

A large red keyhole shape is centered on a dark grey background. Inside the circular top of the keyhole, a black silhouette of a girl (Alice) is shown falling upside down with her arms and legs outstretched. The word "Alice" is written in a large, white, stylized font across the top of the keyhole. The word "Wonderland" is written in a similar white, stylized font across the middle of the keyhole. The background is decorated with various small icons: a red rose, a top hat, a key, a playing card, a snake, a teacup, a pocket watch, and a playing card with a heart.

Alice

Wonderland

February 13-March 31, 2024

Story by **Lewis Carroll**

Adapted for the stage by **Sharon Holland**

Music by **Victor Zupanc**

Movement Direction by **Darrius Strong**

Directed by **Peter C. Brosius**

A Children's Theatre Company Original Production



Season sponsored by
Bill and Jane Johnson,
Noreen Charitable Trust

Proudly supported by
TREAT & COMPANY®
STRATEGIC CREATIVE STUDIO



children's
theatre
company

Mission

Children's Theatre Company creates extraordinary theatre experiences that educate, challenge, and inspire young people and their communities.

Vision

We unleash the power of curiosity, empathy, and imagination.

Values

- Imagination
- Excellence
- Respect
- Inclusion



Sensory Friendly PERFORMANCES

CTC understands that patrons with Autism Spectrum Disorder and Sensory Processing Disorder have unique and varying sensory needs and sensitivities, as may individuals with Post-Traumatic Stress Disorder, anxiety, and other sensory, social, and cognitive disabilities and mental illnesses.

CTC values creating accessible theatre experiences for all individuals in our community and is committed to increasing access and inclusion for individuals with sensory sensitivities.

At our Sensory Friendly performances, sensory modifications are balanced with preserving the engaging theatre experience desired by all children and families.

Since the 2016-2017 Season, there have been

34

Sensory Friendly performances at CTC.

Since the 2016-2017 Season,

3,072

households have attended a Sensory Friendly performance.



From **Gina Brady, OTR/L**

Senior Therapist II, Sensory Supports and Training Program Manager at FRASER:



Fraser is in its 7th season of partnership with Children's Theatre Company to put on Sensory Friendly performances of each show.



Fraser sensory program staff view each show before the Sensory Friendly performance and offer suggestions for modifications to be made during that upcoming performance.



In 2022, Fraser served over 12,000 individuals across the lifespan for their autism, mental health, and disability service needs.



The Fraser Sensory Certified™ Supports and Training program partners with businesses throughout the state of Minnesota to offer sensory accommodations to increase inclusion.



The Fraser Sensory Building at the Minnesota State Fair supported over 1,000 guests in its calming space across the 12 days of the 2023 fair.



A Message from Peter Brosius

Peter C. Brosius
Artistic Director

Welcome to our production of *Alice in Wonderland*. We are thrilled to have you here. This is a world of wit, nonsense, puns, invented language, and surreal landscapes. We are going on a journey filled with wild characters you won't forget. It is a story invented by a man who loved games and puzzles and imagining extraordinary adventures for his young heroine. Alice inspires us to this day due to her curiosity and her courage. She shows us how to stand up for ourselves and how to be truly open to new experiences, no matter how complicated or confusing they may be. Alice shows us that it is possible to stand up to bullies and to those who try and make you quake with fear. We live in a world where every day we see young people leading the fights on climate policy, gun safety, and against bias and discrimination. They stand for a just and equitable society. Young people speak truth to power with regularity and conviction. At CTC, we not only make work for young people, we also experience the joy and energy of working with young people to bring our stories to life. We are continually inspired by their optimism, their energy, and their insistence on creating a new and better world for everyone.

One of the ways we share our work is our commitment to bring our plays to the widest possible audience. **Our Opening ACT program is committed to providing tickets to 4,000 Minneapolis Public School 2nd graders, so that they may experience the power and joy of theatre.** When the sponsor of this program ceased its funding, we vowed that we would not let this program die. It was just too important to all of us. We got to work and secured partial funding for Opening ACT, ensuring none of the students and teachers we had been serving missed out.

We are delighted that the show this year for Opening ACT is *Alice in Wonderland*. We can't wait to share the imagination and hilarity with every MPS 2nd grade class and with all of you. Thanks so much for coming and for making the arts a part of your and your families' lives. Have a ball as we all tumble down the rabbit hole together into this fantastic wonderland.

Peter C. Brosius

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Land Acknowledgement



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

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

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

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



Importance of Inclusion

by Michael Winn

Associate Artistic Director/Director of Equity and Community Partnerships

One of the core values of Children's Theatre Company is inclusion. We encourage inclusion of everyone who works at CTC and visits us for classes and/or performances. Inclusion helps us stay true to our vision of unleashing the power of curiosity, empathy, and imagination. It is an integral part of our mission to create extraordinary theatre experiences that educate, challenge, and inspire young people and their communities.

What is inclusion? Inclusion is the philosophy that urges schools, neighborhoods, work environments, and communities to welcome and value everyone, regardless of differences.

