultimately settling in New York City, Grandpa and his brother, my Great-Uncle Harvey, became furriers in lower Manhattan's garment district, a fact that I think Fievel wouldn't have liked much.

If you were in an animated film, what cartoon animal would you be and why?

AS: I think I'd be young Arthur from *The Sword in the Stone*, specifically when he gets turned into a squirrel. I always had a crush on the girl squirrel.

Which *An American Tail* character do you relate to the most, and why?

AS: Fievel, a Jewish kid who loves music, adventure, home, and family.

What are you most excited for audiences to experience?

AS: The big, magical creativity of Fievel's sweeping adventure, brought to life onstage with tremendous imagination, fun, and heart.



Playwright and Lyricist
Itamar Moses

What was your first experience with the movie *An American Tail*?

IM: Watching it as a 9-year-old, in school. It had the effect on me that it was designed to.

If you were in an animated film, what cartoon animal would you be and why?

IM: A sea otter, I hope, for the obvious reason of them being the best animal.

Which *An American Tail* character do you relate to the most, and why?

IM: I try to fight it, but I think the answer is actually Tony. Because as much as I try to be smart and in control like Bridget, my fundamental experience of life is essentially just stumbling ahead, meaning well, but usually being at least a step behind. Or maybe my inner Bridget is constantly being tripped up by my inner Tony. They need each other, is what I'm saying.

What are you most excited for audiences to experience?

IM: Our director, Taibi, and our great design team are coming up with all kinds of inventive theatrical ideas that will set our show apart from the film, by telling the story in ways only theatre can, and I'm very excited for audiences to see that.

What has it been like to workshop this production?

IM: Delightful. Everyone involved has been so game and so positive and hard-working, it's made the process really fun.



Composer and Lyricist
Michael Mahler

What was your first experience with the movie *An American Tail*?

MM: I saw it in the movie theatre as a kid and absolutely loved it. We owned the VHS tape and watched it a bunch growing up. I particularly loved the music. I even had a giant stuffed Fievel complete with blue hat. Still do.

If you were in an animated film, what cartoon animal would you be and why?

MM: A spectacled bear. They got it all figured out. Sleep all winter—sign me up.

Which *An American Tail* character do you relate to the most, and why?

MM: I've got a son of my own now, so Papa's heartbreak just devastates me.

What are you most excited for audiences to experience?

MM: I hope they see themselves and their family's story in this piece. And I hope it encourages them to expand their view of what it truly means to be an American. And I hope they have a truly wonderful time in the theatre.

What has it been like to workshop this production?

MM: So eye-opening. These actors have brought the characters to life in unique and surprising ways, teaching us way more about the show than we've taught them.

A Friends Journey Mad Lib!

Find some friends or family members to help fill in the blanks with adjectives, nouns, verbs, places, and more. These words are inserted into the blanks and then the story is read aloud to hilarious results.

On the trip to my
adjective place adjective

friend and I decided to invent a game. Since this would be a rather
adjective

trip, it would need to be a game with
plural noun

and . Using our to ,

plural noun noun verb

we tried to get the next to us to play, too, but they
noun

just at us and away. After a few
verb past tense action

rounds, we thought the game could use some
plural noun

so we turned on the and started
noun verb ending in -ing

to the that came on. This lasted for
noun measurement of time

before I got and decided to . I'll never
adjective verb

that trip, it was the
verb adjective

trip of my !

noun

Audience Scavenger Hunt

Get to know your fellow audience members and find folks that match the descriptions below:

<div>Has been outside of the United States:</div> <div></div>	<div>Has met someone famous:</div> <div></div>	<div>Has been to the Statue of Liberty:</div> <div></div>
<div>Was born in another state:</div> <div></div>	<div>Had a birthday within the last week:</div> <div></div>	<div>Loves to draw or paint:</div> <div></div>

Pretend you are going on a long journey across the world. What items would you bring with you? Draw them below:

Questions for the Ride Home

- 1** What are your family's traditions and your cultural traditions?
- 2** How did Fievel achieve independence and pride in himself?
- 3** What stories does your family like to tell, both real and made up?
- 4** Who makes up your community, and how has your community supported you and helped you achieve something?



Photo courtesy of Universal Pictures

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 must be consumed in the lobby. Only beverages in covered containers are allowed in 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.



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

Book and lyrics by **Itamar Moses**

Music and lyrics by **Michael Mahler** and **Alan Schmuckler**

Based on the **Universal Pictures/Amblin Entertainment** animated film
A Children's Theatre Company Commissioned World Premiere Production

