



**MORRIS**  
**MICKLEWHITE**  
*and the Tangerine Dress*

**October 10-November 19, 2023**

By **juliany taveras**

Based on the Book by **Christine Baldacchino** and  
**Isabelle Malenfant**

Directed by **Heidi Stillman**

**A Children's Theatre Company World Premiere Production**

Co-Commissioned by **Children's Theatre Company**,  
**Chicago Children's Theatre**, and **The Rose Theater**



Season sponsored by  
**Bill and Jane Johnson, Noreen Charitable Trust**





children's  
theatre  
company

### 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 Olivia Lampert and Joseph Pendergrast in *Bina's Six Apples* by Glen Stubbe Photography.

# CTC is committed to developing and premiering new works!

Over  
**200**

new plays have been developed at CTC.



Over  
**90**

original CTC plays are currently available for licensing with Plays for New Audiences.



During Peter C. Brosius' **70** tenure, more than

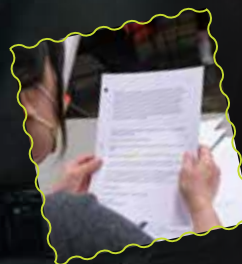
new plays and musicals have been commissioned, developed, and premiered at CTC by more than

**100** writers.



CTC currently has numerous works in active development, including

**16** new plays and musicals by Black, Indigenous, AAPI and Latine writers for multigenerational audiences, as part of the Generation Now partnership between CTC and Penumbra, Latino Theater Company, Mai Yi, and Native Voices at the Autry.



From the top, down: cast of *An American Tail the Musical*, photo by Glen Stubbe Photography; Dean Holt in *Corduroy*, photo by Glen Stubbe Photography; *Seedfolks* rehearsal, photo by Kaitlin Randolph; Generation Now workshop, photo by Josie Yang.



## A Message from Peter Brosius

Peter C. Brosius  
Artistic Director

One of the many things I love about theatre is how it is always inventing new ways of telling stories and finding new stories to tell. The development of new plays and musicals is core to the work of CTC. We do this to give our audiences a wide range of experiences, and to give artists the opportunity to tell their own stories and to create theatre that's never been seen before. Theatre is a dynamic conversation between artists and audiences in which telling new stories is as vital as re-imagining classic tales.

The process of developing new plays can start with an artist or an idea. In our constant search for artists to bring their unique voices and extraordinary talents to our theatre, we read dozens of scripts and attend shows locally, nationally, and internationally. We read reviews and consult with colleagues from our community and across the globe. We look to source material for ideas, including books (contemporary and classic), films, and news stories as inspiration for new plays and musicals that will resonate with our community.

*Morris Micklewhite and the Tangerine Dress* was brought to me by the Center for Fiction Bookstore in Brooklyn, NY. I asked the bookseller for her 10 favorite new children's books, then sat on the floor and read them all. I knew immediately that this gentle, sweet, creative story had to be brought to our stage. I was delighted by the celebration of creativity and imagination, and the importance of simply being yourself.

We have been thrilled to partner on the commissioning and development of this new play with Chicago Children's Theatre and The Rose Theater in Omaha. Our playwright, Juliany Taveras, has brought such a brilliant imagination and huge heart to this work. Director Heidi Stillman has created a process of openness and invention throughout the rehearsal process.

We are truly thrilled to share Morris's inspiring story with you; thank you for helping us bring vibrant new works like this to life every year.

All my thanks,

Peter C. Brosius

### Board of Directors

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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), Sisitowan (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](https://childrenstheatre.org/jedi).





## When We Dare to be Different

by Michael Winn

**Associate Artistic Director/Director of Equity and Community Partnerships**

Wikipedia defines normality as “a behavior that can be normal for an individual when it is consistent with the most common behavior of that person. Normal is also used to describe individual behavior that conforms to the most common behavior in society.” In many cases, normality is used to make moral judgements, such that normality is seen as good while abnormality is seen as bad. Someone being seen as normal or not normal can have social effects, such as being included, excluded, or labeled by wider society.

In *Morris Micklewhite and the Tangerine Dress*, Morris must negotiate his relationship with “normal” when he dares to be different. His classmates begin to make judgements that make Morris’s behavior seem bad. He is labeled and excluded. They begin calling him names. The nature of their classroom is forever changed.