There are four key elements to inclusion:

- Presence: everyone should be fully engaged in the life of their school or workplace
- Participation: everyone should have the opportunity to engage as fully as possible in all aspects of their environment
- Achievement: everyone should have access to the tools that will allow them to reach their full potential
- Support: everyone should benefit from the culture of the school or work environment, they should feel supported to bring their needs and ideas to their school or job which will help them overcome barriers.

Children's Theatre Company is committed to inclusion in many ways. Some are:

- Committing to 50% of the actors on our stage identifying as Black, Indigenous, or People of Color.
- Providing American Sign Language interpreters at select performances.
- Providing audio descriptions for all our productions.
- Partnering with Fraser to provide staffed and supported Sensory Friendly performances.
- Providing allyship training, anti-bias training, and anti-assault training for staff and performers.

Inclusion promotes meaningful social, academic, and workplace interactions between individuals or groups who are different in their views, their experiences, and their traits. In short, inclusion means everyone belongs, is valued, and contributes learnings and experiences that we can all benefit from.

Children's Theatre Company's Anti-Bias and Anti-Racism Statement

Children's Theatre Company is committed to recognizing, addressing, and eliminating all forms of racism, ethnic oppression, and biases on our stages, in our staff, artists, audience, and on our board. We understand that bias can be unconscious or unintentional and that racism is the combination of social and institutional power plus racial prejudice. We acknowledge the historical legacy of exclusion and marginalization in theatre. We are committed to providing a just, equitable, diverse, inclusive, and accessible space for every member of our community.

CTC will work to:

- Take a proactive approach to eliminating biases and/or racism in our daily interactions.
- Restructure our systems to eliminate barriers to access that are visible and invisible.
- Engage in ongoing and intentional anti-bias and anti-racist learning to understand personal biases and privileges.
- Reflect the diversity of our community in the stories we tell on our stages.
- Transform our recruitment, hiring, and retention efforts.

We know that this work is ongoing and evolving. We look to our community and ourselves for accountability as we strive to be a theatre where everyone can bring their full authentic selves.

RAINN

If someone has hurt you or made you feel uncomfortable, it's not your fault.

We believe you.
WE'RE HERE TO LISTEN.

Maybe it just happened, or it was a long time ago. Either way, we're here for you.

National Sexual Assault Hotline
800-656-HOPE (4673)
online.rainn.org | rainn.org/es

**IT'S FREE,
CONFIDENTIAL,
AND 24/7.**

Theatre Arts Training

children's
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THEATRE ARTS TRAINING

SUMMER 2024

CAMPS FOR GRADES RISING K-12



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

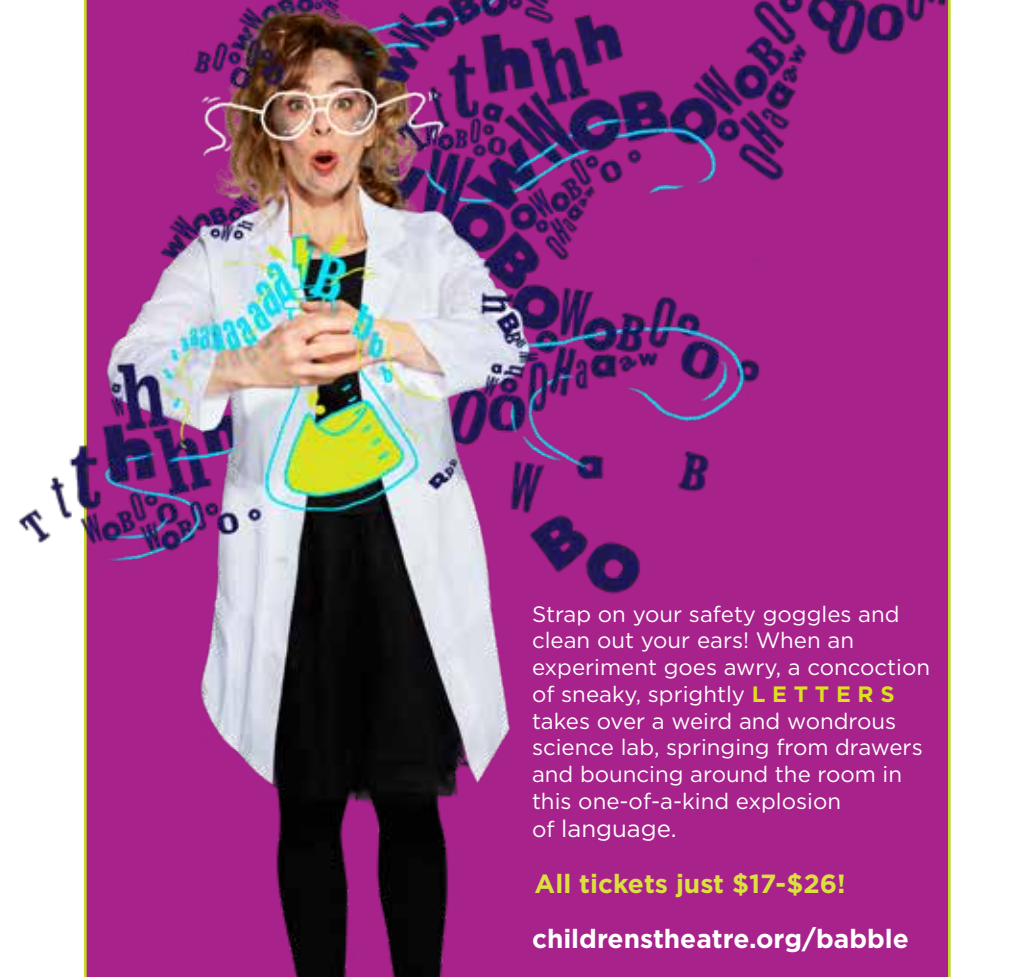
childrenstheatre.org/camps



Created with pre-schoolers in mind—best enjoyed by audiences aged 0-105!

