



January 16-February 18, 2024

By **Reiko Ho** and the **Honolulu Theatre
for Youth Ensemble**
Directed by **Reiko Ho**



Season sponsored by
Bill and Jane Johnson, Noreen Charitable Trust



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

Theatre For Our Youngest Audiences

For many children, their first brush with the magic of live theatre happens when they are in pre-school (ages 2-5). CTC is thrilled to invite these youngest audience members to enjoy special programming designed especially for them, including this season's *The Carp Who Would Not Quit* and *Other Animal Stories* and *Babble Lab*.

5

pre-school
geared
productions
since 2012

269

pre-school
geared
performances
since 2012

21,663

total tickets
to pre-school
productions
since 2012

70

camps and class
sessions offered
for ages 2-5 (with
355 individual
camps/classes)
since 2012

2,936

pre-school aged
students enrolled
in CTC classes
since 2012



A Message from Peter Brosius

Peter C. Brosius
Artistic Director

Welcome to *The Carp Who Would Not Quit and Other Animal Stories*. You are in for a treat! I first saw this delightful, participatory play when I was at a conference in Honolulu, hosted by Honolulu Theatre for Youth. I loved the joy the actors shared with the audience, the playful telling of these beloved stories, and watching the entire audience singing along with the actors. This is a company that holds a special place in my heart, as I had the great pleasure of serving as artistic director there before I came to Children's Theatre Company. It is a company that creates wonderful original work, with much of it drawn from the history and culture of Hawai'i as well as the entire Asian Pacific region.

The Carp Who Would Not Quit and Other Animal Stories illustrates the kindness of these creatures as they face new challenges and overcome epic obstacles. They are life lessons in how to find our own path, believe in our strength, and always see the possibilities that lie ahead. We have much to learn from these tales from the animal world.

Stories help us see ourselves in new ways. They bring us together in a shared understanding of the joys of generosity and our ability to do the seemingly impossible. These stories also bring us insights into the cultures of Japan and Okinawa, and provide a window into the history, humor, and wisdom of those islands.

Theatre exists in so many forms—from giant musicals to intimate dramas, to energetic and imaginative storytelling using movement, music, and puppets as these tales do. One of my particular joys is sharing the delightful variety of ways that theatre engages audiences—taking us all on journeys to lands we may not know, to tales we may be encountering for the first time, and to characters that I hope will linger in your heart and soul for years.

Welcome and enjoy. So glad you are here!

Peter C. Brosius

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Land Acknowledgement



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

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

CTC acknowledges that we are now stewards of the land the Wahpekute People of the Dakota Nation were largely driven from. As storytellers, it is our duty to recognize that the narratives of this region have long been told from one dominant perspective without acknowledging those whose narratives began before. It is our responsibility to the Dakota Nation, our staff, our board, our audiences, and our artists to collectively honor their lives, amplify their voices, and reimagine our future.

For our full Land Acknowledgement and Anti-Racism statement, please visit childrenstheatre.org/jedi.



Folklore

by Michael Winn

Associate Artistic Director/Director of Equity and Community Partnerships

Folklore includes the traditional stories and culture of a group of people. The word was first used by English writer and historian William Thoms in 1846. It combines the words “folk,” which means people, and “lore” from the old English word *lār*, which means instruction. It is the collection of beliefs, customs, and stories of a community passed through generations by word of mouth—myths, songs, fairy tales, lullabies, oaths, poems, names, jokes, superstitions, and blessings are a few examples.

One of the many ways we experience folklore today is through theatrical performance. American folklorist Roger D. Abrahams states, “Folklore is folklore only when performed.” Theatre allows artists to bring these stories to life in the ways they were told traditionally. Theatre performance usually involves playfulness, perspective, symbolic language, and fantasy. In viewing the performance, the audience leaves their daily reality to move into a mode of make-believe, or “what if?”

The story of the Carp began as a Chinese legend, wherein these recognizable fish are very strong swimmers that overcome many challenges and difficulties. Graceful, vibrant, and respected throughout the world, carp, known as *koi* in Japan, are also associated with positive energy, strength, perseverance, and determination.

Folklore serves to teach and preserve culture. It is essential in passing on the stories, and in carrying on the traditions, of the people who first imagined these instructive and inspiring tales.



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

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Discover More: *The Carp Who Would Not Quit and Other Animal Stories*



3 Things to Know

1 In the Crane story, the characters sometimes speak in haiku, a Japanese poetic form that consists of three lines, with five syllables in the first line, seven in the second, and five in the third.

2 The design of the *koi* puppets and crane, even the backdrop, are inspired by origami, the Japanese art of folding paper.

