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Nanta 난타

September 12-October 22, 2023

a sizzling entertainment

Produced by **PMC Production Co.** and **Broadway Asia Company**

Directed by **Seung-Whan Song**



Season sponsored by
Bill and Jane Johnson



CTC's Commitment to Anti-Racism

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



Photo of Junie Edwards in *Locomotion* by Glen Stubbe Photography.

ACT One is CTC's cohesive platform for access, justice, equity, diversity, and inclusion in our audiences, programs, staff, and board.

CTC is committed to furthering our progress toward increasing inclusion, diversity, and representation throughout our organization – on our stages and in our classrooms, on our staff and Board of Directors, and in the artistic teams that create our award-winning work. CTC will measure success when our audiences, classes and camps, staff, artists, and board include more people from a wider range of economic status, people of color, people with disabilities, and people of different sexual orientation and gender identity.

CTC believes that the theatre can be a powerful force to illuminate connections, create common bonds, and transform lives by building bridges to empathy, understanding, inclusion, and opportunity. Historically, many have been excluded from participating in the theatre due to implications of racism, discrimination,

During the 2022-2023 Season we met the following measures related to representation of Black, Indigenous, and People of Color (BIPOC):

50% of the work on our stages

•

56% of actors on our stages

•

24% of students in Theatre Arts Training

•

20% of our staff

•

26% of our Board of Directors

Our Anti-Racism Statement can be found on page 7 of this program, and our Land Acknowledgement Statement can be found on page 5.



Photo of Veronica Albee and Nora Montañez in *Carmela Full of Wishes* by Glen Stubbe Photography.



Photo of Binyam "Bichu" Shimellis and Mehari "Bibi" Tesfamariam in *Circus Abyssynia: Tulu* by Glen Stubbe Photography.



A Message from Peter Brosius

Peter C. Brosius
Artistic Director

I have always treasured travel as one of the greatest ways to discover and experience other minds, hearts, and souls.

As a kid, my mom loaded all four of us into our station wagon and drove across the country from California to a World Expo in Montreal. It seemed like every country in the world had a pavilion that gave you insights into the people, music, arts, history, and natural wonders of their land. I remember being dazzled by the interactive films from the Czech Republic (Czechoslovakia at the time), the powerful photographic exhibits from Cuba, and the gorgeous floating tent-like structures suspended above it all.

I have had the great fortune to see performances at festivals and conferences around the globe. I learn something new every time I encounter work from another land; that is why it has been important to me to bring extraordinary projects from around the globe to CTC—whether it is the courage and finesse of circus masters, shadow puppeteers from Italy, Swedish artists who have devoted their lives to creating theatre for preschoolers, wonderfully comic Australian performers leading us to find a certain Green Sheep, or our dear colleague Greg Banks from England, who has deployed his unique version of storytelling to the delight of our audiences with his witty reimagining of classic tales.

As our lives become increasingly interconnected with those across the globe, developing our sense of curiosity and hunger to learn becomes more urgent. Theatre can truly help build the open, empathetic citizens that this world so desperately needs. We need to help young people relish difference and newness to not see other worlds as threats, but as opportunities to learn and grow.

We are thrilled to welcome this production of *Cookin'* to the Midwest. Since it was first created in Seoul, Korea, this show has dazzled audiences around the world with its virtuosity, humor, and daring. When I saw it, I knew we had to share its magic with our audience. Get ready to see some unbelievably talented chefs who chop, dice, and slice with amazing skill to create a visual and percussive feast for the senses.

You don't need a passport—just curiosity—to go on this journey. There is nothing more powerful than seeing young people embrace, explore, and understand this complex and increasingly tiny planet. So glad you are here. Enjoy!

Peter C. Brosius

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Land Acknowledgement



Children's Theatre Company (CTC) acknowledges that the theatre was established on land that the Wahpekuete Tribe of the Dakota nation still calls home. Around the year 1600, the Wahpekuete 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 Wahpekuete (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 Wahpekuete 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.



Food: A Cultural Identity

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

Culture is an integral part of our social development. Cultural identity includes the values, ideologies, and customs that help us differentiate ourselves and give us a sense of belonging. It helps us recognize others, encourages curiosity about the world, and fosters creativity. Culture serves as an invisible bond which ties people together.



New Mexican dishes: *chile rojo* ribs with Spanish rice and *pinto* beans, *quesadilla*, corn chips and *salsa*, and *chile verde y rojo enchiladas*.