in association with **Universal Theatrical Group**

Music Supervision by **Andrea Grody**

Choreography by **Katie Spelman** ♦

Directed by **Talbi Magar** ♦

Creative Team & Production Staff

Scenic Designer | **Jason Sherwood** •

Costume Designer | **Trevor Bowen** •

Lighting Designer | **Jeanette Oi-Suk Yew** •

Sound Designer | **Katharine Horowitz**

Puppet Designer | **Christopher Lutter-Gardella**

Hair, Make-Up, and Wig Designer | **J. Jared Janas**

Dramaturg | **Talvin Wilks**

Dialect Coach | **Keely Wolter**

Orchestrator | **Alan Schmuckler**

Associate Music Supervisor/Conductor | **Victor Zupanc**

Copyist | **Jason Hansen**

Student Acting Coach | **Amanda Espinoza**

Assistant Director | **Emma Y. Lai**

Assistant Choreographer | **Emily Madigan**

Associate Costume Designer | **Stacey Palmer**

Associate Lighting Designer | **Shannon Clarke**

Assistant Lighting Designer | **Ellie Simonett**

Associate Sound Designer | **Sten Severson** •

Stage Manager | **Jenny Friend** ♦

Assistant Stage Manager/Stage Manager | **Kathryn Sam Houkom** ♦

Assistant Stage Manager | **Z Makila** ♦

Production Assistant | **Cortney Gilliam**

Stage Management Fellow | **Jiccarra N. Hollman**

Musicians

Keyboards/Conductor | **Victor Zupanc** ▼

Bass | **Greg Angel** ▼

Percussion | **Paul Hill** ▼

Violin | **Elise Parker** ▼

Woodwinds | **Mark Henderson** ▼

Guitar, Mandolin, Banjo | **Joan Griffith** ▼

Cast

Fievel | **Matthew Woody** ★

Papa/Warren T. Rat | **Luverne Seifert** ♦

Mama/Digit | **Becca Hart**

Tanya/Ensemble | **Lillian Hochman** ★

Tony/Ensemble | **Ryan London Levin**

Bridget/Ensemble | **Kiko Laureano** ♦

Gussie/ Ensemble | **Autumn Ness** ♦ ■

Cherisse/Ensemble | **Alexcia Thompson** ♦

Henri/Ensemble | **Deidre Cochran**

Honest John/Ensemble | **Reed Sigmund** ♦ ■

Qiujin's Mom/Violinist/Ensemble | **Morgen Chang**

German Landlord/Cop/Ensemble | **Dean Holt** ♦ ■

Qiujin/Ensemble | **Monica Xiong** ★

Moe/Ensemble | **Glenn E. Williams II** ○

Sigfrid/Ensemble | **Tic Treitler** ★

Stu/Ensemble | **Mabel Weismann** ★

Orphan/Ensemble | **Anja Arora** ★

Orphan/Ensemble | **El Kost** ★

Orphan/Ensemble | **Ines Mojica** ★

Orphan/Ensemble | **Mari Peterson-Hilleque** ★

Understudies

Fievel | **Sam Mandell** ★

Papa/Warren/Honest John/Ensemble | **Jim Ahrens**

Mama/Digit/Gussie/Ensemble | **Samantha Buckley**

Tanya/Ensemble | **Mabel Weismann** ★

Tony/German Landlord/Ensemble | **Max Kile**

Bridget/Ensemble | **Alexcia Thompson** ♦

Cherisse/Ensemble | **Glenn E. Williams II**

Henri/Ensemble | **Morgen Chang** ★

Qiujin/Qiujin Family/Ensemble | **Ines Mojica** ★

Ensemble | **Ayla Bornsstein** ★, **Adelyn Frost** ★, **Junia Morrow** ★

An American Tail the Musical runs approximately 2 hours with one 15-minute intermission.

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

♦ 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 Performing Apprentice


■ Denotes member of the CTC Acting Company

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

★ Denotes a student in Theatre Arts Training

Proudly supported by **Bill and Jane Johnson**

Proudly sponsored by **us bank**

with additional support from  **THOMSON REUTERS**

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

Playwright and Lyricist

Itamar Moses is a Tony Award®-winning author whose work includes the plays *Bach at Leipzig*; *The Four of Us*; *Completeness*; and *The Whistleblower*; and the musicals *Nobody Loves You*; *Fortress of Solitude*; and *The Band's Visit*. Television includes *Boardwalk Empire* and *The Affair*. Born in Berkeley, he now lives in Brooklyn.

Composer and Lyricist

Michael Mahler is a Richard Rodgers award-winning composer/lyricist whose work was represented on Broadway in the revival of *Miss Saigon* (add'l lyrics). Other credits include *Diary of a Wimpy Kid the Musical*; *The Secret of My Success*; and *October Sky*. Projects in development include *Night at the Museum* (music by Alan Menken) and *Frankenstein* adaptation *The Monster*. Love to 5-year-old son Ezra, who is fond of hats.

Composer, Lyricist, and Orchestrator

Alan Schmuckler: Music, lyrics, score & song production, *Kidding* (Showtime); Kleban Prize, Webby Award, both for podcast musical *Wait Wait Don't Kill Me* (Wonderly). With Michael Mahler, music & lyrics, *My Little Pony: A New Generation* (Netflix); *LEGO Store: The Musical* (The LEGO Group); *Diary of a Wimpy Kid the Musical* (CTC); *The Secret of My Success* (NBCUni); others; Richard Rodgers Award, for stage musical *The Monster*. Alan lives in Connecticut with his pregnant wife Sara and their rescue poodle Toby.

Director

Taibi Magar was recently named Co-Artistic Director of Philadelphia Theatre Company. Minneapolis credits: *Noura*; *Familiar*; *We Are Proud to Present* (Guthrie Theater). NYC credits include: Soho Rep, The Shed, Ars Nova, and The Atlantic amongst others. Obie Award 2018, M.F.A.: Brown University.

Choreographer

Katie Spelman is thrilled to be at CTC for the first time. Credits include *Once* (Writers Theatre); *The Notebook* (CST); *AD 16* (Olney Theater); *The Beautiful Game* (Tokyo); *The Who's Tommy* (DCPA); *Oklahoma!* (Goodspeed); and *Cabaret* (Paramount Theatre). Katie was Associate Choreographer on *Moulin Rouge* for the Boston, Broadway, and Australian companies.

Music Supervisor

Andrea Grody (she/her) music directed/supervised *The Band's Visit* and *Tootsie* on Broadway. Other career highlights include *Suffs*; *The Fortress of Solitude*; *The Great Immensity*; and Public Works' *As You Like It* (Public Theater); *Assassins* (Yale Rep); *Robin Hood* and *Unknown Soldier* (Williamstown); and *Strange Faces* as writer/composer. B.A. Princeton University, M.A. Royal Conservatoire of Scotland.

Scenic Designer

Jason Sherwood designed the 2020 Oscars and *RENT Live*, for which he received consecutive Emmy Awards. Other work: tours for Sam Smith, Spice Girls, Sara Bareilles. Performances for Janelle Monae, Eminem, Camila Cabello,

and world premieres at New York Theatre Workshop, Atlantic, ART, and many regional theatres. Drama Desk, Lucille Lortel, and Henry Hewes nominations.
@JasonSherwoodDesign

Costume Designer

Trevor Bowen is proud to be back at CTC. *Corduroy*; *Something Happened in Our Town*; *Spamtown, USA* (CTC); Credits include: Kennedy Center, MN Opera, Guthrie Theater, Ordway, Glimmerglass Opera Festival, Boston Lyric Opera, Denver Center, Asolo Rep, Penumbra Theatre, Steppenwolf, Contemporary American Theatre Festival, FIAF, 5th Ave, Arena Stage, Walker Art Center.
trevorbowendesign.com

Lighting Designer

Jeanette Oi-Suk Yew is an award-winning designer in lighting for theatre, dance, opera, musicals, music performances, installation, immersive experiences, and digital productions. Her designs have been seen across U.S. cities and internationally. Jeanette is excited to make her Children's Theatre Company debut! Associate Arts Professor with NYU Tisch Drama.
jeanetteyew.com

Sound Designer

Katharine Horowitz (she/her) has been the associate sound designer for many CTC shows such as *Diary Of A Wimpy Kid the Musical*; *Annie*; *Matilda* and more. She designs regularly at History Theatre, Jungle Theater, Park Square Theatre, Pillsbury House Theatre, Gremlin Theatre, Theater Mu, and others. Katharine is a 2017 McKnight Theatre Artist Fellow at the Playwrights' Center.

Puppet Designer

Christopher Lutter-Gardella is a designer, inventor, theatre-maker, and community educator whose work revolves around the design, construction, and performance of puppets, masks, props, costumes, theatrical inventions, kinetic-sets, and interactive sculptural installations. He is Artistic Director of Big Animal Productions LLC based in South Minneapolis. You can see his work at: christopherlutter.com

Hair, Make-up, and Wig Designer

J. Jared Janas: Recent Broadway credits include *Good Night, Oscar*; *Sweeney Todd*; *Ohio State Murders*; *Kimberly Akimbo*; & *Juliet*; *Topdog/Underdog*; *American Buffalo*; *How I Learned to Drive*; *Jagged Little Pill*; *Frankie and Johnny...*; *Gettin' the Band Back Together*; *Bandstand*; *Indecent*; and *Sunset Boulevard*.

