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

Photo by Kaitlin Randolph
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
Artistic Director
**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.

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**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 Arts Training

SUMMER 2024

Enrich your skills and create memories with

THEATRE ARTS TRAINING

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

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

childrenstheatre.org/camps
3 Things to Know

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.

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

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.

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

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.

What shapes do you see 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?

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

Season sponsored by
Bill and Jane Johnson, Noreen Charitable Trust
AUDIENCE SUPPORT STATION
Visit our Audience Access Desk where you can find fidgets, ear plugs, noise canceling headphones, assisted listening devices, basic necessities, and tools are available online at childrenstheatre.org/sensory.

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.

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 workedshopped 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 Kane‘ohe, 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 Tonggs 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.
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.
Find your next family play date.

Things to Do

Check out our Things to Do calendar for the latest happenings in Minneapolis and around the Twin Cities. Plus, while you are there, be sure to add your own events and activities to be a part of all the fun!

StarTribune.com/ThingsToDo

Celebrating Our Star
February 16-18, 2024
Join us for a Solar Big Year! Kick off the Bell Museum’s sixth annual Space Fest on Friday Night with a special star party. Throughout the weekend enjoy activities that illuminate our closest star, including special planetarium shows all about the Sun!

Learn more at: bellmuseum.umn.edu

Space Fest 2024

Sharing Aloha, One Plate at a Time

We are a Hawaiian plate lunch restaurant open for lunch and dinner from 11:30am-8pm Tues-Sun
Catering is available for Major League Baseball, corporate functions, weddings, anniversaries, birthdays, luaus, and more!

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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

A strong community makes all the difference.

We’re helping to make the future great for young children in the Twin Cities. PNC Grow Up Great® is a $500 million bilingual initiative to help young children succeed in school and in life—in our community and beyond. Guided by some of the nation’s most respected early childhood experts and nonprofits, the initiative has supported high-quality early childhood education for more than 8 million children from birth to age 5 since 2004.

Ready, Set, Grow.
To learn more, visit pncgrowupgreat.com.
The following gifts were made to the fiscal year beginning July 1, 2022 and ending June 30, 2023.

**Individual Giving**

As a nonprofit organization, CTC relies on your generosity to create extraordinary theatre experiences that educate, challenge, and inspire young people and their communities. We gratefully recognize the following donors and our entire donor community, who make everything we do possible.

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Encore Circle Donors

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.

Corporate, Foundation, and Government Gifts

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

$100,000 and Above

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- Liz and Jim Krekowski
- Lindsay J. Kruh
- The Estate of Ilona Lazor
- Jo Ann and Jerome Noack
- The Estate of Joyce R. Nordstrom
- Deane G. Peters
- Martha and Greg Pomerantz
- Frank and Betsy Russomanno
- Deb Sakry Lande and John Lande
- Anne Larsen Simonson/Larsen Fund
- Glenda and Richard Struthers
- The Estate of Scott Thatcher
- Denny and Karen Vaughn
- The Estate of Eva O. Young

$50,000 to $99,999

- The Melton Foundation
- WEM 2000 Foundation
- The United Health Foundation
- Xcel Energy

$25,000 to $49,999

- 3M
- Ameriprise Financial
- BEST BUY
- Cargill
- Carlson Family Foundation
- Delta
- Knock
- E.A. Michelson Philanthropy
- Room Arts
- US Bank
- John W. Kurtich Foundation for Study and Research
- The Harold and Mimi Steinberg Charitable Trust
- Travelers

$10,000 to $24,999

- Accenture
- BeEvents
- Boss Foundation
- C.H. Robinson Worldwide, Inc.
- Deloitte LLP
- Ecolab
- Englert Family Foundation
- Ernst & Young LLP
- James B. Limsmayer Foundation
- McKinsey & Company
- Radisson Rewards America
- Sheltering Arms Foundation
- Thrivent Financial
- Wells Fargo Foundation Minnesota

$5,000 to $9,999

- Fred C. and Katherine B. Andersen Foundation
- Aspen Waste Systems
- CarVal Investors
- The Dayton’s Project
- Kraus-Anderson Companies, Inc
- Peregrine Capital Management
- The Elizabeth C. Quinlan Foundation
- Rahl Corporation
- Rahl Foundation
- RBC Wealth Management
- Margaret Rivers Fund
- Sit Investment Associates Foundation
- Thomson Reuters

$2,500 to $4,999

- Dellwood Foundation
- Food Building Cafe And Market
- Inspire
- Mr. Paul’s Supper Club
- Prairie Pixel Co
- Tennant Company Foundation

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

Photo of event attendees by Katlin Randolph
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 Associates | Em Engler, Aster Kander

Finance
Director of Finance | Jill Jensen
Payroll and Benefits Administrator | Andrew Robertson

Human Resources
Director of Human Resources | Andrew Robertson

Patron Services
Patron Experience Manager | Mon Cherie Chandler
Front of House Performance Supervisors | Gwendolyn Giessner, Aiden Stark-Wolff, Jori Walton
Concessions Leads | Linnea Dahlquist, Asher de Forest, Carter Jensen, Lily McCann, Rebbekah Schultz

Plays for New Audiences
Director of Plays for New Audiences | Karlis Twedten

Development
Director of Development | Katie Nelsen
Assistant Director of Development, Institutional Giving | Jill Underwood
Senior Manager, Stewardship and Events | Suzy G. Piper
Corporate Engagement Manager | Ranosha Coffelt
Annual Fund Manager | Vera Jane Lochtefeld
Development Data Assistant | Katlyn Moser
Development Fellow | Dorothy Yang