Whether it is *kimchi* from Korea, *enchiladas* from Mexico, pizza from Italy, *muufo* from Somalia, or okra stew from Gambia, food traditions are definitive parts of people’s cultural identities. It has been said that if you genuinely want to understand a different culture, eat how they do. The accessibility of culturally specific foods plays a key role in the preservation of heritage and the expression of identity. Some believe that certain foods are sacred, or the certain dishes can only be eaten under particular circumstances or holidays. Food is often deeply connected with traditions, customs, and memories, and can serve as an important touchstone for individuals navigating multicultural landscapes.

In a world that is increasingly global, it is critical that our young future leaders recognize and value the richness of their traditions. Traditional foodways can connect us to our cultural roots and introduce us to a rich heritage that might differ from our own.



Nigerian *jollof* rice, *suya* chicken and *egusi* soup

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.

Fall 2023
Winter 2024
Spring 2024

Theatre Arts Training

children's
theatre
company

Enrich your skills
and create memories
with CTC's Theatre
Arts Training!

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

childrenstheatre.org/TAT



Discover More: *Cookin'*



What's *Cookin'* with the Cast?



Ho Yeoul Sul

CTC: Where in the world have you had the best food? What dish did you have?

HYS: Thailand. I ate every single local food when I was in Thailand.

What's your favorite part of the show?

HYS: Prologue and Soup Tasting Sequence.

Do you like to cook at home? What's your favorite food to cook?

HYS: Yes. My favorite food to cook is Korean braised spicy short rib.

Changhwan Ko

CTC: Where in the world have you had the best food? What dish did you have?

CK: Thailand: *chim chum*, *pu phat phong curry*, *pad thai*, *tom yum*, etc. There were so many delicious foods in Thailand.

CTC: What's your favorite part of the show?

CK: The Clapping Scene...because I can navigate the audience and enjoy myself with them.

CTC: Do you like to cook at home? What's your favorite food to cook?

CK: I'm a good chef in real life. I can make all kinds, but especially the *kimchi* stew and the seaweed soup I make, I should say, are my masterpieces.

Min Goo Jung

CTC: Where in the world have you had the best food? What dish did you have?

MGJ: Singapore: chili crab and pepper crab.

CTC: What's your favorite part of the show?

MGJ: The Prologue Sequence, which is the most traditional, and when the stillness music comes to an end, it gives me catharsis.

CTC: Do you like to cook at home? What's your favorite food to cook?

MGJ: I cook occasionally. I'll say fried rice if I have to pick one...



Hyejin Song

CTC: Where in the world have you had the best food? What dish did you have?

HS: I love all kinds of world cuisines, but *kimchi* and spicy Korean food come to my mind.

CTC: What's your favorite part of the show?

HS: The Prologue Sequence and the Drum Sequence, which the audience loves and remembers the most.

CTC: Do you like to cook at home? What's your favorite food to cook?

HS: I like making seaweed soup for someone's birthday.



Jung Hwan Hyun

Where in the world have you had the best food? What dish did you have?

JHH: India. I scarfed down two whole bowls of Indian curry in seconds because it was so delicious.

What's your favorite part of the show?

JHH: The Drum Sequence at the end. *Cookin'*'s energy bursts in this sequence, and I feel like I'm breathing with the audience.

CTC: Do you like to cook at home? What's your favorite food to cook?

JHH: I don't cook very often, but I like making steamed port with *kimchi* which can be very good with drinks.

3 Things to Know



1 *Cookin'* is the longest-running show in South Korea's history (over 1.48 million people have attended performances) and has been seen in more than 60 countries throughout Europe, Asia, and North America.



2 Director Seung-Whan Song served as the Executive artistic Director of the Opening and closing Ceremonies of the 2018 PyeongChang Winter Olympic Games.



3 *Cookin'* made its international debut at the 1999 Edinburgh Festival Fringe, where it received an award for Best Performance.

사물놀이



What is *Samulnori*?

