November 7, 2023-January 7, 2024

Based on the book *How the Grinch Stole Christmas* by **Dr. Seuss**
Book and lyrics by **Timothy Mason**
Music by **Mel Marvin**
Music Direction by **Sonja Thompson** and **Victor Zupanc**
Choreography by **Linda Talcott Lee**
Directed by **Peter C. Brosius**

A Children’s Theatre Company Original Production

Season sponsored by
**Bill and Jane Johnson, Noreen Charitable Trust**
Your Support in Action

As a nonprofit organization, CTC relies on the generosity of our community to create the extraordinary theatre experiences you know and love. Nearly half of our annual budget comes from philanthropic contributions, and it is people like you—who share our love and passion for the arts—who are our greatest advocates and partners.

When you give to CTC, every dollar is poured directly back into our work—funding productions, creating scholarships, supporting our staff and artists, and sharing transformative theatre on our stages, in classrooms, and out in the community. Your financial support helps ensure there are no barriers to participation. Thank you for helping us educate, challenge, and inspire young people and their communities.

**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

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Your gift of $25 covers the cost of one student matinee ticket.

Your gift of $100 welcomes a family of four to any CTC show through our ACT Pass program.

Your gift of $400 offers a full scholarship to one student attending a Theatre Arts Training class.

Your gift of $750 helps to cover expenses for artists traveling to CTC to create new works.

Your gift of $1,000 funds the creation of world-class productions that set the standard for extraordinary theatre.

childrenstheatre.org/give
Welcome to Children’s Theatre Company and to Dr. Seuss’s How the Grinch Stole Christmas! We are so thrilled you are here. CTC originally commissioned and produced the world premiere of this musical decades ago. It was a particular joy to work with Ted Geisel (AKA Dr. Seuss) to create a hilarious, touching, and inspiring story about how one child can change a community and how our hearts can grow three times their size.

At CTC, it is important that we are a welcoming place for all. We know the power of theatre brings us together to laugh, listen, and create community. We want everyone to experience the joy and power of this work. To that end, we created our ACT One initiative—the ACT stands for Access, Connect, Transform. This is our promise that we will form ongoing, mutually beneficial partnerships that create multiple ways for communities to engage with CTC. One of our signature programs is the ACT Pass, which offers families a way to secure low cost tickets for all of our shows. Since 2015, we have proudly provided over 64,000 ACT Pass tickets to our community. We want all families to have profound and joyous experiences in the theatre, without the barrier of cost.

We also want families with young people on the autism spectrum to share in the experience. Sensory Friendly performances are specially modified, while preserving the engaging theatre experience desired by all. Since 2017, 38 of these performances have served individuals with ASD, PTSD, anxiety, and other social and cognitive disabilities.

Theatre is one of the few places where we can enter as strangers and leave having shared something real and meaningful with each other. The plays young people see will stay with them their whole lives, help them navigate difficult moments, and give them insights into their own lives and the lives of those they have yet to meet.

CTC is committed to removing both real and perceived barriers and creating a space where all feel heard, seen, and respected. Thank you for your support of ACT One, ACT Pass, and our Sensory Friendly performances. Together, we are building a diversely rich community of compassionate and curious people.

Thank you for making theatre a part of your life. Enjoy the show!

Peter C. Brosius
Artistic Director

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Children’s Theatre Company (CTC) acknowledges that the theatre was established on land that the Wahpekute Tribe of the Dakota nation still calls home. Around the year 1600, the Wahpekute were a wandering people who landed in Mni Sota Makoce (Land Where the Waters Reflect the Clouds—and the people’s roots here remain strong). They are a part of the Dakota Seven Councils of Fire, which include the Mdewakanton (Dwellers by the Sacred Lake), Sisitonwan (People of the Marsh), Wahpetonwan (Dwellers Among the Leaves), Ihanktowana (People of the End), Ihanktown (People of the Little End), Tetonwan (People on the Plains), and Wahpekute (Shooters Among the Leaves).

Today, Minnesota is a vibrant and diverse state with the history and influence of the Dakota people woven throughout. We honor and respect the many Indigenous People still connected to this land. We acknowledge that we have benefitted from systems that have hoarded power and marginalized Indigenous Nations, communities of color, the LGBTQIA+ community, people with disabilities, women, children, and all who meet at the intersections.

CTC acknowledges that we are now stewards of the land the Wahpekute People of the Dakota Nation were largely driven from. As storytellers, it is our duty to recognize that the narratives of this region have long been told from one dominant perspective without acknowledging those whose narratives began before it. 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.
The Power of Redemption

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

Sometimes, we can want or need an object, a person, or a feeling so intensely that it leads us to do bad things, have bad thoughts, or use our words to cause harm. These actions range from flawed to unjustifiable and usually lead to regret. Fortunately, the story does not have to end there. The next step, after that feeling of regret, comes the possibility of redemption. Redemption means making amends for a fault or a mistake which leads to freedom from harm. It comes from the Latin *redemptionem*, which means “to release.”