BABBLE LAB

Mar. 9-Apr. 14, 2024



Strap on your safety goggles and clean out your ears! When an experiment goes awry, a concoction of sneaky, sprightly **LETTERS** takes over a weird and wondrous science lab, springing from drawers and bouncing around the room in this one-of-a-kind explosion of language.

All tickets just \$17-\$26!

childrenstheatre.org/babble

Discover More:

ALICE IN WONDERLAND



Three Things to Know

- 1** Lewis Carroll's *Alice's Adventures in Wonderland* was first published in 1865 and has never been out of print. The book has been translated into 174 languages.
- 2** CTC Resident Music Director Victor Zupanc composed all of the music for this production and will perform it as a one-man band.
- 3** CTC Artistic Director Peter C. Brosius brings English Music Hall and Panto traditions to his vision of Alice's adventures.



Alice Through the Years

Since it was first published in 1865, *Alice in Wonderland* has been adapted many times for the stage and screen. Here is a brief look at some key adaptations from the 19th and 20th centuries:



1886

The first professional stage adaptation of *Alice in Wonderland* (produced with significant input from Lewis Carroll) opened at the Prince of Wales's Theatre in London on December 23, 1886. (The Theatre, London, 1 January 1887, pp. 48–50).



1933

Paramount Pictures releases a screen adaptation of *Alice in Wonderland* featured a dazzling array of legendary stars, including W.C. Fields, Cary Grant, Charlotte Henry, Gary Cooper, Edward Everett Horton, and Edna May Oliver. (AFI.com).



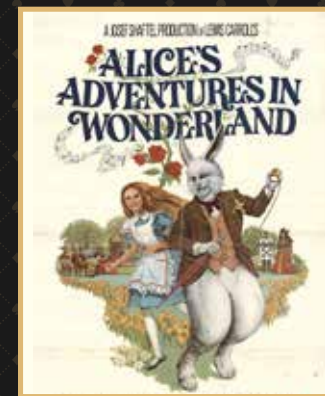
1932

Famed actors/writers Eva Le Gallienne and Florida Friebus collaborate on a highly successful theatrical version of *Alice in Wonderland*, which premiered off-Broadway at the Civic Repertory Theatre on December 12, 1932, before transferring to the New Amsterdam Theatre on Broadway. (abouttheartists.com).



1951

Walt Disney's iconic animated version of *Alice in Wonderland* is released. (Walt Disney Productions).



1972

The British musical film *Alice's Adventures in Wonderland* is released, featuring an all-star cast that included Michael Crawford as the White Rabbit, Dudley Moore as the Dormouse, Ralph Richardson as the Caterpillar, and Peter Sellers as the March Hare. (film-authority.com).



1985

CBS airs a lavish two-part adaptation of *Alice in Wonderland*, produced by Irwin Allen featuring a memorable turn by legendary Tony Award-winner, Carol Channing, as The White Queen. (SyFy.com).



1999

A new adaptation by Hallmark Entertainment aired on NBC featuring one of the final performances by Gene Wilder (*Willy Wonka & the Chocolate Factory*), as the Mock Turtle.



Jabberwock Mad Lib!

Find some friends or family members to help fill in the blanks with adjectives, nouns, verbs, places, and more. These words are inserted into the blanks and then the story is read aloud to hilarious results.

Beware the

noun

my son!

The jaws that

verb

the that catch!

body part plural

Beware the Jubjub and shun

animal

The Bandersnatch!