Samulnori (“*samul*” means “four things” and “*nor*” means “to play”) is a percussion quartet comprised of a *buk* (barrel drum), a *jangu* (hourglass-shaped drum), a *jing* (gong), and a *kkwaenggwari* (small gong). Its rhythmic patterns are derived from *Pungmulgut* (folk and religious music) or *nongak* (farmers’ band music) which

are performed outdoors with acrobatic and dance movements. *Samulnori* was created by extracting dynamic and elaborate rhythmic patterns from *Pungmulgut* for an indoor performance in 1978 by Kim Duk Soo. The principle of *Samulnori* is the fluctuation between tension and relaxation. While improvising rhythms based on several rhythmic patterns, the performers seek to achieve a perfect integration of the four percussion instruments. Since Kim Duk Soo founded *Samulnori* in 1978, he has traveled around the world performing on more than 5,000 stages under the name of *Samulnori*.



“[*Samulnori*] was born from a Korean folk music tradition called *pungmul*... *Pungmul* is believed to have existed even before 57 B.C., and many of the motions made during play mirror those made by farmers while working in the field.”

- Agnes Constante, NBC News

Make Your Own Korean Dish at Home!

JAPCHAE

잡채

INGREDIENTS

- | | |
|---|--|
| 6 oz. flank steak
(cut into thin strips) | 1 small red bell pepper
(cut into thin strips) |
| 3 cloves garlic (minced, divided) | 4 oz. baby spinach |
| 6 teaspoon sugar | 3 scallions (thinly sliced) |
| $\frac{3}{4}$ teaspoon black pepper | 10 oz. Dangmyeon
(sweet potato starch noodles) |
| 4½ tablespoon soy sauce | Vegetable oil |
| 1 teaspoon sesame oil | 1 tablespoon toasted
sesame seeds |
| 1 onion (sliced thinly) | |
| 2 carrots (julienned) | |
| 4 shiitake mushrooms
(cut into thin strips) | |

Mix the beef together with 1 clove of the garlic, 1 teaspoon sugar, $\frac{1}{4}$ teaspoon ground black pepper, 1 tablespoon soy sauce, and 1 teaspoon of sesame oil.

Prepare the vegetables, and set aside. Cook the noodles for 7 minutes in a large pot of boiling water. Strain and cut with scissors so that they’re a little shorter. Add 1 tablespoon of sesame oil, 1 tablespoon of soy sauce, and 2 teaspoons of sugar to the noodles. Toss thoroughly.

Heat up a skillet over medium high heat. Stir-fry the onion and carrot with 1 tablespoon of vegetable oil until tender, but still a little crunchy. Transfer to a large mixing bowl. Add another tablespoon of oil to the pan, and add the mushrooms. Cook until caramelized, and transfer to the mixing

bowl along with the onion and carrot. Add another tablespoon of oil to the pan, and cook the red peppers until tender. Add in the spinach, scallions, and the remaining garlic. Cook the entire mixture until the scallions and spinach are wilted. Transfer to the mixing bowl with the other vegetables.

Turn up your heat to high, and add the beef to the pan. Stir-fry for a couple minutes until the beef is no longer pink. Transfer the noodles and the beef to the mixing bowl, along with the sesame seeds.

Add 3 teaspoons sugar, $\frac{1}{2}$ teaspoon ground black pepper, 2 $\frac{1}{2}$ tablespoons soy sauce, and 1 tablespoon of sesame oil to the mixing bowl full of ingredients. Toss to combine all the ingredients together, and serve.



Always ask an adult to help you when handling knives and cooking appliances!

Courtesy of thewoksoflife.com

Learn some Korean!

Learn the Korean words and alphabet for some of the food featured in *Cookin'*! Say the Korean word and practice the Korean alphabet in the space provided.

양배추

cabbage
yangbaechu
 yahng-beh-chu

만두

dumpling
mandu
 mahn-du

웨딩케이크

wedding cake
wedingkeikeu
 weh-ding-kay-kwih

스프

soup
seupeu
 suh-pwih

보기 좋은 떡이 먹기도 좋다

A rice cake that looks good will taste good too.

- Korean Proverb



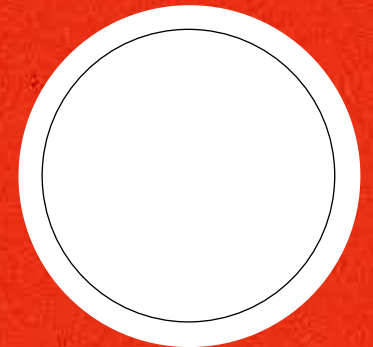
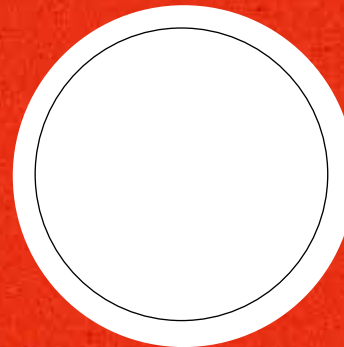
Tell Your Story

Cookin' is a story told without any words. What is your favorite story and how would you tell it without using words?