Redemption allows us to thrive by releasing us from our worst moments. The path to redemption is difficult but not impossible. First, we must fully recognize that we have done wrong and acknowledge that our actions were not reasonable. Second, we must determine never to do it again. Before we can make that determination, we must ask ourselves, “Why did we do it?” Was it for self-gain or because we were trying to do the right thing? Third, if possible, apologize to those we have harmed. Fourth, we must resolve to improve ourselves in the general direction of good.

Human beings are neither good nor evil but display equal capacity for both. Russian writer Aleksandr Solzhenitsyn writes, “The line separating good and evil passes not through states, nor between classes, nor between political parties either—but right through the human heart.” Our impulses to do good are often equal to our impulses to do harm, and all of us have at times done both. This makes redemption possible for us all. We cannot erase our past actions, but we can be transformed by them in a way that strengthens the good in us. Our purpose in life isn’t to be perfect, but to always strive and work toward becoming better.

Photo of Mollie Allen and Junie Edwards in *Locomotion* by Glen Stubbe Photography

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.
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.

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

childrenstheatre.org/TAT
Discover More:

Dr. Seuss’s How the Grinch Stole Christmas!

This is CTC’s 11th production of Dr. Seuss’s How the Grinch Stole Christmas! since it premiered in 1994.

The Grinch was inspired by Dr. Seuss (Ted Geisel), himself, and his critical feelings toward the over-commercialization of Christmas.

This production will be CTC Acting Company member Reed Sigmund’s sixth time portraying the Grinch.

From top to bottom: Photo of David Cabot and Dean Holt; Photo of Reed Sigmund, Dot McDonald, and Adam Qualls; Photo of Reed Sigmund and Natalie Tran

Clockwise starting on the left: Photo of Dean Holt; Photo of Bradley Greenwald; Photo of Elsa Dungan-Hawks, Autumn Ness, Reed Sigmund, and Matthew Woody; Photo of Reed Sigmund and Mabel Weismann
An interview with the Grinch!

The Grinch granted a rare interview, spilling some secrets and sharing his lifestyle tips:

Where would you most like to spend the holiday season?
On my private yacht, sailing across an ocean of fresh Who tears.

When was the last time you visited a barber?
When was the last time you minded your own stinkin’ business?

What would you like to say to Santa Claus?
Hey, four-eyes. The people may love you, but they’ll never respect you.

How do you like your roast beast cooked?
“COOOOOKED?!”

What is the interior design theme for your cave?
Mid-century modern. I love clean lines.

Should they open a ski resort on Mount Crumpit?
Absolutely! I’d love to see a Who experience a compound fracture.

Has Max ever given you fleas? Or vice versa?
Not fleas, but one time I gave Max a raging case of dehydration. It was a learning experience. Science now says dogs need water. And science is real, people.

What is your skincare routine?
Start with sandpaper, add a splash of hot sauce, and scrub.

What is the best gift you’ve ever received?
One time, Max was buried in an avalanche for over a week. The silence I received for those nine glorious days is a gift I’ll cherish for always.

What is your FAVORITE holiday? Aside from Christmas, what is your LEAST favorite holiday?
FAVORITE: Mother’s Day, because watching moms get disappointed is something that warms my heart.
LEAST FAVORITE: Thanksgiving. Every year I get excited for the big parade, and every year I can’t remember why.

How did Max get his name?
I gave it to him. It’s actually short for Maximus McWorthless Stinkface, but I refuse to say the whole thing. Syllables exhaust me.

Do you/have you had any other pets?
I had a pet turtle named Snapple, but I accidentally deliberately threw him in the trash.

What is your favorite holiday meal?
Gyros and pita chips, with a Diet Mountain Dew.

What is your favorite holiday tradition?
Surrounding myself with scented candles and screaming into the ether.

What is your favorite sport (to watch and/or participate in)?
Boxing. I like watching people fall down and not get back up.

What are some of your hobbies?
In my spare time I enjoy telemarketing, littering, and bonsai pruning.

What tips do you have for people who want to be more Grinch-like?
GIVE UP. You’ll. Never. Be Me.

If you could remake any movie and insert yourself as the starring role, what movie would you pick?
The Parent Trap.

What books would you recommend to anyone who wants to hole up in a cave with their dog?
Eat Pray Love
Dr. Seuss loved to make up words for animals, places, sounds, feelings, and more. Combine one sound from each list to create your own original word!

**Beginning**
- goo vizz rat
- oow rel doof
- sala jeeg lowf

**Middle**
- flup hwww twe
- wiu schlep rum
- za to ma
- ga ti moo
- rink floo work

**End**
- black 8% vel
- wruf 800 work

Write your word creations below:

1. 

2. 

3. 

Choose your favorite word creation. What does it mean? Use the space below to draw or write the meaning of the word.

There are many types of gifts. Gifts can be things you can buy, service to people (baking them cookies or taking out their trash), or experiencing something together (taking a walk, going to the theatre). Think of folks you would like to give a gift to and write them in each space below.

**Buy**

**Help**

**Experience**

**Gift Giving**

Choose your favorite word creation. What does it mean? Use the space below to draw or write the meaning of the word.