The Center for Disease Control defines bullying as “any unwanted aggressive behavior(s) by another youth or group of youths, who are not siblings or current dating partners, that involves an observed or perceived power imbalance, and is repeated multiple times or highly likely to be repeated. Bullying may inflict harm or distress on the targeted youth including physical, psychological, social, or educational harm.” Bullying affects all the people involved. Not only those like Morris who are bullied, but also his classmates who are at this moment bullying. Even those who witness the bullying come away affected.

Bullying seeks to stop us from being who we want to be. It tries to prevent us from expressing ourselves freely. It enforces sameness and makes us feel unsafe. It attempts to label a boy’s imaginative decision to have his astronaut wear a tangerine dress.



## 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  
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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](http://childrenstheatre.org/TAT)



**Next Up**

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

**NOV. 7, 2023-JAN. 7, 2024**

**Best for all ages!**

In this holiday favorite filled with music and Seussian rhymes, the Grinch conceives a dastardly plot to destroy the Whos' beloved holiday—until tiny Cindy Lou extends a hand. Will her combination of kindness and community change the course of Who-History, and the size and capacity of the cantankerous Grinch's heart?

[childrenstheatre.org/grinch](http://childrenstheatre.org/grinch)



Photo of Reed Sigmund by Dan Norman



# Discover More:

## *Morris Micklewhite and the Tangerine Dress*



## 3 Things to Know



The design team was very inspired by the illustrations in the book. See how the colors from the illustrations translate to the production.



Juliany, the playwright, really paid attention to conversations with the student actors in the workshops; some of their experiences and insights made it into the play.



In one of the many stage directions, Juliany described the first appearance of the tangerine dress as a thing **BURSTING INTO FLAMES!**

“It’s been an absolute delight to get to write this play. Diving into the expansive, resilient imagination of Morris Micklewhite has nourished me in a way I hope our audiences will experience too, because this story is a salve.

Amidst the (often fear-fueled) rules and binaries of the world around us, Morris reminds us of the power of authentic, loving self-expression—even (or at times, especially) when it ruffles the feathers of the status quo.

CTC has been such a wonderful dream-maker and co-conspirator, and I’m thrilled that this tale we love so much will soon premiere on their stage!”

-Juliany Taveras, playwright



## Interview with Playwright juliany taveras



**Did you have a favorite dress-up item from childhood?**

I didn't actually play dress-up very often as a child, but I do remember how much I loved putting on my dad's seemingly giant t-shirts and running around the house with the hems past my knees, having the time of my life!

**Where were/are some of your favorite places to go when you play pretend?**

When I was a kid, I loved watching *Cyberchase* and *Dragon Tales* on PBS Kids, or reading books set in fantastical places—so my imagination was always full of portals to magical

worlds full of kooky adventures, where friendship was always the key to saving the day.

**What outfit or accessory makes you feel the most you?**

Whenever I'm not just lounging around my house in big t-shirts (still love those), I like to brighten my day by wearing colorful jewelry and/or drawing fun things on my face with eyeliner!

**What are you most excited for audiences to experience with this show?**

I'm most excited to invite our audiences into the spectacular, sensory, gravity-defying world of Morris's imagination—and for folks to ask themselves the same questions Morris is asking, and explore their own answers to them.

**Any other cool facts, tidbits, individualisms, etc. about you that you'd like to share?**

Thanks to my tortoise (Guaba) and my twin cats (Leche and Horchata), I like to think I have my own little safari squad at home, too!



## Interview with Director Heidi Stillman



**Did you have a favorite dress-up item from childhood?**

I really loved this long flowy nightgown my Mom had; she was nice enough to let me play with it all the time.

**What outfit or accessory makes you feel the most you?**

I love a good jumpsuit; I don't have to think too much about what to wear and I think it looks cool.

**What animals would you like to go on a space adventure with?**

I would love to go with my cat, Malia.

**What are you most excited for audiences to experience with this show?**

I'm excited about the beautiful story Juliany has written, and can't wait for people to see how amazing and soulful this cast is.





## Stage Directions

In a script, playwrights use stage directions to communicate how they envision the technical aspects of a production, such as the lighting, scenery, costumes, and sound as well as the movement of the actors onstage.