Create Your Own Restaurant

What would you name your restaurant?

On the plates below, draw dishes that you would serve.



Use the space below to draw what your restaurant would look like.



Interview with Director Seung-Whan Song

CTC: How did the idea for *Cookin'* come about?

SWS: I've always been looking for a way to introduce and promote Korean performances to the world, and I came to the conclusion that it should be a show with no language barrier—a non-verbal show. In Korea, the traditional percussion *Samulnori* rhythm is very popular, and I thought about using this traditional percussion rhythm to fill the emptiness of the show in the place of language. I then looked around my home searching for where there would be a lot of objects to tap, and I found that it was the kitchen.

CTC: What is your fondest memory of working on *Cookin'*?

SWS: My fondest memory was the first overseas performance at the Edinburgh Fringe Festival. *Cookin'* performed for a month in the Assembly Hall and set a record for all sold-out performances.

CTC: Where in the world have you had the best food? What dish did you have?

SWS: I have visited many countries worldwide, but I cannot help but be Korean, so I miss Korean food even in foreign countries. Korean food is irreplaceable. Among all the delicious Korean dishes, *bulgogi* and *kimchi* stew are my favorites. I always look for those dishes in Korean restaurants whenever I travel abroad.

CTC: What's your favorite part of the show?

SWS: There is a scene we call the Chopping Board Scene. This is my favorite part of the show because the sound of the chopping board reminds me of my childhood with delicious food.

CTC: What is the casting process like for a show with this specific set of skills needed?

SWS: We hold open casting calls, receive resumes, and do the audition the same way as any other show. The most significant difference from other shows is the time required for training. It takes up to 12 months of rehearsing acting, martial arts, and the traditional Korean rhythm (the fundamental key element in *Cookin'*).

Questions for the Ride Home

1

What meal makes you so excited you could dance?

2

What meals do you make with your family?

3

What are some traditional foods your family makes for celebrations and holidays?



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.

An 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.



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

Artistic Director
Peter C. Brosius

Managing Director
Kimberly Motes



a sizzling entertainment
Produced by **PMC Production Co.** and **Broadway Asia Company**
Directed by **Seung-Whan Song**

Creative Team & Production Staff

Artistic Director/Producer | **Seung-Whan Song**

Producer | **Kwangho Lee**

International Executive Producers | **Simone Genatt and Marc Routh**
North American Tour Manager | **Broadway Asia Company LLC and Faye Oyang**

Composer | **Dong Jun Lee**

Percussion Director | **Kicheol Cho**

Choreographer | **Oksoon Kang**

Scenic Designer | **Dongwoo Park**

Scenic Designer | **Sookjin Seo**

Lighting Designer | **Jonghwa Park**

Lighting Designer | **Yunyoung Koo**

Sound Designer | **Kiyoung Kim**

Costume Designer | **Heeju Kim**

Martial Arts | **Kyewhan Park**

Magic Tricks | **Jungwoo Kim**

Cooking Skills | **Yosub Choi**

Creative Consultant | **Marcia Milgrom Dodge**

Associate Director | **Cheol Ki Choi**

Production Supervisor | **Young Eun Park**

Technical Director/Stage Manager | **Daehui Yun**

Lighting Director | **Hoon Young Kim**

Sound Director | **Hyuna Park**

Cast

Ho Yeoul Sul
Changwan Ko
Min Goo Jung
Jung Hwan Hyun
Hyejin Song

Understudies

Dong Keun Lee
Kyuna Kim

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

Cookin' has a run time of 90 minutes with no intermission.

Season sponsored by **Bill and Jane Johnson**

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

Producer

Kwangho Lee is the CEO of PMC Production Co. and PMC Networks. He has received numerous awards, including the Korea Tourism Award (2000), the Korea Marketing Frontier (2002), and the Korea Venture Award (2008). He was a formal Performance Management and Planning Professor at Chungwoon University and his Ph.D. is in Financial Management.