**Wordsearch**

- S E Y W T U S E P R C I N D Y L O U W H O A J Y C C B R A G
- B R E P Y R Q J X P U F K F M I L S D A W E Y A N Q O P S O
- N H I S M Q H N R I C N S I L A L A G E X P C R M P I D V
- H L E F C J H B Q G R J G U W D J T S M Q A O S B G G M S T
- M O C A N H O W B P X M R G L O N O I I O N J Y C I T L L N
- G V F J R P V W A A P L O B N B O E F L R C V Q U F I J A D
- S E P J K T I T U P G T W R K A F Z S Z R E U L I T N M F T
- F A M I L Y L D K E G R M A S F T N A S Z E M L A S V O E D
- W S S X C W Q E I T L X Z X C H R I S T M A S E D I N S S

- GIFTS
- FAMILY
- KINDNESS
- CINDY LOU WHO
- WRAPPING PAPER

- CHRISTMAS
- MERRY
- ACCEPTANCE
- GROW
- HEART

- WHOVILLE
- GRINCH
- LOVE
- CRUMPIT
- MAX
CTC: What has been your favorite part of collaborating with Peter Brosius and Reed Sigmund on this show?

LTL: Peter Brosius has made me a better choreographer by consistently urging me to think out of the box. The art of brainstorming (no idea is a bad idea) has freed me from judging my ideas and propelled me into new and creative directions. I have never felt more supported and empowered. Reed Sigmund is a comic genius. I have learned to just give the nucleus of an idea to him and he will run with it, turning that idea into something much grander, much more original, and much more funny than I could have ever imagined. I have seen him embrace many roles, each one fully developed and unique. Also, he is an incredibly nice and humble guy.

CTC: How does the choreography in this show propel the story forward? What does it reveal about the characters?

LTL: I have given the Whos, who are sweet, kind, and compassionate, a movement form that is stylistically simple, upright, and shaped like a still photo. The Grinch, on the other hand, has been given movement that is gnarly, rounded, and curved, not unlike that of a vulture. These physicalities let the audience know without words the essence of the characters presented before them. Regarding moving the story forward, the depiction of the Who children in “Watchamawho,” helps the audience understand what makes the Grinch so unhappy with these seemingly wonderful children.

CTC: You’ve performed on Broadway in Jerome Robbins’ Broadway, The Goodbye Girl, Beauty and the Beast, and Seussical. What are a few of your favorite Broadway memories?

LTL: One that stands out in my memory is the unique experience of being in the original cast of Jerome Robbins’ Broadway: there were 64 cast members found across the entire U.S. as well as other parts of the world, six months of rehearsals, and working with Jerome Robbins, himself. Also, the parade of original composers and cast members from his shows that came to help out in rehearsal: Stephen Sondheim, Leonard Bernstein, Comden and Green… an endless stream of Broadway celebrities. And Jason Alexander, who has become one of my best friends. Amazing.

CTC: You received an Emmy® Award for your choreographic work in The Comedy Hall of Fame with Jason Alexander. Where do keep your Emmy® statue?

LTL: My fireplace mantel.

CTC: What would you say is the Grinch’s favorite genre of dance?

LTL: His scowly prance while he is traipsing through Whoville terrifying everyone.
Staff Spotlight:
Ricky McAllister

CTC: What is your role at CTC?
RM: I’m a member of the run crew/spotlight operator.

CTC: What does your job involve?
RM: My responsibilities can consist of sweeping and mopping the floor, presetting and organizing props and scenery. During performances, I’m shifting scenery on stage and off; flying scenery in and out; puppeteering; operating automated traps, lifts, and scenery; and handing off props to the actors. For some productions, I have flown actors using a ZFX rig. For other productions, I sit in a booth where I run the spotlight—a large lighting instrument that highlights actors for musical numbers or important dialogue.

CTC: What is your favorite thing about your job?
RM: Helping to create theatre magic, like flying actors over the stage for The Wizard of Oz and Peter Pan, or operating remote control presents and cars, and other special elements. For some performances, the crew gets to be in costume if we appear onstage. My favorite onstage crew appearances were as a super hero in Alexander and the Terrible, Horrible, No Good, Very Bad Day; a King’s Horseman for The 500 Hats of Bartholomew Cubbins; and an Ensign for 20,000 Leagues Under the Sea.

CTC: What do you love most about CTC?
RM: Sharing the world of theatre by creating and telling familiar, new, and important stories to children and families. I LOVE giving backstage tours when I can, sharing the behind-the-scene elements that many never see or even know exist.