Dramaturg

Talvin Wilks: Director: *for colored girls who have considered suicide/when the rainbow is enough* (2022 Broadway Revival); *Dreaming Zenzile* (New York Theatre Workshop/NBT); *Between the World and Me* (The Apollo). He is an Associate Professor in the Theatre Arts and Dance Department, University of Minnesota/Twin Cities.

Dialect Coach

Keely Wolter (she/her) has served as a dialect consultant on *Carmela Full of Wishes*; *Akeelah and the Bee*; and *The Jungle Book* at Children's Theatre Company. She has worked with many other Twin Cities companies, including the Guthrie Theater, Jungle Theater, The Ordway, and Theater Latté Da. She holds an M.A. in voice studies from the Royal Central School of Speech and Drama.

Associate Music Supervisor/Conductor

Victor Zupanc grew up in Victoria, British Columbia. Since 1989, Victor has been the resident Music Director/Composer at Children's Theatre Company composing music and conducting orchestras for many of your favorite productions. He has worked on over 300 plays at countless theatres across the country. He also composes for orchestras, choirs, and films
victorzupanc.com

Copyist

Jason Hansen (he/him) has worked as music director, composer, orchestrator, arranger, and/or musician on over 70 productions at theatres including Children's Theatre Company (*Dr. Seuss's The Sneetches the Musical*; *Dr. Seuss's How The Grinch Stole Christmas*; *Cinderella*) Guthrie Theater, Theater Latté Da, Chanhassen Dinner Theatres,

Ten Thousand Things, Mixed Blood Theatre, History Theater, Arkansas Rep, and Northern Sky Theater.

Assistant Director

Emma Y. Lai (she/her) has enjoyed working with CTC as a Directing Intern. She has worked with organizations such as the Guthrie, Lincoln Center Theatre, Alley Theatre, and Two River Theater. Upcoming projects include *Murdered to Death* (Phipps Center) and *Songs of Bilitis* (workshop) by Rachel Anne Brees. emmaylai.com

Assistant Choreographer

Emily Madigan (she/they) has been an Associate Choreographer for *Hairspray* at Artistry, and for various shows around the country, *The Notebook* at Chicago Shakespeare Theater; *A.D. 16* at Olney Theatre Center; *Shout Sister Shout* at Seattle Rep and Ford's Theatre, and many others.

Associate Costume Designer

Stacey Palmer (she/her) has designed costumes for Stages Theatre, Augsburg University, University of Minnesota, Journey North Opera, Theater Mu, and Guthrie Theater B.F.A. New Plays. She holds a bachelor's degree in Apparel Design and an M.F.A. in Costume and Scenic Design from the University of Minnesota.

Assistant Lighting Designer

Ellie Simonett (she/her) worked on *Locomotion*; *Bina's Six Apples*; and *Diary of a Wimpy Kid the Musical* at Children's Theatre Company and is excited to return. Her other credits include *Anonymous Lover*; and *Edward Tulane* (Minnesota Opera) and *Beauty and the Beast* (The Ordway).

Stage Manager

Jenny R. Friend: (she/her) For 18 years, CTC has given her the gift of seeing the world with wonder through a child's eyes. She hopes this show can bring you what she has found at home with her daughter, Greta—the power of discovering your voice and a love for adorable rodents. This one's for you, Sneaker and Zero.

Assistant Stage Manager/ Stage Manager

Kathryn Sam Houkom (she/her) has been on the stage management team at CTC for over 20 productions since 2004. Sam has also stage managed for Guthrie Theater, Minnesota Orchestra, The Ordway, Park Square Theatre, Mixed Blood Theatre, Steppenwolf Theatre Company, Lookingglass Theatre Company, and The Kennedy Center.

Assistant Stage Manager

Z Makila (he/him & they/them) is returning to Children's Theatre Company after stage managing the January workshop of *An American Tail*. Other credits include *Beauty and the Beast* (The Ordway); *Twelve Angry Men: A New Musical* (Theater Latté Da); *Joyful Echoes* (Minnesota Orchestra); and *Thunder Knocking on the Door* (Ten Thousand Things).

Production Assistant

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 is currently the Generation Now Fellow. She was an inaugural musical theatre GreenRoom Fellow at The Ordway. Cortney is a proud alumnus of Howard University!

Stage Management Fellow

Jiccarra N. Hollman has enjoyed roles in *Kumbyah: The Juneteenth Story* (Breck/Denfeld; Duluth, MN); *Secrets* (Capri Theater); and *The Energized Guyz*, a traveling show with the National Theatre for Children. 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.

Universal Theatrical Group is the live theatre division of the world-famous motion picture studio. UTG, which oversees both Universal Stage Productions and DreamWorks Theatricals, is currently represented by the record-breaking musical phenomenon *Wicked*, now in its nineteenth smash-hit year on Broadway. Additional credits include *Billy Elliot*; *Bring It On*; *Shrek The Musical*; *Irving Berlin's Holiday Inn*, and *The Prince of Egypt*.

Meet the Cast

Fievel

Matthew Woody is overjoyed to be appearing on stage at CTC for his third production! He has enjoyed previous roles in *The Little Mermaid* (Farmington High School); and *Diary of a Wimpy Kid the Musical*; and *Dr. Seuss's How the Grinch Stole Christmas!* (Children's Theatre Company). Matthew is passionate about musical theatre and basketball. He is extremely grateful for the exciting opportunity to be part of this world premiere musical!

Papa/Warren T. Rat

Luverne Seifert (he/him) has performed at CTC in *The Last Firefly*; *The Lion, Witch and Wardrobe*; *Tales of a West Texas Marsupial Girl*; *Go Dog Go*; *Once Upon a Forest*; and *Treasure Island*. He has appeared locally with the Guthrie Theater, Ten Thousand Things, Dark and Stormy, The Moving Company, and Open Eye Figure Theatre. He was certified at the Burlesque Center-Locarno, Switzerland, in Clowning and Physical Comedy.

Mama/Digit

Becca Hart (she/her) is one lucky mouse to be at CTC! *Annie*; *The Hobbit* (Children's Theatre Company); *Merrily We Roll Along* (Theater Latté Da); *Ride the Cyclone*; *Georgiana & Kitty*; *The Wolves* (Jungle Theater); *Mary Poppins* (Artistry); *Something Rotten!* (Lyric Arts); and *All American Boys* (Stages / Capri Theatre).