adjective

He took his vorpal in

noun

body part

Long time the manxome he sought

noun

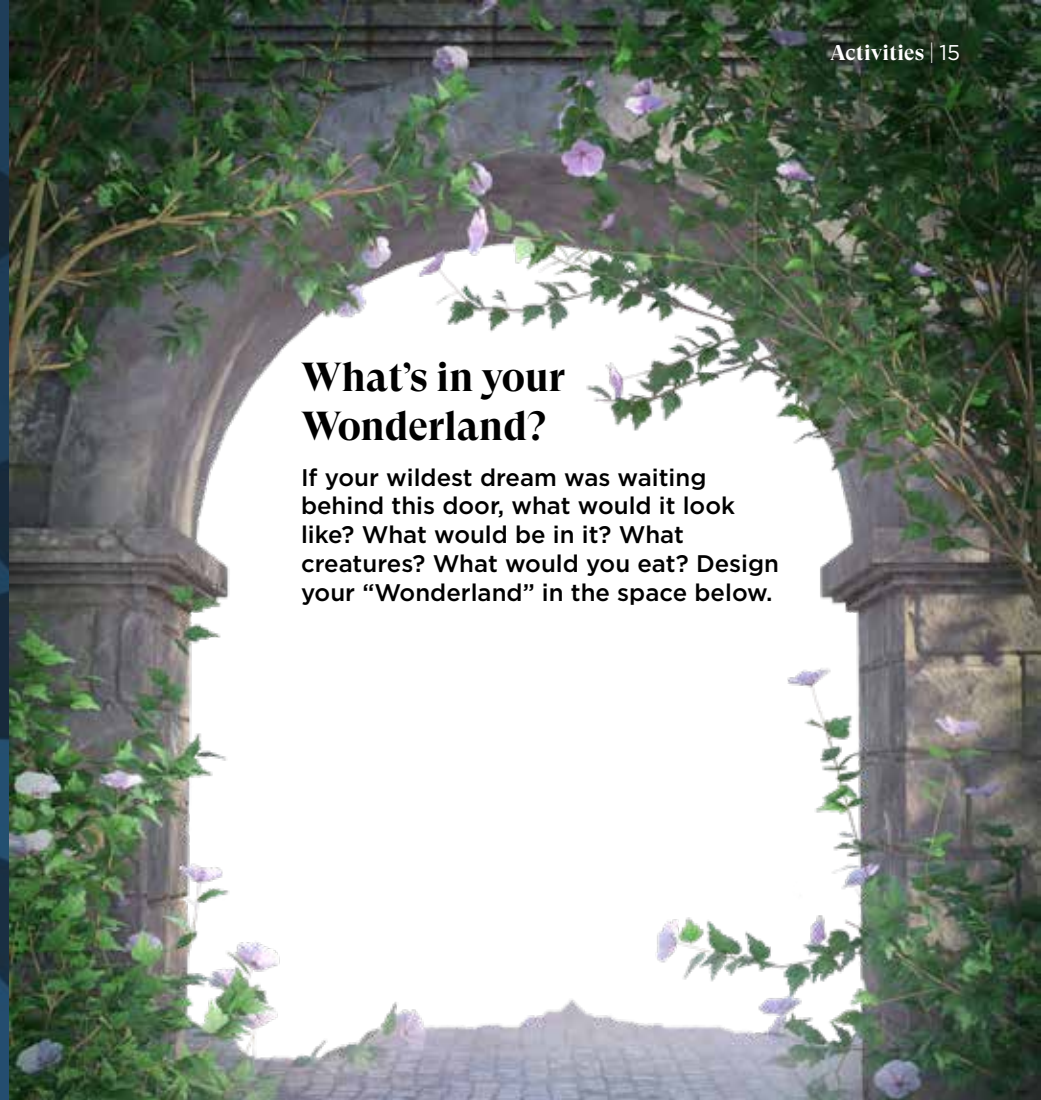
So rested he by the Tumtum

noun

And stood awhile in thought.

What's in your Wonderland?

If your wildest dream was waiting behind this door, what would it look like? What would be in it? What creatures? What would you eat? Design your "Wonderland" in the space below.



Dream World

In the play, Alice is transported to a world unlike anything she has ever experienced, stranger than even her strangest dream. Describe your craziest dream here.

Trailblazing Alices



Alice Lee Roosevelt

was the oldest daughter of President Theodore Roosevelt. Rebellious and independent as a young woman living in the White House in the early 20th century, Alice Lee Roosevelt remained a prominent socialite, a savvy intellectual, and a fixture of Washington DC society for the rest of her life. (TheodoreRooseveltCenter.org).



Alice Paul

was one of the most prominent leaders of the women's suffrage movement in the United States. She was instrumental in the passage of the 19th Amendment to the Constitution in 1920, which granted women the right to vote. (WomensHistory.org).



Alice Ball

was an American chemist who developed the "Ball Method", the most effective treatment for leprosy during the early 20th century. She was the first Black woman to receive a master's degree from the University of Hawai'i, and the university's first female, African American chemistry professor. (Alice Ball Wikipedia).



Alice Walker

is an internationally celebrated writer, poet and activist whose books include seven novels, four collections of short stories, four children's books, and volumes of essays and poetry. She won the Pulitzer Prize in Fiction in 1983 and the National Book Award. (AliceWalkersGarden.com. Edited by Alexis Pauline Gumbs, China Martens, and Mai'a Williams).



Alice Waters

is an American chef, restaurateur, and author. In 1971, she opened Chez Panisse, a restaurant in Berkeley, California, famous for its role in creating the farm-to-table movement and for pioneering California cuisine. (Straus, Karen Cope (June 1997). "Alice Waters: Earth Mother of California Cuisine". Vegetarian Times).



Alice Faye

was an actress and singer, and one of the most popular American movie stars of the 1930s and 1940s. Her film credits include *Alexander's Ragtime Band*; *Rose of Washington Square*; and *Lillian Russell*. (AliceFaye.com).

Questions for the Ride Home



How do you create change?



What are you afraid of, and how do you overcome it?