Artistic Director/Producer

Seung-Hwan Song is a well-known actor and producer in Korea. He has won awards such as the 13th Korea Musical Award (2007), the 56th Seoul City Culture Award (2007), the 40th Rep. of Korea Culture & Arts Award (2008), and the Korea Popular Culture & Arts Award (2012). He received the Order of Sport Merit in 2019 as a recognition for his work as the executive artistic director of the Opening and Closing Ceremonies of the 2018 PyeongChang Winter Olympic Games.

Composer

Dong Jun Lee is a music composer, and his work is mostly in films, including: *Green Fish*; *Lost Memories*; *TAEGUGI: Brotherhood of War*; and *Miracle in Cell No.7*. He won Best Music at the Grand Bell Awards (1997) and was nominated for the Blue Dragon Film Awards.

Technical Director/Stage Manager

Daehui Yun has been working with PMC Production since 2013 as a technical director and stage manager. Productions he has worked on include: *Treasure Island*; *Children's NANTA (Cookin')*, and numerous overseas productions of *Cookin'* including Kazakhstan and Japan.

Lighting Director

Hoon Young Kim has been the lighting designer and operator for PMC Production since 2006. Productions he has worked on include: *Brothers Were Brave* (Seoul and Japan), *Pull & Push* (Seoul and Japan), and numerous overseas productions of *Cookin'* including the New York production at New Victory Theatre in 2022. He has a B.F.A. in Acting from the Seoul Institute of the Arts.

Percussion Director

Dong Jun Lee first joined *Cookin'* as an actor and has recently been working as the percussion director. He has won multiple awards in the field of *Samulnori*, the a traditional Korean rhythm, including Jeonju Daesaseob Nori (2001) and the Nationwide Samulnori Contest (2003).

Choreographer

Oksoon Kang started her career as an actor in musicals, including *Guys and Dolls* and debuted as a choreographer with *Cookin'*. Since then, she has been working in musicals, films, and TV shows. She was the choreographer of the 2014 Asian Games, and the 2018 PyeongChang Winter Olympic Games Opening and Closing Ceremonies.

Scenic Designer

Dongwoo Park is a well-known scenic designer in Korea and has received awards from the Ministry of Culture, Sport, and Tourism of Korea in recognition of his work (2005 and 2018). Additional awards include the Korea Musical Awards (1995, 1996, 1997, 2010) and the Yegreen Musical Award (2012). He was one of the artistic directors of the Opening and Closing Ceremonies of the 2018 PyeongChang Winter Olympic Games. He is currently a professor of Scenic Design program at Hong-Ik University.

Scenic Designer

Sookjin Seo is known for her design work on one of the most popular musicals in Korea, *Elizabeth*. She has worked on numerous musical productions, including *Mozart*; *Monte Cristo*; and *Frankenstein*. She is a recipient of the Korea Musical Awards (2005), and is a Nuova Accademia di Belle Arti alumnus in Milan, Italy. She is currently teaching Scenic Design at Chung Kang College of Cultural Industries.

Lighting Designer

Jonghwa Park has been working as a lighting designer and operator for various musical productions with PMC Production Co., including *The Wizard of Oz*; *Brothers Were Brave*; *Legally Blonde*; and *March of Youth*. He is an alumnus of the Graduate School of Arts of Chung-Ang University.

Lighting Designer

Yunyoung Koo is a recipient of the Korea Musical Award (2018). She has worked in various theatrical productions, including *Oasis Laundromat*; *After Midnight Club*; and *The Glass Menagerie*; and the musicals *Mary Antoinette* and *Monte Cristo*. She currently teaches Lighting Design at Chung Kang College of Cultural Industries.

Sound Designer

Kiyoung Kim is one of the most well-known sound designers in the theatre field in Korea. He received the 2009 and 2011 Korea Musical Awards. His work includes *West Side Story*; *Mamma Mia!*; *Brothers Were Brave*; *The Nutcracker*; and *Les Misérables*. He has also worked on TV shows such as *Phantom Singer* and *Voice Korea*. In 2021, he received a commendation from the Ministry of Culture, Sports and Tourism of Korea as a recipient of the Popular Culture and Art Staff Award.

Martial Arts

Kyewhan Park started his career as an actor in *Bandit and Marriage*. He has also worked as the martial arts director and choreographer of the Korean non-verbal performance *Jump*.