Juliany Taveras, the playwright of *Morris Micklewhite and the Tangerine Dress*, writes stage directions in a very lyrical, vibrant way.

*lights up!  
we are in the clouds.*

*or something like that,  
something otherworldly,  
both land and sky  
and shimmering empty space.*

*ah, yes:  
the sun is rising.  
the world is slowly beginning  
to take shape again.*

*but for now, in this moment  
of in between, we are still  
in the land of dreams.*

*as such, there is music—  
something tantalizing,  
like the sound before a great  
discovery—and there are  
shadows, of the curious variety.*

*if we tilt our heads just so,  
we might see in them:  
a tiger's tail,  
an elephant's trunk,  
a zebra's stripes,  
a giraffe's looong neck...*

*but alas, these are shadows  
that are quickly fading away  
with each inch the sun climbs.*

*just before disappearing altogether,  
they morph into a word  
we can recognize:*

S U N D A Y

*the first day.*

Stage directions in a play are written by the playwright for different aspects of the production. These could be instructions for the lighting, scenery, costumes, or sound. Stage directions also provide instructions for the movement of actors on stage.

Read aloud the stage directions on the left of this page.

**What does this scene look like in your imagination?**

**How do you think CTC will make the stage look like this? Do you think they'll use special lights or effects?**

**How do these stage directions make you feel? What sort of mood do these stage directions set?**

## Design Your Own Outfit

Morris loves the way the tangerine dress in his class's dress-up trunk swishes, crinkles, and reminds him of the color of tigers and his mother's hair. Use the space below to design and draw a brand new outfit for yourself. What colors, textures, and patterns make up your outfit?



## After the Show: A Sonic Exploration

Morris loves the sound the dress makes (swish, swish, swish, crinkle, crinkle). After the show, go on a sonic exploration of the fabrics in your own home!

Look around your home for scarves, blankets, dresses, jackets, etc. that make interesting noises. Gather them together and see what fun sounds you can make.

Using your imagination, can you turn the clothing pieces you gathered into other things? Can a scarf become really long hair? Can a puffy jacket become shining armor?



# Behind the Scenes: Creating the Tangerine Dress



Costume sketches.

The beautiful tangerine dress that you see on stage started as a series of sketches by Costume Designer Sully Ratke. While Sully had a reference of the dress from the book, she needed to create something that could translate to the stage—something that could capture the magic and awe that Morris feels seeing it for the first time.



Mock-up dress in rehearsal.



The final dress.

Once CTC's costume shop studied the sketches, a mock-up dress made up of similar fabric to the final dress was created. This mock-up helped the costume shop test different elements of the dress, and was also used in rehearsal so the actors could practice putting it on and moving in it.

After Sully looked at the mock-up and watched how it was moving on the actors in rehearsal, a pattern for the final dress was created and the tangerine dress was brought to life at last.

# Questions for the Ride Home

- 1 What outfit makes you feel most like yourself?
- 2 What's an example of a time when you stood up for someone or someone stood up for you?
- 3 How do your parents or teachers support you? How could they support you better? How do you support them?
- 4 What is a time when you have felt different than others around you, and what would have been helpful to you at that time?
- 5 What can you do to forgive someone who has hurt you?





### 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](http://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 a live feed of the performance from the lobby.

### 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

Interim Managing Director  
Steven J. Thompson

# MORRIS MICKLEWHITE

*and the Tangerine Dress*

By **Juliany Taveras**

Based on the Book by **Christine Baldacchino** and **Isabelle Malenfant**

Directed by **Heidi Stillman**

**A Children's Theatre Company World Premiere Production**

Co-Commissioned by **Children's Theatre Company, Chicago Children's Theatre, and The Rose Theater**