CTC: How can someone prepare for a career like yours?
RM: Get experience any way you can. I have been doing behind-the-scenes work since my sophomore year in high school, 37 years ago. While in high school, I appeared onstage and helped with several elements of theatre. I assisted with set builds, painting, setting and programming lights, sound, and running spotlight. I recommend starting early. Get your experience at school, church, and through community theatre. Take direction well and have a great eye for detail.
Based on the book *How the Grinch Stole Christmas* by Dr. Seuss

**Artistic Director**  
Peter C. Brosius

**Interim Managing Director**  
Steve Thompson

**Creative Team & Production Staff**

- Scenic Designer: Tom Butsch
- Costume Designer: David Kay Mickelsen
- Lighting Designer: Nancy Schertier
- Sound Designer: Sean Healey
- Projection Designer: Craig Gottschalk
- Assistant Director: Leah Jensen
- Assistant Choreographer: Katie Taintor
- Assistant Lighting Designer: Ellie Simonett
- Assistant Stage Manager: Kenji Shoemaker
- Stage Management Fellow/PA: Janae Lorick
- Assistant Lighting Designer: Nancy Schertler
- Props Master: David Kay Mickelsen
- Stage Manager: Nate Stanger
- Assistant Stage Manager: Aaron Wozniak
- Wardrobe Master: Alfredo Revilla
- Wardrobe Assistant: Elinor Collado
- Wardrobe Assistant: Jeff Corcoran
- Wardrobe Assistant: Joe Smith
- Wardrobe Assistant: Jordan Heisler
- Wardrobe Assistant: Maria Santos
- Wardrobe Assistant: Kristen Nelson
- Stage Manager: Mark Henderson
- Stage Manager: Steve Thompson

**Cast**

- The Grinch: Reed Sigmund
- Old Max: Dean Holt
- Young Max: Audrey Mojica
- Young Max: Matthew Woody
- Mama Who: Autumn Ness
- Grandma Who: Adam Qualls
- Grandma Who: Suzie Juul
- Cindy-Lou Who: Elsa Dungan-Hawks
- Cindy-Lou Who: Monica Xiong
- Betty-Lou Who: Janely Rodriguez
- Danny Who: Dallas Downey
- Annie Who: Mollie Allen
- Brother Boo, Mini Max: Evey Chadwick
- Mini Grinch: Chloe Hu
- Grinch Double: Keegan Robinson

**Understudies**

- The Grinch: Adam Qualls
- Old Max: Keegan Robinson
- JP Who: Ronnie Allen, Keegan Robinson
- Mama Who: Angela Steele, Janely Rodriguez
- Grandma Who: Jack Strub, Ronnie Allen
- Abigail Walker, Antonisia Collins
- Betty-Lou Who: Adelyn Frost, Antonisia Collins
- Danny Who: Liam Beck-O’Sullivan, Cameron Foster
- Annie Who: Luciana Erika Mayer, Ariana Calzadillas
- Brother Boo, Mini Max: Chloe Hu, Mini Grinch, Brooks Hugstad-Vaa Leer
- Grinch Double: Liam Beck-O’Sullivan
- Who Ensemble: Ronnie Allen, Ariana Calzadillas, Cameron Foster, Cortez Foster, Adelyn Frost, Luciana Erika Mayer, Jack Strub
- Angela Steele, Abigail Walker

**Orchestra**

- Keyboard, Conductor: Victor Zupanc
- Woodwinds: Doug Haining, Mark Henderson
- Violin: Terry Elliot
- Cello: Joe Englund
- Bass: Greg Angel
- Percussion: Jay Johnson

**Song List**

- **Welcome Christmas (Ensemble)**
- **Who Likes Christmas? (Ensemble)**
- **I Hate Christmas Eve (The Grinch, Young Max, Who Family)**
- **Whatchamawho (The Grinch, Ensemble)**
- **The Holly and the Ivy (Ensemble)**
- **I Hate Christmas Eve Reprise (The Grinch)**
- **Last Minute Shopping (Ensemble)**
- **You’re a Mean One/ The Grinch Goes Shopping (Old Max, The Grinch)**
- **I’m One of a Kind (Grinch)**
- **Intermission**
- **Now’s the Time (Mama Who, JP Who, Grandma Who, Grandpa Who)**
- **Never Never Very Merry Christmas (The Grinch, Young Max)**
- **Santa For a Day (The Grinch, Cindy-Lou Who)**
- **You’re a Mean One Reprise (Old Max)**
- **Welcome Christmas Reprise (Ensemble)**
- **I’m One of a Kind Reprise (The Grinch, Young Max, Cindy-Lou Who)**
- **Deck the Hall (Ensemble)**
- **Finale (Ensemble)**

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

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

**Denotes a member of the United Scenic Artists, Local 829.**

**Denotes a member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.**

**Denotes a member of the CTC Acting Company.**

**Denotes a performing apprentice.**

**Denotes a student in Theatre Arts Training.**

**Season sponsored by Bill and Jane Johnson, Noreen Charitable Trust.**
Meet the Creative Team

Artistic Director, Director
Peter C. Brosius (he/him) has served as artistic director of CTC since 1997, directing the world premieres of Dr. Seuss’s The Sneetches The Musical; The Last Firefly; Seedfolks; Animal Dance; and many others, all of which were commissioned and worked on at the company. Previously, he was the artistic director of the Honolulu Theatre for Youth and the Improvisational Theatre Project at the Mark Taper Forum.