Creative Consultant

Marcia Milgrom Dodge is an American director, choreographer, and writer for the stage. Dodge directed and choreographed her first Broadway production, a revival of *Ragtime*, in 2009. The production received seven Tony Award® nominations, including one for *Dodge* for Best Director of a Musical. Her Kennedy Center production of *Ragtime* received four 2010 Helen Hayes Awards including Best Director.

Associate Director

Cheol Ki Choi worked with *Cookin'* as an associate director from 1999-2001. He is the producer of the Korean non-verbal performance *Jump*, presented Off-Broadway in the Union Square Theatre (2005). He was one of the artistic directors of the Opening and Closing Ceremonies of the 2018 PyeongChang Winter Olympic Games.

Production Supervisor

Young Eun Park began working with PMC Production Co. in 2011 as an assistant production manager. Her work includes the Korean musicals *March of Youth*; *Romance of Their Own*; and *Pinocchio*. As a company manager for overseas productions, she has worked on *K-pop Music Festival* (Japan) and *Brothers Were Brave* (Japan). She

has been the production manager for the world tour of *Cookin'*, including engagements in Japan, Vietnam, and Europe and the production supervisor for the New York production of *Cookin'* at New Victory Theater in 2022. She has an M.F.A. in Theatre Design and Technical Production.

Sound Director

Hyuna Park has been working with PMC Production Co. since 2018 as a sound director for *Cookin'*'s resident theatres in Seoul, Korea, and overseas productions (including South Africa). She has also worked as a sound operator for *Treasure Island* and *Children's NANTA (Cookin')*.

Meet the Cast

Ho Yeoul Sul joined *Cookin'* in 2000 and appeared in the New York production at New Victory Theatre in 2022. He has been featured in various Korean TV series, including *Arthdal Chronicles*.

Changhwan Ko joined *Cookin'* in 2008 and appeared in the New York production at New Victory Theater in 2022. He has been featured in various Korean TV series such as *Arthdal Chronicles*; *Wok of Love*; and *Can't Stop My Boss*. He has a bachelor's degree in Acting.

Min Goo Jung joined *Cookin'* in 2004 and appeared in the New York production at New Victory Theater in 2022. He has been featured in various Korean TV series, including *Wok of Love*. He has a bachelor's degree in Acting.

Jung Hwan Hyun joined *Cookin'* in 2007 and appeared in the New York production at New Victory Theater in 2022.

Hyejin Song joined *Cookin'* in 2015 and appeared in the New York production at New Victory Theater in 2022. She has been featured in various Korean theatre productions such as the musicals *The Wizard of Oz* and *Nonsense*. She has a B.F.A. in Acting from the Seoul Institute of the Arts.

Understudies

Dong Keun Lee recently joined *Cookin'*. This will be his first time working in an international theatre production. He has a bachelor's degree in Acting.

Kyuna Kim recently joined *Cookin'*. This will be her first time working in an international theatre production. She has a bachelor's degree in Acting.

Broadway Asia Company, LLC is among the largest production, management, and distribution companies of live entertainment throughout the global markets with focus in New York, London, Europe and Asia. Its founders, Simone Genatt and Marc Routh, are two of the most active commercial Broadway and West End producers. Over the last 25 years, theatrical productions by the Broadway International Group partners have performed in over 400 cities, 60 countries, and garnered over 56 Tony®, Olivier, Grammy Awards and many other global theatrical accolades. Select live entertainment productions and attractions include: *An American in Paris*; *The Sound of Music*; *Back to the Future*; *The Producers*; *Hairspray*; *Anastasia*; *Amelie*; *Legally Blonde*; *The Great Comet*; *Stomp*; *COOKIN'/NANTA*; *Shear Madness*; *The Addams Family*; *Nice Work if You Can Get It*; *The King and I*; *Cinderella*; *West Side Story*; *42nd Street*; *Rock of Ages*; *Immersive Great Gatsby*, *Immersive Doctor Who*; *Neverland*; *The Peter Pan Immersive*; *Murder Ballad*; *Tape Face*; *I Love You, You're Perfect, Now Change*; *Little Shop of Horrors*, *Jay Chou's THE SECRET*; *Manual Cinema*; *ICE AGE LIVE: A Mammoth Adventure*; *SpongeBob SquarePants Live*; *Creature from the Black Lagoon*; *Madagascar Live*; *Fuerzabruta*; and many more. Select forthcoming productions and attractions include: *Immersive Great Gatsby* in New York at the Gatsby Mansion and multiple Asian territories, *Anastasia* and *Beetlejuice* in Japan, *Marilyn Monroe Hollywood Experience: The Global Tour*; and *Journey*, an immersive technology dining attraction in New York.