3 It's said that the *koto* was invented in China around the 5th to the 3rd century B.C.

The Symbolism of The *Koi* (Carp) Fish

Did you know that the colors of *koi* (carp) have different meanings?

White-and-black *koi* represent good luck or fortune.

Yellow-and-black *koi* represent wealth or abundance.

Pink-and-black *koi* represent beauty or gracefulness.

Orange-and-black *koi* represent courage, ambition, and determination.



In *The Carp Who Would Not Quit*, Hiro is orange to symbolize his courage and determination.



Learn Japanese!

Language is an important part of *The Carp Who Would Not Quit and Other Animal Stories* and a gateway to understanding the cultures represented in the play. Here are some of the words and phrases that are used during the show.

Koi	Carp
Tsuru	Crane
Usagi	Rabbit
Nezumi	Mouse
Neko	Cat
Shisa	Lion-Dog
Ganbatte	Do your best! (Used to cheer someone on.)
Konnichiwa	Hello
Sayonara	Goodbye
Arigato	Thank you
Tadaima	I'm back! (Traditional phrase used when returning home.)
Okaeri	Welcome home. (The reply to "tadaima")
Ittekimasu	I'm going. (Traditional phrase when leaving home.)
Itterasshai	Take care or See you later. (Response to "ittekimasu")
Mochi	Rice cake made of <i>mochigome</i> , a short-grain glutinous rice.
Musubi	A ball of rice covered with <i>nori</i> (seaweed)

Practice saying these words and phrase aloud, and listen for them during the show!

Astonishing Music Making

The Carp Who Would Not Quit and Other Animal Stories embraces Japanese traditional instruments to provide music during the performance. Have you heard any of these instruments before? Listen closely to hear them while you enjoy the show!



The **koto** is the national instrument of Japan! It's said that the *koto* was invented in China around the 5th to the 3rd century B.C., appeared in the Japanese court during the 8th century, and was originally called the *gakusō*. Similar in sound to a guitar and xylophone, the *koto* is a plucked/strummed 13-string instrument.



A **shakuhachi** is a Japanese end-blown flute made of bamboo that originated in Japan in the 16th century. Players can produce virtually any pitch they wish from the instrument, and play a wide repertoire of original Zen music, ensemble music, folk music, jazz, and other modern pieces.



Taiko is a name for a multitude of Japanese drums. They have a mythological origin in Japanese folklore, but historical records suggest that *taiko* were introduced to Japan through Chinese and Korean cultural influences as early as the 6th century C.E. Fun fact: *Taiko* was used to set the rhythmic pace for troops in the military.

Animals and Their Superpowers



In *The Carp Who Would Not Quit and Other Animal Stories*, we learn valuable lessons from all of the animals that we encounter, such as perseverance from Hiro, the carp, generosity from the *Tsuru* crane, and bravery from the *Shisa* lion dogs. What skills can you learn and embody from your favorite animals?

My favorite animal is a: _____

This animal is really good at: _____

I can be more like this animal by: _____



Animal skills can help us solve problems, too! See if you can solve a problem by thinking like an animal.

This is a problem I sometimes have: _____

For example: Sometimes it's hard to share with my little brother, or sometimes I don't like trying new things.

What skill or ability would be helpful in solving this problem?

For example: I could be more generous, or more brave.

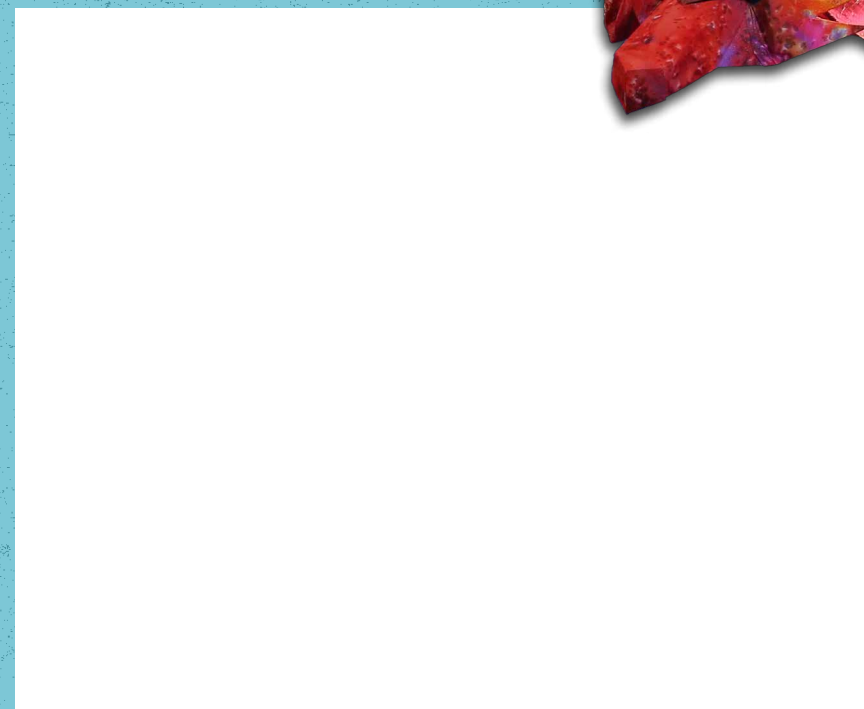
Think about which animals have these skills. Next time you face this problem, you can pretend you're that animal to help you out!