Who are some amazing and incredible people that you have met?



If you lived in Wonderland how would you make Alice feel welcome?



Staff Spotlight: Adriane Heflin

CTC: What is your role at CTC?

AH: I have been the technical director at CTC since 2008. I work in the Scene Shop with our assistant technical director, Kelly Pursley, and five full-time carpenters.

CTC: What does your job involve?

AH: The technical director works with the director and the scenic designer to bring their visions for the show to life! It is my job to budget, schedule, build, and install the scenery for each production at CTC. If you were going to build a house, you would hire an architect to design it for you, but when you were ready to build it, you would hire a general contractor to make it happen. In the theatre, the scenic designer is like the architect. They choose what the scenery is supposed to look like. My job is like the general contractor; I take the scenic designs and figure out how much it will cost to build them and how long it will take to construct. I help do the structural designs, make a build schedule, create construction drawings, purchase materials, and lead the carpenters during the building process. Once we've built and painted everything, I plan how to install it in the theatre and then support the run crew who are backstage moving the scenery during the performances.

CTC: What is your favorite thing about your job?

AH: I love collaborating with all of the other Production departments, like Props, Lighting, Costumes, Paint, and Sound. It takes all of us to make the show happen. I also love to make the "magical moments" that you might see in some productions. It's fun when we make scenery move or do tricks in a way that the audience can't see how it happens. I also love working with the talented, creative, and passionate artisans on our staff. Many of the folks who work in the shops have been here for over 20 years, making the magic!

CTC: What do you love most about CTC?

AH: At CTC, we introduce children to live theatre, teaching valuable skills such as active listening, storytelling, social justice advocacy, and empathy. Our commitment to excellence is crucial as our audience is composed of kids. We aim to foster a lifelong appreciation for theatre and support for the arts, especially in these challenging times. What could be more important than that?

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

AH: Get involved—there are lots of ways to explore the world of building! Make stuff out of cardboard, or Lego! Be a tinkerer! Help out backstage at your school or local community theatre to learn about how things work. Don't be afraid to ask questions and stay curious! The most important thing to know is that there are many people supporting a show who are never seen onstage, and everyone's contribution is important. I started by doing shows in middle and high school, and I attended theatre camps in the summer. I went to college to study architecture, but it wasn't until my sophomore year that I learned about the role of the technical director! Once I did, I changed my major and never looked back.

AUDIENCE SUPPORT STATION

Visit our Audience Access Desk where you can find fidgets, ear plugs, noise canceling headphones, assisted listening devices, basic necessities, and resources to help make the performance the most enjoyable experience possible!

ACCESS SERVICES

Audio-described and ASL-interpreted services are available for select performances.

Sensory Friendly performance schedule, guidance, resources, and tools are available online at childrenstheatre.org/sensory.

Wheelchair seating is available in both theatres. Balcony seating in the UnitedHealth Group Stage is not accessible by elevator.

An Accessible/All-Gender restroom is located in the Target Lobby next to the elevator and in the MacMillan Family Lobby.

Please call the Ticket Office at 612.874.0400 with any questions or requests related to access services.

PHOTOS AND VIDEO

Taking any photos or making any audio or video recording inside the theatre is strictly prohibited in accordance with union contracts and copyright laws. However, you are encouraged to take photos and selfies in the lobby!

ELECTRONIC DEVICES

Please turn off all electronic devices (phones, tablets, smartwatches, etc.) before the show starts, as the light from your device can be distracting during a performance. Please do not turn on any device while the show is in progress.

FOOD AND BEVERAGES

We are proud to offer a selection of snacks that are gluten-free, nut-free, and vegan friendly. Please note that food must be consumed in the lobby. Only beverages in covered containers are allowed in the theatre. For your convenience, drinking fountains are located in the first floor lobby.

CAREFUL, IT'S DARK

If you need to leave your seat during the performance, please allow an usher with a flashlight to assist you. When exiting or entering the theatre during a show, let the first set of doors close completely before opening the second set.

IF YOU'RE LATE, PLEASE WAIT

For personal safety and as a courtesy to those already seated, latecomers will be seated after a designated "hold period."

NEED A QUIET SPACE?

Should your child need a change of environment, we invite you to enjoy the performance from our Quiet Room, located at the rear left side of the main floor of the UnitedHealth Group Stage.

PRAYER/PRIVATE NURSING SPACE

Please ask a member of our staff to use our private space for nursing a child, prayer, or other needs.