Book and Lyrics
Timothy Mason’s plays have been produced in New York by Circle Rep (including The Fiery Furnace). Other plays have been produced by the Actors Theatre of Louisville, South Coast Rep, Seattle Rep, Victory Gardens, Portland Stage, the Jungle Theatre, and the Guthrie Theatre Lab. Mason has had a long collaboration with A.C.T.’s Young Conservatory, (Ascension Day, The Less Than Human Club, Time On Fire; Mullen’s Alley; and, in progress, My Life In The Silents). He won the Kennedy Center Fund for New American Plays Award, the W. Alton Jones Foundation Award, the Berilla Kerr Award, a National Endowment for the Arts Award and the National Society of Arts and Letters Award.

Music
Mel Marvin has composed numerous scores for productions including: Dr. Seuss’s How the Grinch Stole Christmas; Cymbeline: A History of the American Film, Tintypes (Tony® Award nomination.), Yentl; Fascinating Rhythm; Little Miss Hollywood; Madeline’s Rescue; Strega Nona Meets Her Match; Mr. Popper’s Penguins; A Cricket in Times Square; Gold; and Guest From the Future. He is the head faculty composer and director of production at Tisch School of the Arts, NYU.

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

Music Director
Sonja Thompson enjoys performing, teaching, coaching, collaborating, and developing new work. Credits include Frank Theatre, History Theatre, Nautilus Music-Theater, Theater Latté Da, Theatre de la Jeune Lune, Minnesota Opera, Minnesota Orchestra, SPCO, VocalEssence, Augsburg University, University of Minnesota, New Dramatists (NYC), Alliance for New Music-Theatre (DC), Florida Grand Opera (Miami).

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

Scenic Designer
Tom Butsch was a resident scenic designer at Chanhassen Dinner Theatres from 1971 to 1985, and has worked on productions for many other regional theaters; TV credits include art director for Diff’rent Strokes and Silver Spoons. As senior art director for Disneyland Creative Entertainment from 1987 to 2011, he designed events, parades, film premieres, and shows including Fantasmic! and Snow White.

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

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

Sound Designer

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

Stage Manager
Nate Stanger (he/him) is returning to Whoville for the third time having stage managed the productions in 2017 and 2018. Favorite CTC credits include Corduroy; Cinderella; The Abominables; Dr. Seuss’s The Sneetches The Musical; Diary of a Wimpy Kid The Musical; and The Jungle Book. He has worked with such companies as the Guthrie Theater, the Ordway, and Perseverance Theatre in Juneau, Alaska.

Assistant Stage Manager
Kenji Shoemaker (he/she) is a freelance Stage Manager and Props Designer. Other recent credits include: Theater Mu, Guthrie Theater, American Players Theatre, Stages Theatre Company, and Pillsbury House Theatre. When not in Whoville, Kenji also works in the shop at MN Opera, and teaches at Macalester College.

Assistant Director
Leah Jensen is elated to be back at CTC. Her previous directing credits include The Sound of Music (Off Broadway Musical Theatre); A Doll’s House; Frankenstein 1930; and Medea (East Ridge High School). Offstage, Leah is a teaching artist at CTC and Lyric Arts.

Assistant Choreographer
Katie Taintor (she/her) has enjoyed working on Cinderella; Roald Dahl’s Matilda The Musical; and Dr. Seuss’s How the Grinch Stole Christmas! at Children’s Theatre Company. Some other favorite credits include Dance Til You Drop (History Theatre/Collide Theatrical); Dracula; Le Petit Moulin (Collide Theatrical); Mary Poppins; Thoroughly Modern Millie (Artistry); and The Blue Jar (Cherry Lane Theater). katietaintor.com

Music has been performed in over a dozen parades, film premieres, and shows including Fantasmic! and Snow White.

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Sound Designer

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

Stage Manager
Nate Stanger (he/him) is returning to Whoville for the third time having stage managed the productions in 2017 and 2018. Favorite CTC credits include Corduroy; Cinderella; The Abominables; Dr. Seuss’s The Sneetches The Musical; Diary of a Wimpy Kid The Musical; and The Jungle Book. He has worked with such companies as the Guthrie Theater, the Ordway, and Perseverance Theatre in Juneau, Alaska.

Assistant Stage Manager
Kenji Shoemaker (he/she) is a freelance Stage Manager and Props Designer. Other recent credits include: Theater Mu, Guthrie Theater, American Players Theatre, Stages Theatre Company, and Pillsbury House Theatre. When not in Whoville, Kenji also works in the shop at MN Opera, and teaches at Macalester College.

Assistant Director
Leah Jensen is elated to be back at CTC. Her previous directing credits include The Sound of Music (Off Broadway Musical Theatre); A Doll’s House; Frankenstein 1930; and Medea (East Ridge High School). Offstage, Leah is a teaching artist at CTC and Lyric Arts.

Assistant Choreographer
Katie Taintor (she/her) has enjoyed working on Cinderella; Roald Dahl’s Matilda The Musical; and Dr. Seuss’s How the Grinch Stole Christmas! at Children’s Theatre Company. Some other favorite credits include Dance Til You Drop (History Theatre/Collide Theatrical); Dracula; Le Petit Moulin (Collide Theatrical); Mary Poppins; Thoroughly Modern Millie (Artistry); and The Blue Jar (Cherry Lane Theater). katietaintor.com

Music has been performed in over a dozen parades, film premieres, and shows including Fantasmic! and Snow White.