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 | Katlin Randolph
Digital Marketing Coordinator | Mallory Jacobson
Design and Digital Assistant | Adan Varela
Design and Digital Assistant | Ryan Brook

Ticketing Services
Tessitura Systems Administrator | Lauren Edson
Ticket Office Manager | Joshua Voeging
Ticket Office Supervisors | Andrew Gaffney, Theodore Kidd
Ticketing Associates | Tyler Anderson, Kate Bonnett, Lukas Brasherfons, Charles Markell Evans-Anderson, Mia Lawrence, Lior Perlmutter, Esteban Rodriguez

Children’s Theatre Company is proud to be affiliated with the following organizations:
American Association of Theatre in Education (AATE)
ASSITEJ/TYA USA
IPAY (International Performing Arts for Youth)
Meet Minneapolis
Minnesota 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

Artistic Director | Peter C. Brosius
Interim Managing Director | Steven J. Thompson
Executive Assistant | Jen Johnson

Associate Artistic Director/Director of Community Partnerships and Inclusion | Michael Winn
The Acting Company | Gerald Drake, Dean Holt, Autumn Ness, Janely Rodriguez, Reed Sigmund
Performing Apprentices | Antonisia (Nisi) Collins, Keegan Robinson
Generation Next Fellow | Cortney Gilliam
Music Director | Victor Zupanc
Casting Director | Raizy Hunter
Artists Under Commission | Christian Albright, Christian Magby, and Terry Guest (Co-Commissioned with Chicago Children’s Theatre and The Rose Theatre); Greg Banks; Michi Barall (Co-Commissioned with Ma-Yi Theater Company); Lloyd Suh and Diana Oh (Co-Commissioned with Ma-Yi Theater Company); Ifa Bayeza (Co-Commissioned with Penumbra Theatre); Evelina Fernandez, Sal Lopez, Geoffrey Rivas, Lucy Rodriguez, Jose Luis Valenzuela (Co-Commissioned with Latino Theater Co. at The LATC); Gabriel Rivas Gomez (Co-Commissioned with Latino Theater Co. at The LATC); Autumn Ness; Kali-Queypo and Chadwick Johnson (Co-Commissioned with Native Voices); Dusty Tahmahkera (Co-Commissioned with Native Voices).

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
Lighting & Video Director | Matthew T. Gross
Head Electrician | David A. Horn
Staff Electrician | Carl Schoenborn
The Carp Electricians | Steve Bates, Paul Epton, Tim Francis, Jon Kirchofer, Karin Olson, Nick Prax, David Risager, Andrew Saboe, Ellie Simonet
Light Board Programmer/Operator | Jeremy Ellesen
Sound Supervisor | Sean Healey
Head Sound Engineer/UnitedHealth Group Stage Sound Board Operator | Rick Berger
Cargill Stage Sound Board Operator | Sean Healey
The Carp Sound Crew | Nathaniel Giewewe, Ryan Healey

Education
Director of Education | Ann Joseph-Douglas
Theatre Arts Training Education Manager | Amanda Ewell
School Engagement Coordinator | Claire Bancroft Loos
Resident Teaching Artists | Johanna Goldmann-Ber, Kiko Laureano
Education Administrative Associate | Carson Utte
Theatre Arts Training Teaching Artists | Hannah Bakke, Claire Chenoweth, Zach Christensen, Maggie Cramer, Laura Delventhal, Bre’Elle Erickson, Alex Hagen, Elizabeth Hino, Jackie Hofmeister, Wesley Hortonbach, Nick Husted, Andrew Pleser, Chris Harney, Megan Kelly Hubbell, Linda Talcott Lee, Natavia Lewis, Ben Lohrberg, Xan Mattek, Teresa Mock, Jeffery Nolan, Hawken Paul, Marley Ritchie, Dominic Delong-Rogers, Sophia Sagaga, Sara Sawyer, Jesse Schmitz-Boyd, Jen Scott, Eli Sibley, Adam Smith, Colleen Sommerville, Kiera Stegall, Mason Tyer, Willis Weinstein, Bailey Wilson, Christina Zappa

ACT One
Associate Artistic Director/Director of Community Partnerships and Inclusion | Michael Winn
Artistic and Equity Coordinator | April Crowley
ASL Interpreters | Cheryl Fieltz, Jules Lehto
Audio Describers | Elana Center, Connie Fullmer, Laurie Pape Hadley, Laura Wiebers

Production
Director of Production | Ellen Baker
Associate Production Manager/Company Manager | Kyla Britts
Production Management Fellow | Anna M. Schloerb
Production Stage Manager | Jenny R. Friend
Stage Managers | Taylor Engel, Lori Lundquist, Z Makia, Dylan Nicole Martin, Stacy McIntosh, Kenji Shoemaker, Nate Stanger
Stage Management Fellow | Janae Lorick
UHG Head Stage Carpenter | Charles Fillmore
Cargill Head Stage Carpenter | Jud Kilgore
The Carp Run Crew Swing | Katie Cornish
Technical Director | Adriane L. Heflin
Assistant Technical Director | Kelly Pursley
Head Carpenter | Bradley Holmes
Carpenter/Drafter | Adam M. Terry
Carpenters/Welders | Matt Arcand, Steve Kath, Kris Paulson, Julia Reisinger
Charge Artist | Mary Novodvorsky
Scenic Artists | 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 Linci
Head of Wigs, Hair, and Make-up | Andrea Moriarty
Strap on your safety goggles and clean out your ears as a concoction of sneaky, sprightly LETTERS takes over a weird and wondrous science lab in this one-of-a-kind, gee-gaw-filled explosion of language.

March 9-April 14, 2024

childrenstheatre.org/babblelab

Created with early learners in mind—best enjoyed by audiences ages 0-105!