## Creative Team & Production Staff

Co-Scenic Designer | **William Boles**

Co-Scenic Designer | **Sotirios Livaditis**

Costume Designer | **Sully Ratke** ♦

Lighting Designer | **Paul Whitaker** ♦

Composer/Sound Designer | **Rick Sims** ♦

Movement Director | **Sylvia Hernandez-DiStasi**

Assistant Director | **Emma Lai**

Assistant Lighting Designer | **Dante Benjegerdes**

Stage Manager | **Z Makila** ✦

Assistant Stage Manager | **Dylan Nicole Martin**

Stage Management Fellow / PA | **Janae Lorick**

Production Assistant | **Meghan Gaffney**

## Cast

Ms. Melo/Moira | **Joy Dolo** ✦

Morris | **Mathias Brinda** and **Scout Groshong** ■

Henry | **Truman Bednar** and **Baron Heinz**

Eli | **De'Anthony Jackson** and **Sam Patterson**

Lila | **Arianna Hymes** ■ and **Indra Khariwala**

Becky | **Hildie Edwards** and **Mia Lang** ■

## Understudy

Ms. Melo/Moira | **Deidre Cochran**

*Morris Micklewhite and the Tangerine Dress* runs approximately 55 minutes with no intermission.

✦ Member of Actors' Equity Association, the union of professional actors and stage managers.

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

■ Student in Theatre Arts Training

Season sponsored by

**Bill and Jane Johnson, Noreen Charitable Trust**



**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.

## Meet the Creative Team

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**Playwright**

**Juliany Taveras** (they/them/elle) is a storyteller from Ayiti Bohio (Dominican Republic) by way of Lenapehoking (New York City). Their work, which centers the lives and liberation of the Afro/Indigenous and queer/trans diasporas, takes many forms, including playwriting, screenwriting, poetry, photography, graphic design, teaching artistry, and (perhaps most importantly) kinship.

**Director**

**Heidi Stillman** (she/her) is an actor, writer, director, and ensemble member of Lookingglass Theatre Company. She has written nine plays, and created two circuses, directing many of them. Favorites include *Cascabel*; *The Brothers Karamazov*; *Hard Times* (Lookingglass Theatre Company); *The Year I Didn't Go to School* (Chicago Children's Theatre); and *The Book Thief* (Steppenwolf). She is a graduate of Northwestern University.

**Co-Scenic Designer**

**William Boles** most recently designed *Dr. Seuss's The Sneetches* for Children's Theatre Company. William has designed sets around the U.S. and internationally and is currently pursuing a master's degree in landscape architecture at Harvard University. See more of William's work at [wbdesigns.carbonmade.com](http://wbdesigns.carbonmade.com)

**Co-Scenic Designer**

**Sotirios Livaditis** (he/him) is a set designer and illustrator based in Chicago. Recent projects include *Birthday Candles* (Northlight Theatre); *The Writer*; *Light Falls* (Steep Theatre); *The October Storm* (Raven Theatre); *Queen* (Penobscot Theatre); *Enough to Let the Light In* (Teatro Vista/Steppenwolf); and *Stew* (Shattered Globe). He has worked with Goodman Theatre, Steppenwolf Theatre, Berkeley Repertory Theatre, Alliance Theatre, and Audible Theatre at Minetta Lane. He holds an M.F.A. from Northwestern University. Experience his work at [sotiriosdesigns.com](http://sotiriosdesigns.com)

**Costume Director**

**Sully Ratke** is a Chicago-based theatre maker. Her work has been nominated for awards in Chicago, Atlanta, St. Louis, and Los Angeles. She writes, creates, and designs for theatre in Chicago while teaching at various institutions including U of C, Northwestern, DePaul, and Columbia College. Follow her art @sully.ratke and sullyratkestudios.com

**Lighting Designer**

**Paul Whitaker**: CTC: *Carmela Full of Wishes*; *I Come From Arizona*; *The Snowy Day and other Stories* by Ezra Jack Keats; *Cinderella*; *Seedfolks*; *Shrek the Musical*; *Annie*; *Alice in Wonderland*; and *Lizzie Bright and the Buckminster Boy*, among others. Paul is a principal lighting designer/theatre consultant for Schuler Shook.

**Composer/Sound Designer**

**Rick Sims** is a Chicago-based composer and sound designer with countless Chicago, national, and regional credits. He most recently composed music for *The Thanksgiving Play* at Second Stage Theatre on Broadway. Sims is an award-winning artistic affiliate of Lookingglass Theatre Co.

**Movement Director**

**Sylvia Hernandez-DiStasi** is artistic director of The Actors Gymnasium and an ensemble member of The Lookingglass Theatre Company. Theatre credits include: *Lookingglass Alice*; *Moby Dick*; *Mary Shelleys' Frankenstein* (Lookingglass Theatre Company); *The*

*Who's Tommy* (Goodman Theatre), among others. She is the recipient of five Joseph Jefferson Awards.