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CHASE 

Staff Spotlight:

Ellen Baker, Director of Production



CTC: What is your role at CTC?

EB: As director of production, I oversee the process of putting a show on stage. I lead the scenery, paint, properties, costumes, lighting, sound, stage management, and run crew departments. I create the season calendar and budgets. I facilitate putting the vision of the show's director on stage, on time, and within budget.

CTC: What does your job involve?

EB: I am involved in the big picture planning from the start. I work with the artistic director on season planning, and I calendar and budget potential seasons. I contract the creative teams (directors,

designers, choreographers) and then shepherd the design process for each production. I hire the production department heads. I am also involved in the details of reconciling budgets, calendaring each show process, sitting in technical rehearsals, and solving problems that arise.

CTC: What is your favorite thing about your job?

EB: I work with incredibly skilled, talented, and dedicated people. I am fortunate to see the beautiful, magical, complex things they create or do every day. Many of them have worked for CTC for over 20 years, and I celebrate their commitment to our mission and passion for excellence.

CTC: What do you love most about CTC?

EB: I love sitting in on the opening night performance and hearing the response of the young people. We have been working on the show for many months, and I have been planning for the show for 12-18 months, so feeling the love of that audience makes me know I am making a difference in the lives of young people.

CTC: How can someone prepare for a career like yours?

EB: Doing lots of different things in theatre. I built and painted scenery, hung lights, made costumes, designed scenery and props, was on run crew, and stage managed. Knowing something about every area helps you understand the needs of a production. You don't need to be an expert in all those things. When you are the director of production, you hire people who are experts in those areas. Knowing something about it all means you are able to advocate for what they need.

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childrenstheatre.org/morris

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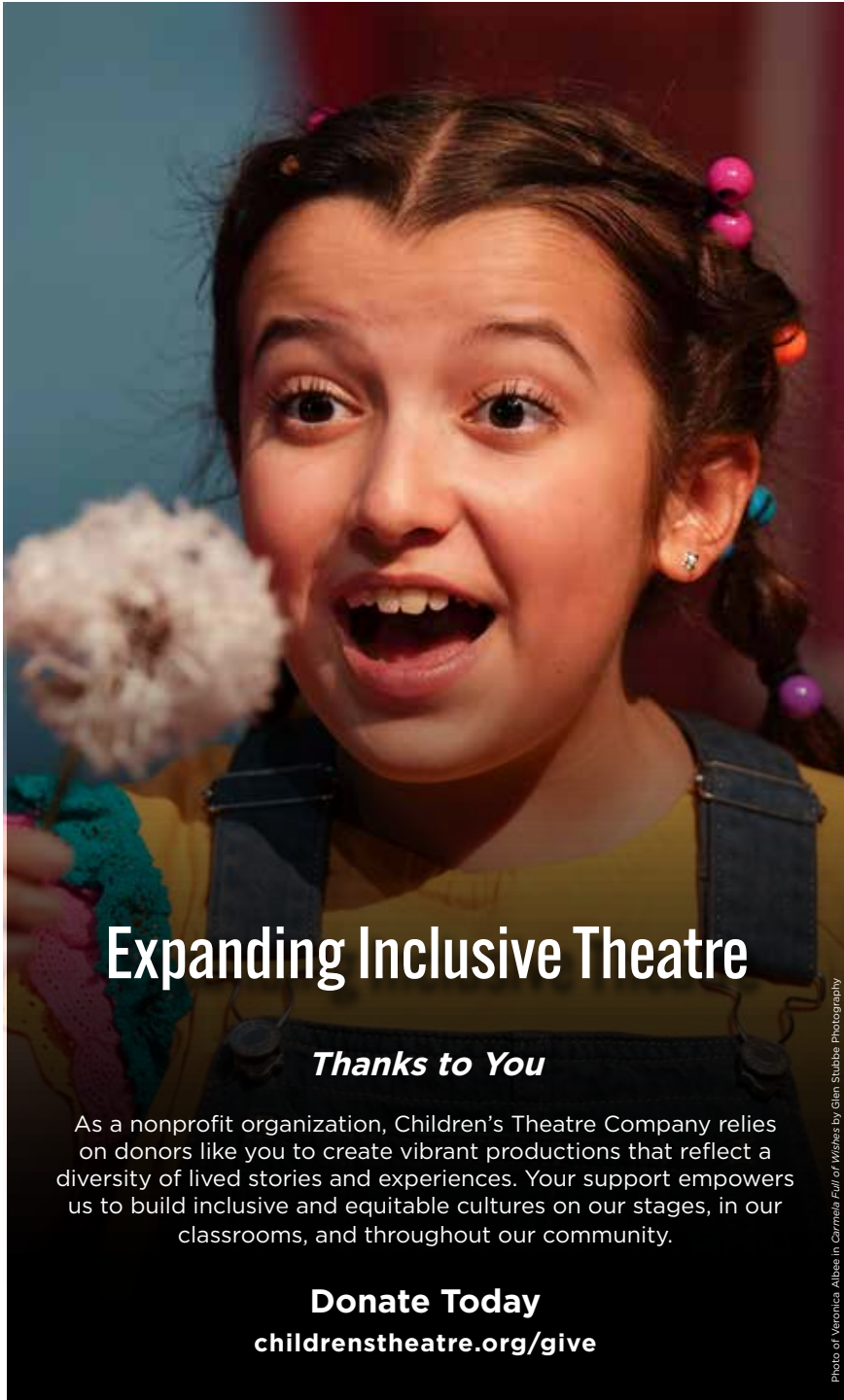
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childrenstheatre.org/grinch