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

Lighting Designer
Nancy Schertler has designed the Broadway productions of Bill Irwin’s Fool Moon and Largely New York (Tony® nominated). CTC designs include productions of The Jungle Book; Charlotte’s Web; Ramona Quimby; Madeline and the Gypsies; Dr. Seuss’s Seussical The Musical; Reeling; and Korczak’s Children. Nancy is a recipient of the 2018 Anderson-Hopkins Award for Excellence in The Theatre Arts in Washington, D.C.
Audrey is an 11th grader at St. Paul Ordway Center for the Performing Arts: Carmen The Song Poet; Annie The Musical; Christmas!; Matilda; Beauty and the Beast (The Orway).

Meet the Cast

Audrey Mojica (they/them) has created onstage, offstage, and even 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.

Young Max
Matthew Woody is a 7th grader in Farmington. His love of acting began at the age of 10 in The Little Mermaid at Farmington High School. Since then he has been blessed to join the casts of 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 Orway).

J.P. Who
Mitchell Douglas (they/them) is elated to be making their CTC debut in Dr. Seuss’s How The Grinch Stole Christmas! Other credits include: Kinky Boots at Duluth Playhouse; The Prom; Footloose; and The Music Man at Chanhassen Dinner Theatres; and Mamma Mia! at The Zephyr Theatre.

Mama Who
Autumn Ness (she/her) is celebrating her 25th season with the CTC Acting Company! Some favorite shows include: An American Tail the Musical, Cordury; Annie; Cinderella; The Biggest Little House in the Forest; The Jungle Book; and Romeo and Juliet. She is a recipient of the 2018 Fox Foundation Fellowship, the 2020 MRAC Next Step Fund, and the 2022 MN State Arts Board Creative Support Grant. Autumn’s first show as a playwright, Babble Lab, premiers at CTC in winter 2024!

Grandpa Who
Adam Qualls (he/him) has appeared in Shrek the Musical; Alice in Wonderland; Jackie and Me; and Buccaneers at CTC. He has performed at History Theatre, Theater Latté Da, The Ordway, Park Square Theatre, and Artistry. He holds a B.F.A. in Acting from Millikin University.

Grandma Who
Suzie Juul (she/they) Suzie is filled with cheer to return as Grandma Who! Her other work includes: Into the Woods (Guthrie Theater); Glensheen: Defeat of Jesse James (History Theatre); The Music Man; Grease (Chanhassen Dinner Theater); The Sound of Music; Pirates of Penzance; A Christmas Story (The Orway); A Gentleman’s Guide to Love and Murder (Old Log Theatre); Marie Antoinette; The Coward (Walking Shadow Theatre Co.); Man Of God; A Little Night Music; Into the Woods (Theater Mu).

Cindy-Lou Who
Elsa Dungan-Hawks is excited to return to the role of Cindy Lou Who! She previously appeared as Molly in Annie at CTC. Other credits include Tiny Tim in A Christmas Carol (Guthrie Theater) and Matilda in Matilda the Musical (SACT). Elsa enjoys improv, performing songs from the Great American Songbook, and tap dancing.

Danny Who
Dallas Downey (he/him) is grateful to be back at CTC for the second time in Dr. Seuss’s How the Grinch Stole Christmas! Credits include: Once On This Island and Detect The Story (Stages Theatre Company); Legally Blonde (Hopkins High School); Matilda and Shrek, Jr. (North Junior High); and Seussical the Musical (Perpich Arts High School).

Evey Chadwick is ecstatic to make their CTC debut after performing in Matilda the Musical at Chaska Valley Family Theatre and Mary Poppins JR at Blue Water Theatre. Evey started a drama club at school and enjoys reading and all things theatre—plus writing plays of their own!

Chloe Hu is thrilled to be back at CTC after performing in Something Happened in Our Town; A Christmas Carol (Guthrie); The Little Mermaid JR (Chippewa Middle School); The Lion King JR; and The Little Mermaid JR (Lundstrum Performing Arts). She is thankful for her voice teacher, dance teachers, and family for supporting her.

Who Ensemble (Understudy Old Max, JP Who)
Keegan Robinson (he/they) is excited to be back at CTC (now as a performing apprentice), having previously enjoyed roles in Diary of A Wimpy Kid the Musical; Sneetches; and Corduroy. He holds a B.A. from the University of Minnesota.

Who Ensemble
Amir Byrd is excited to be returning to the CTC stage. He has performed in Elf the Musical; Joseph and the Amazing Technicolor Dreamcoat; Little Shop of Horrors; Newsies JR; and most recently, Head Over Heels with Ashland Productions. Amir is excited to share the Grinch’s story with this amazing cast!

Who Ensemble (Understudy Betty-Lou Who, Grandma Who)
Antonisia Collins is from Montgomery, Alabama. She has enjoyed roles in Into the Woods (Auburn University Department of Theatre and Dance/Gouge Performing Arts Center); Detroit ‘67 (AUTD); and Four Little Girls (Alabama Shakespeare Festival). She holds a B.F.A. from Auburn University.
Who Ensemble

**Evon Decker** (he/him) is jumping with joy to be back at CTC after appearing in *Dr. Seuss’s How the Grinch Stole Christmas!* (Who Man) and *Annie* (Ensemble). Evon has performed with SteppingStone Theatre, Stages Theatre Company, Lakeshore Players Theatre, and ETC Productions. He is a senior at Washburn High School and thanks his family and friends for their constant love and support.