**Assistant Director**

**Emma Y. Lai** (she/her) has enjoyed working with CTC on *An American Tail the Musical* and as a directing intern. She has worked with organizations such as the Guthrie Theater, Lincoln Center, Alley Theatre, and Two River Theater. Upcoming projects include assistant directing *A Christmas Carol* at the Guthrie. [emmaylai.com](http://emmaylai.com)

**Assistant Lighting Designer**

**Dante Benjegerdes** is a freelance lighting designer and technician based in Minneapolis. Selected assistant lighting design credits include *Annie* (Children's Theatre Company); *The Song Poet* (Minnesota Opera); *Rusalka*; *Pelleas et Mellisande*; *The Flying Dutchman* (Santa Fe Opera Festival); *Sound of Music*; *The Jungle Book* (Glimmerglass Opera Festival).

**Stage Manager**

**Z Makila** (he/him & they/them) is excited to be back at Children's Theatre Company after working on *An American Tail the Musical*. Other credits include *Jersey Boys* (Chanhassen Dinner Theatres); *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).

**Assistant Stage Manager**

**Dylan Nicole Martin** (they/them) is a manager of people, events, theatre, and weddings. They have worked with E/D, Parallel 45 Theatre, Guthrie Theater, Walking Shadow Theater Company, Open Eye Figure Theatre, Creede Repertory Theater, and many more. Dylan also teaches classes and workshops for young theatre technicians.

**Stage Management Fellow/PA**

**Janae Lorick** (they/them) has created onstage, offstage, and now outside in *The Buddha Prince* (TigerLion Arts). Just finishing *Fargo Allegro* (Nightfall Productions), they are excited to work

with Children's Theatre Company for their 2023-2024 Season. They hold a B.A. in Theater and Race and Ethnic Studies from St. Olaf College.

**Production Assistant**

**Meghan Gaffney** (she/her) is excited to be returning to CTC after being part of the run crew for *Diary of a Wimpy Kid the Musical* and *Dr. Seuss's How the Grinch Stole Christmas!*. She has also stage managed with Walking Shadow Theatre Company, The Birth Play Project, and BARd Shakes.

## Meet the Cast

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**Ms. Melo/Moira**

**Joy Dolo** (she/her): Past CTC productions include *The Last Firefly*; *The Hobbit*; and *Snow White*. She hosts the podcast *Forever Ago*—a history podcast for the family. Next, she will appear at Theater Latté Da's *Christmas at the Local*. Enjoy the show and keep up with her at [joydolo.org](http://joydolo.org)!

**Morris**

**Mathias Brinda** (she/they) has enjoyed roles in *Corduroy*; *Merrily We Roll Along*; *Seussical the Musical*; and *Loyce Houlton's Nutcracker Fantasy*. She has performed with several organizations, including Children's Theatre Company, Red Eye Theater, Theater Latté Da, Morningside Theatre, and Minnesota Dance Theatre and School. Mathias is currently a 6<sup>th</sup> grader at Lake Country Montessori in Minneapolis.

**Morris**

**Scout Groshong** is excited to make his Children's Theatre Company debut! He has enjoyed roles in *Cinderella*; *The Wizard of Oz* (Centennial Theatre); *Mary Poppins* (Zephyr Theatre/Centennial Community Education); *Peter Pan* (Prairie Fire Children's Theatre); and *Nutcracker! Magical Christmas Ballet* (Talmi Entertainment). He currently attends Centennial Middle School.





Henry  
**Truman Bednar** (he/him) has performed in *Corduroy* at Children's Theatre Company; *School of Rock* at Zephyr Theatre; *Loyce Houlton's Nutcracker Fantasy* at Minnesota Dance Theatre. He has had eight years of ballet training, including invitations and scholarships for summer intensives at School of American Ballet, Chautauqua Institute, and Miami City Ballet.

Henry  
**Baron Heinz** (he/him) is a 6<sup>th</sup> grader at St. Thomas More. He has been in *Galactic Wonders*; *Rudolph the Musical*; and *What Do You Do with an Idea* at Stages Theatre. He has also performed in *Seussical* at Open Window Theatre and school productions. This is his Children's Theatre Company debut!