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Photo of Veronica Albee in *Carmelo Full of Wishes* by Erin Stubbe Photography



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Karli Twedten

Development

Director of Development | Katie Nelsen, CFRE

Associate Director of Development,

Institutional Giving | Jill Underwood

Senior Manager, Stewardship and Events |

Suzy Q. Piper

Corporate Engagement Manager |

Ranosha Coffelt

Annual Fund Manager | Vera Jane Lochtefeld

Development Data Assistant | Katlyn Moser

Development Fellow | Dorothy Vang

Marketing & Communications

Director of Marketing and Communications |

Chad Peterson

Associate Director of Communications |

Jonathan White

Associate Director of Marketing | Julia Nicholas

Content Design and Digital Manager |

Kaitlin Randolph

Digital Marketing Coordinator |

Mallory Jacobson

Design and Digital Assistant | Adán Varela

Design and Digital Intern | Ryan Brook

Ticketing Services

Tessitura Systems Administrator | Lauren Edson

Ticket Office Manager | Joshua Vosberg

Ticket Office Supervisors | Andrei Haberer,

Andrew Gaffney, Theodore Kidd

Ticketing Associates | Lukas Brasherfons,

Corey Buckner, RJ Massie, Esteban Rodriguez

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

Create Your Own (CYO) CTC Subscription

Add two or more shows to your *Cookin'* tickets to build the perfect 3, 4, or 5 play subscription for your family!



MORRIS MICKLEWHITE
and the Tangerine Dress

Oct. 10-Nov. 19, 2023
Best enjoyed by everyone aged 4 and up



How The GRINCH STOLE CHRISTMAS!

Nov. 7, 2023-Jan. 7, 2024
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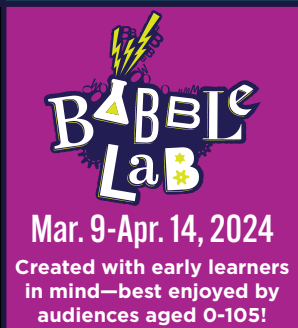
The CARD WHO WOULD NOT QUIT
and other ANIMAL STORIES

Jan. 16-Feb. 18, 2024
Best enjoyed by everyone aged 4 and up



ALICE IN WONDERLAND

Feb. 13-Mar. 31, 2024
Best enjoyed by everyone aged 4 and up



BABBLE Lab

Mar. 9-Apr. 14, 2024
Created with early learners in mind—best enjoyed by audiences aged 0-105!



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Apr. 23-Jun. 16, 2024
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If you have questions, email tickets@childrenstheatre.org or call our friendly Ticket Office Associates at 612.874.0400. Ticket Office hours are Tuesday-Friday 1-5pm and Saturdays 10am-3pm.