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

Artistic Director
Peter C. Brosius

Interim Managing Director
Steve Thompson

ALICE IN WONDER LAND

Story by
Lewis Carroll

Adapted for the stage by
Sharon Holland

Music by
Victor Zupanc

Movement Director
Darrius Strong

Directed by
Peter C. Brosius ♦

A Children's Theatre Company
Original Production

Creative Team & Production Staff

Scenic and Costume Designer
G.W. Mercier ●

Lighting Designer
Paul Whitaker ●

Sound Designers
Sean Healey, Victor Zupanc ▼

Associate Scenic Designer/
Puppet Designer
Eric Van Wyk

Associate Costume Designer
Sarah Bahr

Fight Director
Aaron Preusse ♦

Dialect Coach
Keely Wolter

Assistant Director
Hannah Steblay

Assistant Movement Directors
Adeline Beck, Olivia Geffre

Assistant Lighting Designer
Andrew Vance

Assistant Dialect Coach
China Brickey

Production Stage Manager
Jenny R. Friend ❖

Stage Manager
Lori Lundquist ❖

Assistant Stage Manager
Z Makila ❖

Stage Management Fellow
Janae Lorick

Dance Captain
Janely Rodriguez ❖■

Fight Captain
China Brickey ❖

Cast

Alice
Anja Arora *

Alice
Audrey Mojica *

King of Hearts/Ensemble
Neal Beckman

Queen of Hearts/Ensemble
China Brickey ❖

White Rabbit
River Clementson *

Tweedledum/Ensemble
Antonisia Collins ○

Mad Hatter/Humpty Dumpty/
Ensemble
Dean Holt ❖■

Caterpillar/White Knight/
March Hare/Ensemble
Nathan Keepers ❖

Tweedledee/Ensemble
Keegan Robinson ○

Edith/Duchess/Ensemble
Janely Rodriguez ❖■

Cheshire Cat/Ensemble
Taj Ruler

Ensemble
Mollie Allen
Liam Beck-O'Sullivan *
Amir Byrd
Evan Decker *
Ronan Guevara *
Olivia Lampert *
Ayla Porter *
Harriet Spencer *
Nicola Wahl *

Music and Foley
Victor Zupanc ▼

Understudies

Humpty Dumpty/Mad Hatter/
Ensemble
Neal Beckman

Edith/Duchess/Queen of Hearts/
Ensemble
Antonisia Collins ○

Edith/Duchess/Tweedledee/
Tweedledum/Ensemble
Georgia Doolittle

Caterpillar/March Hare/Tweedledee/
Tweedledum/White Knight/
Ensemble
Riley McNutt

Cheshire Cat/King of Hearts/
Ensemble
Keegan Robinson ○

White Rabbit
Harriet Spencer

Ensemble
Luciana Erika Mayer
Lola Ronning *

♦ 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 member of the Twin Cities Musician Union, Local 30-73, AFM

* Denotes a student in Theatre Arts Training

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

Alice in Wonderland has a run time of 2 hours minutes with a 20 minute intermission.

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

Meet the Creative Team

Adapter

Sharon Holland started writing at the age of 10. By the time she was 23 years old, she had produced 10 plays and innumerable poems and essays. Holland graduated from Oberlin College before moving to Minneapolis to study playwriting at the University of Minnesota. In 1980, she wrote a musical about the life of Henry Fielding for CTC's studio series. She wrote another short play for the summer school institute and was commissioned by CTC to do an adaptation of the Charles Perrault fable *Puss in Boots*. In 1982, Holland adapted the classic books by Lewis Carroll (*Alice Through the Looking Glass*) for the stage. Sharon Holland died in January 2002 at the age of 53.

Composer/Sound Designer

Victor 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 theatres 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. victorzupanc.com

Movement Director

Darius Strong, is a Twin Cities-based choreographer and founder of STRONGmovement and curated the 51st Annual Choreographers Evening at the Walker Art Center. His innovative work—showcased at venues like Guthrie Theater, Schubert Club, and Ordway Center for the Performing Arts—reflect in collaborations with TU Dance and James Sewell Ballet. A recipient of Jerome Hill and McKnight Choreographer Fellowships, Strong is a trailblazer in the dance community.

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 Musica*, *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.

Scenic and Costume Designer

G.W. Mercier was the scenic designer for CTC's productions of *Alice in Wonderland* and *Lizzie Bright and the Buckminster Boy*, and the scenic and costume designer for *Bert and Ernie*, *Goodnight!*, *Iqba*, and *Average Family*. Broadway: *Juan Darien: A Carnival Mass* by Julie Taymor (Tony nomination and two Drama Desk nominations). Off-Broadway: *Dream True* by Tina Landau and Ricky Ian Gordon (Drama Desk nomination), *Bed and Sofa* by Polly Penn and Laurence Klavan (Drama Desk nomination). He received the Daryl Roth Creative Spirit Award for Outstanding Talent and Vision in Design.

Lighting Designer

Paul Whitaker (he/him): CTC credits: *Morris Micklewhite and the Tangerine Dress*, *Carmela Full of Wishes*, *I Come From Arizona*, *The Snowy Day* and other stories by *Ezra Jack Keats*, *Cinderella*, *Seedfolks*, *Annie*, *Alice in Wonderland*, and *Lizzie Bright and the Buckminster Boy*, among others. Paul is a partner at Schuler Shook, a theatre planning and architectural lighting firm.

Sound Designer

Sean Healey designed numerous productions at CTC. Local theatres include Jungle Theater, Guthrie Theater, Open Eye, and Theater Latté Da. Regional Theaters: The Old Globe, Dallas Theater Center, The New Victory Theater, Arizona Theatre Company, Seattle Children's Theatre, Mark Taper Forum, Cornerstone, and ZACH Theatre. B.F.A. CALARTS, 1997.