Eli  
**De'Anthony Jackson** (he/him) was born an entertainer. He has performed in *Something Happened in our Town* (Children's Theatre Company) and *A Raisin in the Sun* (American Players Theatre). He has had notable mentions on PBS National News. He also enjoys dance as well as musical theatre, and has played trombone at HBCU Performing Arts.

Eli  
**Sam Patterson** is thrilled to be appearing in his first CTC production! His previous performances include *Singing in the Rain* (Falcon Ridge MS); *Seussical* (St. Paul JCC); and *Moana* (CastleCo Theatre). Sam also enjoys swimming, running, and participating in Scouts BSA. He thanks his family for their support.

Lila  
**Arianna Hymes** (she/her) is very excited to be making her Children's Theatre Company debut! She has previously appeared in productions with Stages Theatre Company, Front Porch Musical Theater, Open Window Theatre, and Lyric Arts. Arianna is currently enrolled in the Young Ensemble training program with Children's Theatre Company.

Lila  
**Indra Khariwala** (she/her) has had the pleasure of performing in *Diary of a Wimpy Kid the Musical* (Children's Theatre Company). In addition, she has taken part in many shows at Stages Theatre Company. A few include *Frederick*; *Mary Poppins Jr.*; *Madagascar Jr.*; *Peace For the Ages*; and *Elf Jr.*

Becky  
**Hildie Edwards** (she/her) is a trans actor who advocates for affirmation of trans kids. She appears in multiple videos and commercials, frequently delivers powerful speeches, and recently played Olaf in *Frozen* at her school. After understudying last year, she is excited to be making her CTC debut.

Becky  
**Mia Lang** (she/her): This is Mia's first role and official acting debut! She is a second-year student in the Pre-Professional Acting Program at Children's Theatre Company. Mia is a current 7<sup>th</sup> grader at Minnehaha Academy in Minneapolis, Minnesota.

## Understudies

Ms. Melo/Moira  
**Deidre Cochran** (she/her) was most recently seen in *An American Tail the Musical* at Children's Theatre Company. Other credits include *Ruthless*; *Islander* (Theatre Elision); *Shrek*; *Songs for a New World*; *Mary Poppins* (Artistry); *Ordway Cabaret: Rise Up* (Ordway); and *Jelly's Last Jam* (Theater Latté Da).

**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](http://actorsequity.org)

# Staff Spotlight: Jennifer "Jamface" Probst, Wardrobe



### CTC: What is your role at CTC?

**JJP:** I am a wardrobe person at CTC. I am most frequently wardrobe assistant on shows, although I often work as wardrobe head on particular shows.

### CTC: What does your job involve?

**JJP:** Working wardrobe at CTC means making sure that actors have the correct costumes and succeed at their costume changes every performance from the first technical rehearsal through closing of the show. We care for the costumes with repairs, laundry, and dry cleaning. We help actors get into their costumes, including wigs and make-up, and make sure that they are safe and as comfortable as possible even in very warm and complicated attire. Wardrobe works with many people across departments to plan in advance when costumes need things like magnets, hidden zippers, or double layers of wigs to make complicated changes possible. With the actors, we choreograph our quick changes like dances so that they can be smooth and swift and not interrupt the flow of the show. We make sure costumes are another storytelling tool and not a distraction for the actors.

### CTC: What is your favorite thing about your job?

**JJP:** The most fun, satisfying, and challenging parts of my job are the backstage dances of quick changes that can be between five seconds and two minutes long. It is a sort of practical magic requiring careful planning in the costume creation and precise repetition of change choreography with actors. My absolute favorites are such fast and complete transformations, it seems one actor must surely be two people.

### CTC: What do you love most about CTC?

**JJP:** CTC is where I first saw and immediately fell in love with theatre as a 6-year-old watching *Beatrix Potter's Christmas*. I love working with the deeply talented and caring community of people who collaborate to make such magical shows happen, including the fantastic Acting Company member Jerry Drake who was in that production many years ago. I am so proud to create and showcase work for all ages in a multitude of styles exploring complicated topics, fueling flights of imagination, and always reaching towards hope and joy. My job is frequently utterly silly and wonderfully moving all at once.