Who Ensemble

**Gerald Drake** has been a member of CTC’s Acting Company for 48 years. Among his favorite productions are *Cinderella*; *Treasure Island*; *Oliver Twist*; *Wind in the Willows*; *Romeo and Juliet*; and *A Very Old Man with Enormous Wings*. Gerald has toured and performed in Munich, Seoul, Hong Kong, Tokyo, and Moscow. He is a recipient of a McKnight Theatre Artist Fellowship.

Who Ensemble

**Chloe Lou Erickson** (she/her) is excited to be back at CTC! She has been seen in *Matilda the Musical; Annie (CTC); Head Over Heels; Be More Chill (CTC TAT Triple Threat Summer Intensive); and The Sound of Music (The Ordway)*. In addition to theatre, she is passionate about ballet and vocal performance.

Who Ensemble

**Maya Haugen** is thrilled to return to CTC, previously appearing in *Carmela Full of Wishes*. She recently performed with Stages Theatre Company, 4CT, and Orono schools. Maya is in the 10th grade at Orono High School, where she competes in speech. She is ranked in the top 10 in the nation in storytelling.

Who Ensemble (Understudy Mini Grinch)

**Brooks Hugstad-Vaa Leer** has performed in *Shrek JR the Musical* and *Matilda JR the Musical* (Paradise Center for the Arts in Faribault, Minnesota); and *Miss Nelson Is Missing* (Little Theatre of Owatonna). Brooks is a 6th grader at Owatonna Middle School.

Who Ensemble

**Mena Koch** is excited to be returning to Whoville for her second show at CTC. Past credits include *Little Shop of Horrors; Elf the Musical; Shrek the Musical; and Head Over Heels*. She is a 10th grader at Two Rivers High School.

Who Ensemble

**El Kost** has enjoyed being in two prior CTC productions: *An American Tail the Musical* and *Dr. Seuss’s How the Grinch Stole Christmas*. They have also performed with Ashland Productions in *Shrek The Musical*; *Mary Poppins*; and *Unirinetown*.

Who Ensemble

**Junia Morrow** is thrilled to be returning to the CTC stage after being a Swing in *An American Tail the Musical*. She is a junior at SPCPA. Recent credits include *Buddy! The Buddy Holly Story (History Theatre)*; *Ragtime*, (SPCPA).

Who Ensemble

**Kaitlyn Ann Rudolf** (she/her) is excited to return to Whoville! She has also enjoyed roles in *Head Over Heels* and *Be More Chill* with CTC’s TAT Triple Threat Summer Intensive. She loved performing with Mankato Playhouse and Mankato Ballet Company.

**Understudies**

**JP Who, Grandpa Who, Who Ensemble Ronnie Allen** (he/him) has enjoyed roles in *Thunder Knocking on the Door; Merrily We Roll Along*; and *We Shall Someday*. He is a former member of the three-time Grammy® Award winning Sounds of Blackness, and has performed with The Ordway and the Fargo Moorhead Symphony Orchestra.

**Mama Who, Who Ensemble (Dance Captain)**

**Angela Steele** is thrilled to be back at CTC after appearing in *Cinderella* in 2019! Other credits include *The Prom; Footloose; Music Man; Holiday Inn* (Chanhassen Dinner Theatre); *Legally Blonde; Footloose; Drowsy Chaperone; Hairspray* (Artistry); *Oliver! (Theater Latté Da); Orphan Train* (History Theater). She would like to thank her family and friends for all their support!

**Grandpa Who, Who Ensemble Jack Strub** (he/she) is thrilled to be returning to Whoville this season. Credits include *Something Rotten!; The SpongeBob Musical (Lyric Arts); and Dr. Seuss’s How the Grinch Stole Christmas! (CTC). When not on stage, he is a theatre director and set designer.

**Grandma Who, Who Ensemble Abigail Walker** (she/her) is thrilled to be heading to Whoville. Her previous credits include *The Queen's Ball: A Bridgerton Experience*; *The Wizard of Oz; Ghost Quartet*; and *Christmas Carol: A Ghost Story*. She holds a B.F.A. from North Dakota State University.

**Betty-Lou Who, Who Ensemble Adelyn Frost** (she/her) is thrilled to return to CTC. Recent credits include *An American Tail the Musical and Annie (CTC); The Little Mermaid JR; You’re a Good Man, Charlie Brown (Stages Theatre Company); SpongeBob The Musical (Lakesville North Theatre)*.

**Annie Who, Who Ensemble Luciana Erika Mayer** is thrilled to be back at CTC! She is passionate about dancing, singing, acting, and reading. Some favorite shows include: *Corduroy (CTC); and School of Rock (The Zephyr Theatre)*. Laci is currently a 7th grader at St. Croix Preparatory Academy.