Associate Scenic Designer/ Puppet Designer

Eric Van Wyk has designed puppetry and scenery for multiple CTC productions including *The Biggest Little House in the Forest*, *Babe*, *the Sheep Pig*, *Cinderella*, and *The Last Firefly*. Regional credits include Open Eye Figure Theatre, Imagination Stage, Washington Ballet, and The Hong Kong Ballet. His company, WonderStruck Theatre, created *Mop Dog* and *The Elephant Speaks Jazz*.

Associate Costume Designer

Sarah Bahr (she/her) is a Twin Cities-based costume and scenic designer for theatre, opera, and dance. Her designs have been featured at the Minnesota Opera, Jungle Theater, Trademark Theater, History Theatre, and Vail Dance Festival. She holds an M.F.A in Design and Technical Theatre from the University of Minnesota.

Fight Director

Aaron Preusse (he/him) worked with Children's Theatre Company in the '90s, as an actor, and is thrilled to be back as a fight director. He has created fight scenes for over 25 productions at the Guthrie Theater. Aaron also works with many theatres and film productions throughout the Midwest.

Dialect Coach

Keely Wolter has coached on *An American Tail the Musical* and *Carmela Full of Wishes* with Children's Theatre Company. She has also coached with HBO, Guthrie Theater, Jungle Theater, Theater Latté Da, and many others. She holds an M.A. from the Royal Central School of Speech and Drama in London.

Assistant Director

Hannah Steblay (she/her) is delighted to return to Children's Theatre Company having assisted on *Alice in Wonderland* and *Pippi Longstocking*. She has worked with several organizations, including Park Square Theatre, Theatre in the Round, Wayward Theater Company, and Classical Actors Ensemble. She holds a B.A. in Theater from Hamline University.

Assistant Movement Director

Adeline Beck is currently in a gap year apprenticing at STRONGmovement and Concerto dance companies. Adeline trained in ballet, pointe, modern, contemporary, jazz, and hip hop at Creole Arts and Dance Conservatory. She will be pursuing a B.F.A. in dance at Chapman University in the fall.

Assistant Movement Director

Olivia Geffre is a dancer and choreographer based in the Twin Cities. She began her training by attending classes at many different dance studios and attended the Saint Paul Conservatory for Performing Arts. In the summer of 2022, she became a certified yoga

teacher. She is currently teaching dance at Emerge Performing Arts and is a member of CUL•TI•VATE, a trainee program with TU dance. She is also an apprentice with STRONGmovement.

Assistant Lighting Designer

Andrew Vance (he/him) has previously worked on *Corduroy* and *Carmela Full of Wishes* at Children's Theatre Company. He is a Minneapolis-based lighting designer who has designed all over the country. Recent credits include the Theatre in the Round, Washington and Lee University, and SOAR Regional Arts. @av.ld

Production Stage Manager

Jenny R. Friend (she/her) For 19 years as the production stage manager, CTC has given her the gift of seeing the world with wonder through a child's eyes. When not in a dark theatre, Jenny takes inspiration from Alice, rooting about in the woods finding fascinating fungi or curious about what's around the next bend. May you be met with many adventures in your life and also know your direction home.

Stage Manager

Lori Lundquist (she/her) is making her Children's Theatre Company debut. In the Twin Cities, she has worked with Guthrie Theater, The Ordway, and Minnesota Opera. Her long career includes productions on Broadway, National Tours, Off-Broadway, Opera, Events, and many Regional Theaters. She received her B.A. and B.S. from Bemidji State University.

Assistant Stage Manager

Z Makila (he/him & they/them) has previously worked at Children's Theatre Company on *Morris Micklewhite and the Tangerine Dress* and *An American Tail the Musical*. Other credits include *Jersey Boys* (Chanhassen Dinner Theatres), *Beauty and the Beast* (The Ordway), *Twelve Angry Men: A New Musical* (Theater Latté Da), and *Joyful Echoes* (Minnesota Orchestra).

Stage Management Fellow

Janae Lorick (they/them) has created onstage, offstage, and even outside in *The Buddha Prince* (TigerLion Arts). 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.

Meet the Cast

Alice

Anja Arora (she/her) is thrilled to be adventuring in Wonderland! Previous CTC credits include *An American Tail the Musical*, *Dr. Seuss's How the Grinch Stole Christmas!*, *Diary of a Wimpy Kid the Musical*, and *Annie*. Anja has also performed with Minnetonka Theatre, Artistry Theater, Bluewater Theatre Company, and Stages Theatre Company. She would like to thank her family for their love and support.

Alice

Audrey Mojica welcomes you to Wonderland! Theatre credits include: Children's Theatre Company: *Dr. Seuss's How the Grinch Stole Christmas!* (2023, 2022, 2018), *Annie*, *Matilda the Musical*; Theater Latté Da: *Next to Normal*, *Next Festival: Love Them First*, MN Opera: *The Song Poet*, *Carmen*; Ordway: *Annie*. Audrey is an 11th grader at St. Paul Conservatory for Performing Artists.