Tanya/Ensemble

Lillian Hochman is thrilled to back on the Children's Theatre stage after performing in *Roald Dahl's Matilda the Musical*; *Dr. Seuss' How the Grinch Stole Christmas!*; and *Diary of a Wimpy Kid the Musical*. She has also performed with several other Twin Cities organizations including The Ordway, Stages Theatre Company, and Minnetonka Theatre. She thanks her family and promises to get her driver's license soon to relieve them of driving duties.

Tony/Ensemble

Ryan London Levin is excited to be returning to CTC after *Cinderella* in 2019. *NEXT Festival: Scotland PA*; *Merrily We Roll Along* (Theater Latté Da); *Runestone: A 'Rock' Musical*; *Christmas of Swing*; *Orphan Train* (History Theatre); *Sherwood: The Adventures of Robin Hood* (Yellow Tree); *Jefferson Township*; *Sparkling...Pageant*; *The Diary of Anne Frank* (Park Square Theater); *The Mikveh Monologues* (MN Jewish Theater); *She Loves Me*; *Awake and Sing*; *The Last Five Years* (Artistry); *The Boy and Robin Hood* (Trademark Theater). FILM/TV: *I Was There* (History Channel).

Bridget/Ensemble

Kiko Laureano (she/her) holds a B.F.A. in Musical Theatre from Indiana University. Recent credits include *Carmela Full of Wishes* (Children's Theatre Company); *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); *Autonomy* (Mixed Blood Theatre).

Gussie/Ensemble

Autumn Ness (she/her) is celebrating her 22nd season as a member of the CTC Acting Company! Just a few of her favorite CTC shows include; *Corduroy*; *Dr. Seuss's How the Grinch Stole Christmas!*; *Annie*; *Cinderella*; *The Jungle Book*; and *Romeo and Juliet*. Autumn is a recipient of the 2018 TCG Fox Foundation Fellowship, the 2020 MRAC Next Step Fund, and the 2022 MN State Arts Board Creative Support Grant.

Cherisse/Ensemble (Bridget Understudy)

Alexcia Thompson (she/her) has enjoyed roles in *Jelly's Last Jam* (Theater Latté Da); *Curious Incident of the Dog in the Night-Time* (Yellow Tree Theatre); *Lonesome Traveler* (Rubicon Theatre); *Cinderella*; *Roald Dahl's Matilda the Musical*; *Dr. Seuss's How the Grinch Stole Christmas!*; *Last Stop on Market Street* at Children's Theatre Company. She has a B.F.A. from Howard University.

Henri/Ensemble

Deidre Cochran is making her debut at CTC. You may have seen her previously in *Jelly's Last Jam* (Theater Latté Da); *Shrek; Songs for a New World*; *Legally Blonde*; *The Music Man* (Artistry); *Islander*; *Ruthless* (Theatre Elision). Deidre holds a B.A. in Theatre from Brenau University.

Honest John/Ensemble

Reed Sigmund 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 can also be seen onstage at the Jungle Theater, Theater Latté Da, and The Stillwater Zephyr Theatre.

Quiujin's Mother/Ensemble (Henri Understudy)

Morgen Chang (she/her) has appeared in *Redwood* (Jungle Theater); *West Side Story* (The Ordway); and *The Picture of Dorian Gray* (Collide Theatrical Dance Co.). She enjoys exploring new work and is a frequent collaborator with Umbrella Collective and Interact Center. She currently serves as Programs Manager for Theater Mu.

German Landlord/Cop/Ensemble

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.

Quiujin/Ensemble

Monica Xiong is thrilled to be back at Children's Theatre Company after being in *Dr. Seuss's How the Grinch Stole Christmas!* She is passionate about playing piano, dancing, singing, and expanding her knowledge of writing and storytelling. Monica is currently in 5th grade at Valley Crossing Elementary School.

Moe/Ensemble (Cherisse Understudy)

Glenn E. Williams II (he/him) is honored to be a Performing Apprentice at CTC where he performed in *Dr. Seuss's How the Grinch Stole Christmas!* and *Locomotion*. Recent credits include *Choir Boy* (Le Petit Theatre); *My Fair Lady*; and *Ragtime* (Tulane Summer Lyric). He is a New Orleans Native, content creator, photographer, director, choreographer, and the occasional youtuber. 1906! @locoglenncoco

Sigfrid/Ensemble

Tic Treittler (they/them) is ecstatic to return to CTC where their credits include *Diary of a Wimpy Kid the Musical* and *Annie*. They have performed with the Guthrie Theater, Lakeshore Players, Circus Juventas, Morris Park Players, and Shakespearean Youth Theatre. Tic sings with MN Opera Youth Studio.

Stu/Ensemble (Tanya Understudy)

Mabel Weismann (she/her) is excited to be back at CTC. Favorite CTC roles include: Cindy Lou Who (*Dr. Seuss's How the Grinch Stole Christmas!*); Claire (*Diary of a Wimpy Kid the Musical*); and Pepper (*Annie*). She has also performed at The Ordway, Guthrie Theater, Theater Latté Da, Artistry, Zephyr, Park Square and Minnetonka Theatre. mabelweismann.com

Orphan/Ensemble

Anja Arora (she/her) is ecstatic to be a part of *An American Tail the Musical!* Previous CTC credits include *Annie*; *Diary of a Wimpy Kid the Musical*; and *Dr. Seuss's How the Grinch Stole Christmas!* Anja has also performed with Stages Theatre Company, Artistry, Blue Water Theatre Company, and Minnetonka Schools. She would like to thank her family for supporting her in all her endeavors!

Orphan/Ensemble

El Kost is in their second show at Children's Theatre Company. El has enjoyed roles in *Dr. Seuss's How the Grinch Stole Christmas!* at CTC and *Shrek*; *Mary Poppins JR*; *Newsies JR*; and *Urinetown* at Ashland Productions. El is in 8th grade virtually in River Falls, Wisconsin.

Orphan/Ensemble

(Quiujin/Qiujin Family Understudy) **Ines Mojica** (she/her) is delighted to be back onstage at CTC after performing in *Something Happened in our Town* (2022) and *Spamtown, USA* (2020). She most recently played Martha Cratchit in the Guthrie Theater's *A Christmas Carol* (2022), having also played Belinda Cratchit the year prior (2021). She is a 7th grader at Anthony Middle School in Minneapolis, and has attended classes and performed in productions at Lundstrum Performing Arts

Orphan/Ensemble

Mari Peterson-Hilleque has performed with CTC in *Locomotion*; *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.

Understudies

Fievel

Sam Mandell (he/him) is delighted to be returning to CTC. He has most recently enjoyed roles in *Dr. Seuss's How the Grinch Stole Christmas!*; *Diary of a Wimpy Kid the Musical*; and *Annie*. He has also performed with several other organizations including The Zephyr Theatre, Stages Theatre Company, and Minnetonka Theatre.