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

**JJP:** I know of many paths to a career in wardrobe including starting out in other aspects of theatre, interest in fashion design, training in college, and following a friend or mentor into the field. No matter how one arrives here, a few tools are always helpful. Basic sewing skills are used daily, especially for emergency repairs backstage. Understanding laundry symbols and a variety of stain treatment techniques is helpful in wardrobe and in life. One laundry trick that works wonders is if a person gets blood on their clothes, say from a nosebleed in costume; spitting on the stain before rinsing is extremely effective stain removal. Possibly most important is learning to remain calm in challenging circumstances. From quickly replacing a broken shoelace to repairing torn pants to figuring out how to do a change in half the time you usually have for any number of reasons, taking a deep breath and staying calm makes a world of difference.

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Jan. 16-Feb. 18, 2024 | Best for ages 4 and up!

children's theatre company

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February 13-March 31, 2024

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Photo of Ayin Porter in *Coramury* by Glen Stubbie Photography

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**Stage Managers** | Taylor Engel, Z Makila, Stacy McIntosh, Kenji Shoemaker, Nate Stanger, Dylan Nicole Martin  
**Stage Management Fellow** | Janae Lorick  
**UHG Head Stage Carpenter** | Charles Fillmore  
**Morris Head Stage Carpenter** | Melissa Johnson  
**Morris Run Crew** | Jud Kilgore  
**Morris Run Crew Swing** | Eric Lucas  
**Technical Director** | Adriane L. Heflin  
**Assistant Technical Director** | Kelly Pursley  
**Head Carpenter** | Bradley Holmes  
**Carpenters/Welders** | Matt Arcand, Whitley Cobb, Melissa Johnson, Steve Kath, Kris Paulson, Nich Prax, Julia Reisinger, Jaimi Salone, Adam Terry  
**Charge Artist** | Mary Novodvorsky  
**Scenic Artists** | Katie Cornish, Jeni Raddatz, Tolfison, Lizzie Tredinnick  
**Costume Director** | Amy Kitzhaber  
**Costume Assistant** | Lucie Biros  
**Cutters/Drapers** | Mary Gore, Alexandra Gould  
**First Hands** | Carol Lane, Jody Rosquist

**Crafts Artisan** | Celia Kasberg  
**Painter/Dyer/Crafts Artisan** | Michele Lanci  
**Head of Wigs, Hair, and Make-up** | Andrea Moriarty  
**UnitedHealth Group Stage Wardrobe Head** | Andi Soehren  
**Morris Wardrobe Head** | Emily Jannusch  
**Morris Wardrobe Assistant** | Julia Kugler  
**Morris Wardrobe Swing** | Becca Michelle  
**Props Director** | Sue Brockman  
**Props Artisans** | Katie Albright, Christopher Engstrom, Nich Prax, Amy J. Reddy  
**Props Intern** | Asa Benjamin  
**Lighting & Video Director** | Matthew T. Gross  
**Head Electrician** | David A. Horn  
**Staff Electrician** | Carl Schoenborn  
**Morris Electricians** | Dante Benjegerdes, Paul Epton, Andy Glischinski, Anthony Karna, Jon Kirchhofer, Karin Olson, Nich Prax, David Riisager, Andrew Saboe, Ellie Simonett  
**Light Board Programmer/Operator** | Jeremy Ellarby  
**Sound Supervisor** | Sean Healey  
**Head Sound Engineer/UnitedHealth Group Stage Sound Board Operator** | Rick Berger  
**Cargill Stage Sound Board Operator** | Sean Healey  
**Morris Sound Board Operator Swing** | Nathaniel Glewwie  
**Morris Sound Crew** | Nathaniel Glewwie, Andy Glischinski, Ryan Healey, Evangelen Lee, Josh Savoie, Veronica Strain

## 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 Administrative Associate** | Carson Uthe  
**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, Andrew Fleser, 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  
**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 Team Lead** | Jori Walton  
**Safety and Security Associate** | Aster Kander

## Finance

**Director of Finance** | Jill Jensen  
**Payroll and Benefits Administrator** | Anna Wienke  
**Accounting Associate** | Sarah Klaphake

## Human Resources

**Director of Human Resources** | Andrew Robertson

## Patron Services

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

## Plays for New Audiences

**Director of Plays for New Audiences** | Karli Twedten

## Development

**Director of Development** | Katie Nelsen  
**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

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