For example: I can be generous like an African wild dog, who shares food with and protects their community, and I can be like a brave elephant, who ventures many miles to find food and water for their community.

Create Your Own Dragon

In *The Carp Who Would Not Quit*, Hiro turns into a beautiful dragon after persisting up the waterfall! Dragons have appeared in stories in cultures around the world for ages. Create your own dragon in the space below.



The Rabbit in the Moon

What shapes do you see in the in the moon? Some see a woman with long hair, some see a gaping face, others see a crocodile, and in Japan, they say it looks like a rabbit pounding *mochi*! Take a look at the moon: Can you see the rabbit? What else can you see?

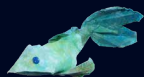


Questions for the Ride Home



What lessons did you learn?

What other stories do you know that
are similar to this?



What do you think each story was
meant to teach?

What song makes you feel brave?



What song describes you?

What song describes the people you
are here with?



Artistic Director
Peter C. Brosius



Interim Managing Director
Steven J. Thompson

By **Reiko Ho** and the
Honolulu Theatre for Youth Ensemble

Directed by **Reiko Ho**

Creative Team and Production Staff

Original Music by | **Mattea Mazzella**

Set and Costume Design by | **Iris Kim**

Lighting Design by | **Chesley Cannon**

Puppet and Prop Design by | **Eric West**

Additional Props by | **Sarah Danvers** and
Hermenigildo Tesoro Jr.

Technical Director | **Eric West**

Performers

Serina Dunham

Mattea Mazzella

Hermenigildo Tesoro, Jr.

The Carp Who Would Not Quit and Other Animal Stories runs approximately
50 minutes with no intermission.

Proudly supported by **James B. Linsmayer Foundation**

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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 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 (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

Playwright/Director

Reiko Ho is an accomplished director and theatre maker from Honolulu, Hawai'i, who loves telling stories that reflect the diverse voices of her island home. Reiko holds an M.F.A. in Theatre for Young Audiences and is currently artistic associate for Honolulu Theatre for Youth. She is a member of The Consortium of Asian American Theaters and Artists (CAATA) and on the Board of Directors for TYA/USA.

Set and Costume Design

Iris Kim is HTY's resident costume designer. She is a prolific designer and her work can be seen on stages across the island of O'ahu. Iris loves combining her early childhood teaching experience and sewing skills to design costumes. She has fond memories of attending HTY shows with her own children and as a child herself.

Lighting Design

Chesley Cannon has an M.F.A. in Scenic Design from the University of Hawai'i at Mānoa. He's currently a resident designer and filmmaker at Honolulu Theatre for Youth. He has also taught animation and theatre production at the University of Hawai'i at Mānoa. He has studied stop-motion animation with Aardman Academy and traditional Czech puppet construction with Puppets in Prague.

Puppet and Prop Design

Eric West is HTY's technical director and one of the company's resident designers. He studied creative writing, art medium, graphic design, and photography while attending various schools for the arts before moving to New York from Florida. While in NYC, Eric co-created a non-profit community arts organization additionally lending his skills to theatre, film, and television productions.

Meet the Performers

Performer

Serina Dunham was born and raised as a *hapa* girl in Nara, Japan, before moving to study theatre at the University of Hawai'i at Mānoa. Serina has a passion for TYA, clowning, and *rakugo*, a Japanese sit-down comedic storytelling form, which she performed nationally. This is Serina's fifth season as a member of HTY's resident ensemble.

Performer and Original Music

Mattea Mazzella is a creator from Kaneohe, Hawai'i, who loves making art and sharing stories. Matt's first instrument was the Kawai piano at his grandma's house on the windward side of the island of O'ahu. With a camcorder and a laptop, Matt's been making music and films since he was a kid. This is Matt's ninth season as a member of HTY's resident ensemble.