Papa/Warren/Honest John/Ensemble

Jim Ahrens (he/his) last appeared at CTC in 1981's *The Three Musketeers*. In the intervening decades, he has appeared as an actor and singer with many organizations, including Jungle Theatre, the Minnesota Orchestra, Theater Latté Da, Theatre Elision, and others in the Midwest.

Mama/Digit/Gussie/ Ensemble

Samatha Buckley (she/her) is making her Children's Theatre Company debut! She was last seen in *Smokey Joe's Cafe* at Lyric Arts. She holds a B.F.A. in Musical Theater from Minnesota State University, Mankato. She sends her thanks to her family and friends for the continuous love and support.

Tony/German Landlord/ Ensemble

Max Kile (they/she) is thrilled to make their CTC debut! Max's recent credits include *Escape to Margaritaville*; *Once Upon a Mattress* (Old Log Theatre); *Night of the Living Dead!* (Minneapolis Musical Theatre); and *The Wedding Singer* (Lyric Arts). Max holds a B.F.A. from The Hartt School.

Sigfrid/Ensemble

Junia Morrow (she/her) is thrilled to make her Children's Theatre Company debut. She is a current sophomore at SPCA. Some recent credits include *Buddy! The Buddy Holly Story* (History Theatre); *Ragtime*; *The Wolves* (SPCPA). She hopes you all enjoy the show!

Ensemble

Ayla Bornsstein (she/her) is delighted to make her Children's Theatre Company debut! Past performances include *A Christmas Carol* (Guthrie Theater) and *The Music Man* (Bluewater Theatre). She would like to thank her family for their love, support, and transportation!

Ensemble

Adelyn Frost (she/her) is delighted to return to Children's Theatre Company. Recent credits include, *Annie* (CTC); *The Little Mermaid Jr.*; *You're a Good Man Charlie Brown* (Stages Theatre Company); *SpongeBob The Musical* (Lakeville North Theatre). She would like to thank her family, friends, and directors for all of their support.

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

Sharing New Stories

Thanks To You

At CTC, we believe that every person deserves a chance to share their story, and to see themselves reflected in the art we create. Your support fuels the development of new plays and productions and shines the spotlight on fresh voices, ideas, and experiences.

When you give to CTC, you help to put untold stories at center stage. Make your year-end contribution today and invest in expansive and inclusive theatre.

childrenstheatre.org/give



CTC gratefully acknowledges

Bill and Jane Johnson

as Producing Sponsors for
An American Tail the Musical.

A note from our Producing Sponsors:

Children's Theatre Company is a bit of a misnomer because CTC is not merely a children's theatre, it is a multigenerational theatre. CTC is a place where whole families gather to celebrate the joys of live theatre—children, teens, parents, and grandparents alike.

We have been attending CTC performances for over 45 years, beginning when we were dating in college. After we married and had children, we continued to come to CTC, bringing our own children. And this year, for the first time we brought our grandchildren with us. Each of these stages in our lives have been enhanced and enlightened by the incredible stories presented on CTC's stages.

It has been our pleasure to support the work of CTC in telling important and compelling stories to families of all ages. We hope that you will consider joining us as donors to support the groundbreaking work of this amazing multigenerational theatre.

-Bill and Jane Johnson

CTC's Producing Sponsor program allows you to provide direct and critical support for a specific production in a season. As a Producing Sponsor, your gift amplifies the production level beyond what we can accomplish without donor support.



To learn more, contact Director of Development,
Katie Nelsen, CFRE, at 612.872.5106
or knelsen@childrenstheatre.org



Individual and Family Foundation Gifts

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

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

Luminary Circle

Leadership Giving Circle

Ruth and John Bergerson
Michael J. Blum and Abigail Rose ◊
Robert and Sharla A. Frenzel ◊
Beverly Grossman ●
Matt and Maria Hemsley ◊
Bill and Jane Johnson, Noreen Charitable Trust ●
Martinsen Family Fund of The Minneapolis Foundation
Susan and Scot Milchman
Gail Munsell
Daniel and Sarah Schumacher ●
Jeff and Janet von Gillern ●

Gordon H. Ritz, Jr./Larsen Fund
Craig Samitt and Steve Hart ◊
Chris Schermer ◊
Kit Schmoker ●
Noreen and Joel Sedgeman, Noreen Charitable Trust ◊
Susan and Michael Shields
John L. Sullivan Fund of The Minneapolis Foundation ●
Meredith and Sam Tutterow ●
David and Greta Van Benschoten ◊
The Women's Foundation of Minnesota
Erik and Brenda Wordelman ●
Yoshikawa Family ◊
Michael and Jennifer Zechmeister ◊

Ann Ferreria and Jon Reissner
Lisa and William Finley
Matt and Liz Furman ●
Jim Hale ●
Nathan Dungan and Susan Hawks
The Head Family Foundation ●
Katherine Johnson and Ron Cunningham
Scott and Julie Kammer
Lindsay J. Kruh
Brad Larson
Kathy and Allen Lenzmeier
Kimara March and William Schmalstieg
Tanya and Aaron Martin
Jennifer Melin Miller and David Miller
David and Leni Moore Family Fund of The Minneapolis Foundation
Kimberly and David Motes ◊
Jeb and Charlene Myers ◊
Krista Nelson and Kevin O'Leary
Emily and Will Nicoll
Blake and Varinie Nixon
Burt Osborne
Kay Phillips and Jill Mortensen Fund of The Minneapolis Foundation
Ben and Kendra Reichenau
John Rodriguez
Rebecca and Mark Roloff ●
Frank and Betsy Russomanno ●
Bill and Erin Schwind
Joshua Short and Courtney Herring
Dr. James and Joanne Smith
Jody and Jason Smith
Kara and Ryan Smith
Ken and Sally Spence ●
Dr. Anne Stavney ◊
Patrick G. and Ann B. Ryan ●
Wendy C. Skjervén ◊
Mary K. and Gary Stern ●
Lowell and Deb Stortz
Doug Parish and Jean Strohm Parish ◊
Denny and Karen Vaughn
WMN Foundation
Margaret Wurtele

Patron

Anonymous
Karen Bohn and Gary Surdel ●
Rusty and Burt Cohen ●
Culp Family Foundation
Cy and Paula DeCosse Fund of The Minneapolis Foundation
Sandy and John Hey ●
Andy and Melissa Ho ◊
Bobby and Natalie Hunter
Paul Johnson and Jennifer Goodman Johnson
Juliana and Kevin Kelly
Diane Lindquist and Jeff Huggett
Martha E. MacMillan Foundation ●
Jon and Hadley Maruk
Bill and Katie Miller
Minnesota Neonatal Physicians P.A.
Patrick G. and Ann B. Ryan ●
Wendy C. Skjervén ◊
Mary K. and Gary Stern ●
Lowell and Deb Stortz
Doug Parish and Jean Strohm Parish ◊
Denny and Karen Vaughn
WMN Foundation
Margaret Wurtele