**Annie Who, Who Ensemble Ariana Calzadillas** (she/her) is thrilled to making her debut at CTC! She has performed in *Roald Dahl's Willy Wonka JR* (SteppingStone Theatre); *The Wizard of Oz; Descendants*; (Ashland Productions) *Head Over Heels (CTC)*. Ariana is a 9th grader at SPCPA and is grateful for her parents’ support.

**Danny Who, Who Ensemble Cameron Foster** is fresh off his run as a dancer in *The Day You Begin* at Stages Theatre Company. Other acting credits include *Roald Dahl's Matilda the Musical* and *The Wizard of Oz* (VISTA Productions); and *The Wiz (Camp Capri)*. Cameron is an 8th grader at Eagle Ridge Academy with his twin brother, Cortez, who is also understudying. He is a graffiti artist, enjoys skateboarding, and competes in basketball, football, and baseball.

**Who Ensemble Cortez Foster** is making his CTC debut in *Dr. Seuss’s How the Grinch Stole Christmas!* He recently completed a run as a dancer in *The Day You Begin* at Stages Theatre Company. He is an 8th grader at Eagle Ridge Academy and performing alongside his twin brother, Cameron, who is also understudying. Cortez has also performed with Camp Capri as the Scarecrow in *The Wiz*. Cortez finds joy in singing.

**Actors’ Equity Association (AEA)**

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

Timothy Mason

bookwriter and lyricist of Dr. Seuss’s How the Grinch Stole Christmas!

Tim was a brilliant and giving artist, with his wit, kindness, and generosity of spirit always in bountiful supply as both a colleague and friend.

In addition to Dr. Seuss’s How the Grinch Stole Christmas!, his works for Children’s Theatre Company include Mr. Popper’s Penguins; Dr. Seuss’s The 500 Hats of Bartholomew Cubbins; and many many others.

In addition to his voluminous works for young audiences, he wrote the acclaimed plays Babylon Gardens, Only You, and Leviathan, as well as popular novels The Darwin Affair and The Nightingale Affair. His work was described by the Wall Street Journal as “viscerally exciting,” and the New York Times applauded his “vivid writing.”

He leaves behind a long and astonishingly wide legacy, touching all who knew him, worked with him, and for countless young people, discovered themselves as artists in one of his amazing plays.

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Photo of Dr. Seuss’s How The Grinch Stole Christmas by Glen Stubbe Photography
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- Former member of CTC Board of Directors

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and Timothy Dun

Chen Wong and Roz Tsai

Sandra D. and Michael Wurm Shay and Brenda Wyile

**Leader**

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Catherine Aithlin-Halverson

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Gregory C. and Penny J. Anderson

Mark Arlinghaus

and Erin Glaser Arlinghaus

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- Former member of CTC Board of Directors
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Estate gifts are critical to ensuring CTC’s future in our community and our continuing leadership in the field of multigenerational theatre. CTC gratefully recognizes the following members of the Encore Circle, whose gifts serve as an enduring legacy of their generosity, vision, and belief in the transformative power of the arts.

For more information on gift planning or to let us know you’ve already included CTC in your estate plans, please contact Director of Development Katie Nelsen at knelsen@childrenstheatre.org or visit childrenstheatre.org/encorecircle.

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Children’s Theatre Company gratefully acknowledges the WEM Foundation for their recent $3 million transformational gift to the CTC endowment. As committed partners to CTC’s mission to educate, challenge, and inspire young people and their communities, WEM Foundation’s historic investment will help secure CTC’s future and ensure our ability to continue serving young people for generations to come.
On September 9, CTC hosted our annual Curtain Call Ball, which this year raised money for CTC’s Student Matinee program. Thanks to the overwhelming generosity of our community, we will welcome over 60,000 students to CTC this season, including bringing every Minneapolis Public School 2nd grader to a performance of Alice in Wonderland.

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Saturday, November 11, 2023, 1:00-3:00 p.m.
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MIDDLE/UPPER SCHOOL (6-12) OPEN HOUSES
1712 Randolph Avenue, St. Paul
Saturday, November 11, 2023, 3:00-5:00 p.m.
Thursday, January 18, 2024, 6:30-8:30 p.m.

Our Admission Open Houses are designed for the entire family. Join us to take a tour of campus, meet faculty and staff, and connect with current students and parents.
RSVPs are not required, but let us know if you plan to join us by registering on our Admission Events page at www.spa.edu/AdmissionEvents or by giving us a call at 651-696-1332.

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Cargill Stage Head Carpenter | Melissa Johnson 
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Sound Supervisor | Sean Healey 
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Design and Digital Assistant | Adan Varela 
Design and Digital Intern | Ryan Brock

**Children’s Theatre Company is proud to be affiliated with the following organizations:**

American Association of Theatre in Education (AAE) | Asian American Theater in Education (AAE)
IPAV (International Performing Arts for Youth) | Meet Minneapolis Regional Chamber of Commerce
Front of House Performance Supervisors | Minnesota Citizens for the Arts
Twin Cities Musicians Union, Local 829 | Minnesota Theater Alliance

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

**CTC engages members of the Theatre Communications Group**

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