Performer and Additional Props

Hermenigildo Tesoro, Jr. Affectionately called "Junior", this surfer from Tongg is in his 28th season with the Honolulu Theatre for Youth. Junior is a veteran performer who has delighted audiences with his quick wit, comedic timing, and physical prowess for decades in dozens of roles. When not performing, Junior loves salsa dancing.

Staff Spotlight: Jenny R. Friend, Production Stage Manager



CTC: What is your role at CTC?

JF: I am in my 19th year of being the production stage manager.

CTC: What does your job involve?

JF: My job involves people! I primarily support the stage management staff, the run crew, the student actors, the performing apprentices, and the student actor supervisors; however, I

am lucky enough in my work to overlap in some way with almost everyone who works here at CTC—which makes my days very full and rich. On a “normal” day, I might have a conversation with a stage manager to brainstorm the logistics of putting on five understudies that night, I might send an email clarifying some payroll questions, I might think about the puzzle of making sure we have room and time to rehearse the puppetry for *Alice in Wonderland*, I might talk to the head of our crew, Charles, to ensure we have ordered enough snow for the last weeks of *Grinch*, and I might spend an hour with our casting director, Raiyon, imagining an even stronger support system for our student actors. I never have a day that repeats. I also stage manage one show per season and serve as the cover for the stage management staff in case anyone needs time away.

CTC: What is your favorite thing about your job?

JF: Right now, at 10:28am, I just walked through the greenroom. We were at “Places” for the top of the show. The students and adults were heading upstairs to tell the story of *Dr. Seuss’s How the Grinch Stole Christmas!* for the 31st time (out of 86!). I got high fives and hugs from multiple Whos. I headed back into my office, and as the house lights went down, I heard the electric screams of joy from 746 school children in the audience. Everything I do contributes to that. There will be student actors in our shows that will gain confidence and strength in who they are through participating in this, and there are young people in the house that are sitting in community with a live story for the first time in their lives. I have to believe that this will all make our world a stronger, kinder place.

CTC: What do you love most about CTC?

JF: I am challenged every day by the incredible staff that works here. Their deep commitment to our mission makes me a better person. We are not afraid to ask each other questions, to break down old structures that don’t work anymore, to dream of a joyful, equitable future. We hold each other up.

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

JF: There are so many ways to come to a career in theatre. I chose a lot of school (I am an overly curious person and never get tired of both book- and life-learning) and working in a wide variety of theatres across the country to hone my craft. As a stage manager, it has served me to dabble in almost all areas of theatre, so that I have empathy and language in common with all of our teams. Ultimately, though, live a full life. Be open to your fellow human beings. Hang onto the child and the wonder in your heart.



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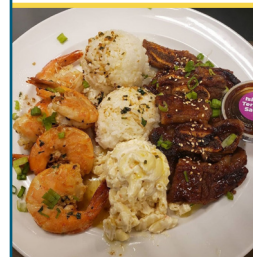


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February 16-18, 2024

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Learn more at: bellmuseum.umn.edu



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Thanks to you

At CTC, we believe that every person deserves the chance to see themselves and their experiences reflected on our stages. Your generosity allows us to present stories from around the world, shining the spotlight on a diverse range of voices, ideas, and experiences.

When you donate to CTC, you expand the reach of transformative theatre. Make your gift today!

childrenstheatre.org/give

Photo of Indra Khariwala Scout Goshong and DeAnthony Jackson in Morris Micklewhite and the Tangerine Dress by Glen Stubbe Photography



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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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To learn more about how you can engage your employees and clients with CTC, contact Ranosha Coffelt at rcoffelt@childrenstheatre.org

Photo of event attendees by Kaitlin Randolph

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Our institutional giving partners provide annual support for Children's Theatre Company's productions and programs, including new play development, community engagement, and arts education. Corporate, foundation, and government supporters enjoy a special relationship with CTC, and we are proud to recognize them. The following annual and multi-year gifts were made to the fiscal year beginning July 1, 2022 and ending June 30, 2023.

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UnitedHealth Group Stage Wardrobe Head | Andi Soehren
Cargill Stage Head Wardrobe | Emily Jannusch
The Carp Wardrobe Swing | Jennifer Probst
Props Director | Sue Brockman
Props Artisans | Katie Albright, Christopher Engstrom, Amy J. Reddy
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The Carp Electricians | Steve Bates, Paul Epton, Tim Francis, Jon Kirchhofer, Karin Olson, Nich Prax, David Riisager, Andrew Saboe, Ellie Simonett
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Children's Theatre Company is proud to be affiliated with the following organizations:

American Association of Theatre in Education
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 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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March 9-April 14, 2024

childrenstheatre.org/babblelab

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