Artist

Suzanne Ammerman
Sarah J. Andersen
Barbara C. and Van O. Anderson ●
Martha and Bruce Atwater Fund of Prospect Creek Foundation
Kim Becquer
Kay and Rick Bendel ●
Theresa Bevilacqua and Delbert Vanderheiden
Peter C. Brosius and Rosanna Staffa ◊
Barbara Burwell ●
Cinda Collins
Neil and Bethany Collins
Heather Cox
Fran Davis ●
Peter and Lisa Diessner ◊
The Dixit Family ◊
Joseph and Lois Duffy
Mary Anne Ebert and Paul Stembler
Dan Ernst
Sky and Kerry Fauver ●

Mr. and Mrs. Michael J. Feeney
Nathan Franzen and Melisa Lopez Franzen
Vint Johnson and Audrey Gaard Johnson
Andy and Staci Gorski ◊
Jennifer Haas-Scott and Steve Scott
Meghann Harker
Kari and Jason Harrison
Sarah and William Hartong
Justin Hawkins
Jeff and Gabe Haydock
Jeremiah Heilman
Anna and Greg Hernandez
Stacey Hoppe
Jeremy Jacobs and Kate Buzicky
Gloria and Ivars Kauls
Charlie and Emily Kelley
Stacey Ketko and Kevin Grullon
Justin Kirk
Julie and Lee Knudson ●
Lesley and Jonathan Kochel
Mary Greer Kramer
Liz Lapetina and James Huang
Traci and Christopher Leffner
Fern D. Letnes
Nancy Pederson Lindberg and Bruce Lindber
Caroline and James Loken ●
Charlie and Brent Love
Audrey and Jim Lucas
Aimee and Phil McKay
Mendon F. Schutt Family Fund of The Minneapolis Foundation
Ian and Jennifer Moquist
Jeb and Kitsy Morrison
Nissrine Nakib and Florin Ibrani
Sara and Timothy Noel
Jonathan Nygren and Anna Horning Nygren
Dr. Timothy O'Brien
Asha Okorie
Ellen B. Perl and Franklin L. Noel ●
Greg and Naomi Pesky
Allison and Josh Peterson ●
Ronald and Kathryn Peterson
James and Stephanie Pierce
Rich and Lisa Pihlstrom
Jody and Octavio Portu, Jr. ●
Keith and Jody Radtke
Jane and Chris Reichert
Thomas Ressemann and Suzanne Wortham-Ressemann ●
Robert Roach
Kenneth J. and Betsy Roering ●
Peter Rothstein and Omar Guevara Soto
Patricia Rowley
Andrea Saterbak
Heather and Brenden Schaaf
Debra Swanson Schipper
Karen and Steve Sonnenberg
Rebecca and Mark Sorensen
Scott and Nancy Spiker ●
Stacy and Dan Stusynski
Carol Sweasy
Anna and Jon Szafranski
Trudy and Daniel Thompson
Deborah and Josh Trent
Lee Valsvik and Holly Boyer
Paula J. Vesely
Michael and Janet Wagner
Sally Wahman and Timothy Carter
Tana Yarano

Leader

Anonymous (7)
Frank and Barb Abramson
Catherine Ahlin-Halverson and Mark Halverson
Tonya and Alanna Allen
Martha Goldberg Aronson and Daniel Aronson
Karen O. Bachman
Kerry and Scott Bader
Kevin and Julie Balon
Cathy Bendel and Joe Nuñez
Mary and Paul Bendel-Simso
Pat Bennett
Melissa and Jake Berning
Marcy and Randy Betcher
Karen Brasel
Carol and Dick Brozic
Marc and Lori Burkhardt
Diana Carter
Kevin and Mary Casey
Dennis Cass and Liz Barrere
Gerald and Marilyn Cathcart
John and Klerissa Church
Dr. Stephen L. Cohen
Kelly Connolly
Joanna Curry
Chad and Maggie Dayton
Scott Dayton ●
Diane Donnino
Ernest and Mary Dorn
Peter Eckman and Erika Olson
Meghan and Sean Elliott
M. Vaughn Emerson and Katie Haag
Sylvia and Robert Fine ●
Myron Frans
Craig Freeman
Katherine Gladney
Jodi and Michael Glaser
Harold and Cindi Goldfine
Rochelle Gunn and James Mayer
Kelly and Melanie Hanick
Rebecca Harris
Alfred Harrison and Ingrid Lenz Harrison
James Haskins
Carey and Blake Hastings
Martin and Linda J. Haugen
Brenda and Carl Heltne
Jon Hjelm
Tom Hoch and Mark Addicks
M. Janice Hogan-Schiltgen
Joe Hognander
Mark and Jeanne Innerbichler ●
Michael and Danielle Jastrow
Neal A. Johnston
Terry and Deborah Jones
Grant Jonsson
Art Kaemmer, M.D.
Emily Kang
Jane and Bert Kasiske
Mrs. E. Robert Kinney
Gordon Kipling
David and Susan Klevan
Cheryl Kortuem and Claire Hovland
Theresa Kuhl
Ruth Ladwig
Ardella and Ronald Lagerquist
Kristen E. Larson and Doug Ritter
Katherine Lawler
Anne and Charles Leck
Kelly and Bill Lemieux
Susan and James Lenfesty ●
Todd and Beth Leonard
Janice Linneman
Bill Lurton
Will Manksie and Mackensie Epping
Megha Maripuri
Mel Marvin
Timothy Mason
Kristin and Jim Matejcek


Jeninne McGee
John G. and Lois M. McNutt Fund of The Minneapolis Foundation
Kimberly Meshbeshier
Kathleen Miller
Minneapolis Jewish Federation
Shane and Molly Nackerud
Katie Nelsen
Tom Newton
Danielle and Mark Nicholson
Sonja and Lowell Noteboom
Kit and Judy O'Donohoe
Meredith Olson
Heart and Mind Fund of The Minneapolis Foundation
John Owens and Pat Strong
Anuradha Pal
Ryan Palmer
Christine and Ben Phelps
Natalie Ramier and Norman Swett
Lawrence Redmond
Sarah and Tom Roddis
Thomas D. and Nancy J. Rohde
Sandra and Paul Rosso
Carolyn and Kai Sakstrup
Amy Sanborn
Jenny Saxton
Mary Lou and Stephen Scheid
Paul Schumann
Miriam Seim
Erin Sibley
Helene and Jeff Slocum
Hilary Smedsrud
Jennifer and Michael Swenson
Patricia Taylor
Sarah Taylor
Amy Wagner
Cynthia and Frank Walker
Lara Wandling
Stewart and Chris Widdess
Frank and Frances Wilkinson
William Wittkopt
Shay and Brenda Wyley

Community Circle

Headliner

Anonymous (2)
Anne and Todd Anderson
Debra Andreas
Matt and Penny Atkinson
Ismat Aziz ●
Sharon Bigot
Charles S. and Zena A. Scimeca
Charitable Fund of the Boston Foundation
The Charles and Kathryn Cunningham Family Foundation
Dan Chisholm
Jessecia and Michael Cockson
Gregg and Beth Cummings
Jeff and Ann Davidman ●
Barb Davis
Jean M. Dehning
Laura and Matt Tanner
Meghan and James Dunbar
Jan and Lee Erickson
Christine Eskilsen and Bryan Bevell
Leeann and Jeffrey Ettinger

CTC gratefully recognizes



Ralph Sternberg

as a Junior Producer for
An American Tail the Musical

Key

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

Encore Circle Donors

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

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

Anonymous
Marty Allen
The Estate of Pauline M. Altermatt
Ann Barklewe •
The Estate of Helen Barton, M.D.
Kay and Rick Bendel •
The Bendel-Stenzel Family ♦
The Estate of Joan Bond
Mollie and Wayne Brunetti •
Carol E. Cook
Meredith Anne Dasburg
Foundation •
Mary Anne Ebert and Paul Stembler
Rajiv Garg and Sangeeta Jain •
Beverly Grossman •

Alfred Harrison and
Ingrid Lenz Harrison
Sandy and John Hey •
Barbara and James Jeffers
Gloria and Ivars Kauls
Joe and Anne Keeley •
Liz and Jim Krezowski •
Lindsay J. Kruh
The Estate of Ilona Lazar •
Jo Ann and Jerome Noack
The Estate of Joyce R. Nordstrom
Deane G. Peters
Martha and Greg Pomerantz •
Frank and Betsy Russomanno •
Deb Sakry Lande and John Lande

Anne Larsen Simonson/
Larsen Fund •
Glenda and Richard Struthers •
The Estate of Scott Thatcher
Denny and Karen Vaughn
The Estate of Eva O. Young

Key

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

A Note from Joe Carroll, CTC Board Member



Having grown up in the Minneapolis area, I have many fond childhood memories of coming to Children's Theatre. I almost always went with my grandparents, and the live orchestras that would accompany the productions on stage helped pique my interest in pursuing music performance. Now that I have children of my own, I'm excited to continue

the tradition I grew up with by having them experience the great performances, lessons, and meaningful and topically relevant themes CTC performs and introduces each year. As a member of the board, what inspires me most about CTC is the outsize impact the organization has on families, students, the acting and production community, our Minneapolis and St. Paul community, and the broader performing arts world. Thank you for joining us today and for being a part of the magic that CTC creates.

Joe Carroll
CTC Board Member



Corporate, Foundation, and Government Gifts

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

\$100,000 and Above



THOMSON REUTERS™

UNITEDHEALTH GROUP

\$50,000 to \$99,999



\$25,000 to \$49,999



Hugh J. Andersen
Foundation



CARLSON
FAMILY FOUNDATION



James B. Linsmayer
Foundation



\$10,000 to \$24,999

Accenture
BeEvents
Deloitte LLP
Deluxe Corporation
The Dorsey & Whitney Foundation
Ernst & Young LLP
John W. Kurtich Foundation for
Study & Research
McKinsey & Company
Laura Jane Musser Fund
Piper Sandler Companies
Rahr Corporation
Rahr Foundation
Robins Kaplan LLP
Spencer Stuart

\$5,000 to \$9,999

Fred C. and Katherine B. Andersen
Foundation
Boss Foundation
Brick X Mortar
CarVal Investors
J.P. Morgan Private Bank
Kraus-Anderson Companies, Inc
National Grid Renewables
Peregrine Capital Management
Polaris Industries
Elizabeth C. Quinlan Foundation
RBC Wealth Management
Margaret Rivers Fund
Sit Investment Associates
Foundation

\$2,500 to \$4,999

College Of Saint Benedict
Dellwood Foundation
Eide Bailly LLP
Federated Insurance Companies
Framestyles
Hubbard Broadcasting Foundation
Inspirato
Lunderby Photography
Minnesota Bank And Trust
Mr. Paul's Supper Club
Mutual Of America
Pool and Yacht Club
SCHERMER
Tennant Company Foundation
Woodfired Cantina



bell
museum

You need some space!
Journey the universe in an afternoon.

Find showtimes: z.umn.edu/planetariumshows



minnesota
youth
symphonies®
you'll be amazed.

**Experience one of the
nation's top youth
orchestra programs!**

- String Camp June 19-23 for musicians grade 2-9
- Upcoming auditions for the 2023-24 Season
- Three annual concerts
- Over 50-year tradition!

mnyouthsymphonies.org



ORDWAY

Major support provided by
FLINT HILLS
resources

2023 Flint Hills Family Festival
School Days: May 30-June 2
Family Weekend: June 2-3

Strings and Salsa Night
FRI, JUNE 2 | 6 PM - 10 PM

 Concert Hall - from \$23

 Rice Park - FREE

The String Queens **Salsa del Soul**

Arts and Culture Day
SAT, JUNE 3 | 9 AM - 4 PM

 Music Theater - \$5 tickets

 Concert Hall - \$5 tickets

 Rice Park - FREE

Lightwire Theater **The ReMINDers** **KOO KOO KANGA ROO**

Tickets and information:
ORDWAY.ORG/FESTIVAL | 651.224.4222

 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.

**Follow your
passion here.**

All day, every day.



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

 **StarTribune**

StarTribune.com/subscribe

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

315459/0021

BALLET
CO. LABORATORY

CARMEN

IN THE 1920S

MAY 19 - 21 | E.M. PEARSON THEATRE

Swing dance goes en pointe with this playful yet fiery twist on an opera classic.




THREE FLOORS OF FUN!

 Minnesota Children's Museum

SPECIAL EXHIBIT

EMOTIONS AT PLAY
WITH PIXAR'S INSIDE OUT




©Disney/Pixar

mcm.org | 651-225-6000

OPENS MAY 20, 2023

Artistic Director | Peter C. Brosius
Managing Director | Kimberly Motes
Executive Assistant | Jen Johnsen

Artistic

Associate Artistic Director/Director of Community Partnerships and Inclusion | Michael Winn
The Acting Company | Gerald Drake, Dean Holt, Autumn Ness, Janely Rodriguez, Reed Sigmund
Performing Apprentices | Rue Norman, Glenn E. Williams II
Music Director | Victor Zupanc
Casting Director | Traci Shannon
Artists Under Commission | Ifa Bayeza, Michael Mahler, Itamar Moses, Autumn Ness, Alan Schmuckler

Production

Director of Production | Ellen Baker
Production Management Fellow | Skye Reddy
Company Manager | Colleen Somerville
Production Stage Manager | Jenny R. Friend
Stage Managers | Jamie K. Fuller, Courtney Gilliam, Kathryn Sam Houkom, Z Makila, Isabel Patt, Chris Schweiger, Kenji Shoemaker, Nate Stanger
Stage Management Fellow | Jicarra N. Hollman
Student Actor Supervisor | Bridget Brooks, Delaney Brooks, Kim Kivens, Adam Qualls, Ashley Stock
UHG Head Stage Carpenter | Charles Fillmore
An American Tail Run Crew | Matt Arcand, Taylor Engel, Melissa Johnson, Eric Lucas, Rick A. McAllister, David Pisa, Nicholas Prax, Ashley Stock
An American Tail Run Crew Swing | Evangelen Lee
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, Nicholas Prax, Julia Reisinger, Whitley Cobb
Charge Artist | Mary Novodvorsky
Scenic Artists | Lizzie Tredinnick, Jeni Raddatz Tolfuss, Eli Kinnunen
Costume Director | Amy Kitzhaber
Costume Assistant | Lucie Biros
Cutters/Drapers | Mary Gore, Alexandra Gould, Barb Portinga
First Hands | Carol Lane, Jody Rosquist,
Stitchers |
Crafts Artisan | Randy J. Rowoldt, TBD
Painter/Dyer/Crafts Artisan | Michele Lanci
An American Tail Hair, Wig and Makeup Associate | Tony Lauro
An American Tail Hair, Wig and Makeup Assistant | Julia Kugler
UnitedHealth Group Stage Wardrobe Head | Andi Soehren
An American Tail Wardrobe Assistants | Emily Jannusch, Jennifer Probst

An American Tail Wardrobe Swing | Jennifer Probst
Props Director | Sue Brockman
Props Artisans | Katie Albright, Carol S. Bennet, Joe Cruz, Christopher Engstrom, Emily Jannusch, Jennifer Probst, Amy J. Reddy
Lighting & Video Director | Matthew T. Gross
Head Electrician | David A. Horn
Staff Electrician | Carl Schoenborn
An American Tail Electricians | Dante Benjegerdes, Paul Epton, Tim Francis, Andy Glischinski, Anthony Karna, Mark Kieffer, Jon Kirchhofer, Evangelen Lee, Karin Olson, Evan Peterson, David Riisager, Andrew Saboe, Ellie Simonett
An American Tail Light Board Programmer/Operator | Jeremy Ellarby
An American Tail Sound Supervisor | Sean Healey
Head Sound Engineer/UnitedHealth Group Stage Sound Board Operator | Rick Berger
Cargill Stage Sound Board Operator | Sean Healey
An American Tail Deck Sound Technician | Ryan Healey
An American Tail Sound Crew | Nathaniel Glewwe, Ryan Healey, Sean Healey, Evangelen Lee, Lucas Martin, Joshua Savoie, Corinne Steffens
COVID Safety Managers | Ellen Baker, Jenny R. Friend, Skye Reddy

Education

Director of Education | Ann Joseph-Douglas
Theatre Arts Training Education Manager | Amanda Espinoza
School Engagement Coordinator | Claire Bancroft Loos
Resident Teaching Artists | Johanna Gorman-Baer, Kiko Laureano
Education Fellow | Julia Gams
Neighborhood Bridges Founder | Jack Zipes
Theatre Arts Training Teaching Artists | Sarah Arnold, Hannah Bakke, Claire Chenoweth, Maggie Cramer, Laura Delventhal, Bre'Elle Erickson, Talia Fittante, Alex Hagen, Wesley Hortenbach, Nick Husted, Andrew Fleser, David Hanzal, Megan Kelly Hubbell, Linda Talcott Lee, Natavia Lewis, Ben Lohrberg, Xan Mattek, Jeffery Nolan, Hawken Paul, Marley Ritchie, Dominic Delong-Rogers, Sara Sawyer, Jesse Schmitz-Boyd, Jen Scott, Eli Sibley, Mason Tyer, Willis Weinstein, Christina Zappa

ACT One

Associate Artistic Director/Director of Community Partnerships and Inclusion | Michael Winn
Artistic and Equity Coordinator | Josephine Yang
ASL Interpreters | Cheryl Fielitz, Jules Lehto
Audio Describers | Elana Center, Connie Fullmer, Laurie Pape Hadley, Laura Wiebers

Administrative Operations

Chief Operating Officer | Ryan French
Facility Systems Manager | Anthony White
Day Porter | Alex Itzep
Safety and Security Supervisor | Adam Scarpello
Safety and Security Associates | Elliott Heerman, Aster Kander, Jack Stetler, Jori Walton

Finance

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

Human Resources

Director of Human Resources | Andrew Robertson

Patron Services

Patron Experience Manager | Mon Cherie Chandler
Front of House Performance Supervisors | Gwendolyn Glessner, Sara Klaphake, Molly Sullivan, Jori Walton
Front of House Associates | Ben Anderson, Marion Anderson, Wren Clinefelter, Shayla Courteau, Sarah Dayer, Em Engler, Maz Her, Ash Higbee, Carter Jensen, Basil Matthes, Lily McCann, Emery McElin, Sophia Nelson, Ella Rios, Suzanna Robinson, Devon Smith, Aiden Stark-Wolff, Genia Voitsekhovskaya, Ashely Wims
Concessions Leads | Linnea Dahlquist, Asher de Forest, Rebekkah Schultz

Development

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

Marketing & Communications

Director of Marketing and Communications | Chad Peterson
Associate Director of Communications | Jonathan White
Associate Director of Marketing | Julia Nicholas
Design and Digital Manager | Kaitlin Randolph
Design and Digital Assistant | Adán Varela
Design and Digital Intern | Ryan Brook

Ticketing Services

Tessitura Systems Administrator | Lauren Edson
Ticket Office Manager | Joshua Vosberg
Performance and Ticketing Supervisor | Andrei Haberer
Ticket Office Supervisors | Andrew Gaffney
Ticketing Associates | Lukas Brasherfons, Carrie Jones, Theodore Kidd, RJ Massie, Lior Perimuter, Esteban Rodriguez

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

Join us for

The 2023-2024 Season



Sept. 17-Oct. 22, 2023



Oct. 10-Nov. 19, 2023



Nov. 7, 2023-
Jan. 7, 2024



Jan. 16-Feb. 18, 2024



Feb. 13-Mar. 31, 2024



Mar. 9-Apr. 14, 2024



Apr. 13-Jun. 16, 2024

Subscribe and learn more at
childrenstheatre.org