King of Hearts/Ensemble (Mad Hatter/Humpty Dumpty Understudy)

Neal Beckman (he/him) is thrilled to make his Children's Theatre Company debut with *Alice in Wonderland*. He has recently worked at many local theatres including Guthrie Theater, History Theatre, Old Log Theatre, Park Square Theatre, Artistry Theater, and Theatre Mu. He has a B.A. in Performance from Fordham University.

Queen of Hearts/Ensemble (Fight Captain, Asst. Dialect Coach)

China Brickey (she/her) has appeared in *Matilda the Musical*, *The Wiz*, and *Cinderella* at Children's Theatre Company, and was a performing apprentice in 2015! She has also performed with Guthrie Theater, Theater Latté Da, Jungle Theater, Theater Mu, The Ordway, and others. She holds a B.F.A. in Acting from Millikin University. chinabrickey.com

White Rabbit

River Clementson (she/her) has enjoyed performing in *Head Over Heels* (CTC TAT Triple Threat Summer Intensive); *Little Women* (Youth Performance Company); and in shows at Roosevelt High School in Minneapolis. She is part of the Theatre Arts Training Institute program at Children's Theatre Company.

Tweedledum/Ensemble (Edith/Duchess/Queen of Hearts/Ensemble Understudy)
Antonisia Collins is from Montgomery, Alabama. She has performed 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.

Mad Hatter/Humpty Dumpty/Ensemble
Dean Holt is thrilled to be jumping back into Wonderland for another unexpected adventure! He is a member of CTC's Acting Company (1994-present), appearing in more than 120 memorable productions in his time at CTC, as well as a two-time Ivey Award winner and recipient of the St. John's University Alumni Achievement Award for outstanding work in his field.

Caterpillar/White Knight/March Hare/Ensemble

Nathan Keepers (he/him) has appeared in *Mississippi Panorama* and *Alice in Wonderland* at Children's Theatre Company. He is producing artistic director of The Moving Company. He has worked locally and nationally with Theatre de la Jeune Lune, The Jungle Theater, The Guthrie Theater, HoneyWorks, Yellow Tree Theater, Actor's Theatre of Louisville, American Repertory Theatre, Berkeley Repertory, and Shakespeare Theatre, DC. He has studied with Pierre Byland, Philippe Gaulier, and Arianne Mnouckine.

Tweedledee/Ensemble (Cheshire Cat, King of Hearts Understudy)

Keegan Robinson (he/they) is thrilled to take a leap down the rabbit hole alongside this team. He has enjoyed roles in *Dr. Seuss's How the Grinch Stole Christmas!*, *Corduroy*, *Diary of a Wimpy Kid*, and *Dr. Seuss's The Sneetches The Musical* at CTC. He has also performed at History Theatre, Full Circle Theater, and Theatre Pro Rata. He holds a B.A. from the University of Minnesota.

Edith/Duchess/Ensemble (Dance Captain)

Janely Rodriguez (she/they/he) hails from Miami, FL and holds a B.F.A. in Musical Theatre from Brenau University. She has enjoyed roles in *Dr. Seuss's How the Grinch Stole Christmas!*, *Annie*, and *Cinderella* at Children's Theatre Company. They've also had the pleasure of working with Theater Latté Da (*Hello, Dolly!*); Ten Thousand Things (*Iphigenia at Aulis*); and Artistry Theater (*Shrek the Musical*, *Songs for a New World*).

Cheshire Cat/Ensemble

Taj Ruler (she/they) is excited to be back at Children's Theatre Company after being an understudy last year for *Corduroy!* Taj has also performed with other theatres in the Twin Cities including The Brave New Workshop, Girl Friday Productions, HUGE Theater, Mixed Blood Theatre, Open Eye Figure Theatre, Park Square Theatre, and Pillsbury House Theatre. Taj would like to dedicate this show to the best 19-year-old cat, Lucifer, who recently went on his next adventure to the rainbow bridge.

Ensemble

Mollie Allen (she/her) is so joyful to be here in her third CTC production. She has enjoyed roles in *Locomotion* (Lili) and *Dr. Seuss's How the Grinch Stole Christmas!* (Annie Who). She has also been in the Guthrie Theater's production of *A Christmas Carol* (Belinda Cratchit).

Ensemble

Liam Beck-O'Sullivan (he/him) is thrilled to be back on the CTC stage in *Alice in Wonderland*. Theatre credits include: *Dr. Seuss's How the Grinch Stole Christmas!* (Children's Theatre Company: 2022-2023 and 2023-2024); *A Midsummer Night's Dream* (Des Moines Metro Opera); *The Music Man* (Chanhassen Dinner Theatres); *Disney's Mary Poppins, Our Town* (Artistry Theater); *Albert Herring, The Barber of Seville* (Minnesota Opera); and roles with CastleCo Theatre.

Ensemble

Amir Byrd is excited to be back on the CTC stage. You may have seen him in the productions of *Locomotion* and *Dr. Seuss's How the Grinch Stole Christmas!* Amir hopes you enjoy the show!

Ensemble

Evan Decker (he/him) is thrilled to journey to Wonderland. Previous CTC productions include *Dr. Seuss's How the Grinch Stole Christmas!* (2022-2023 and 2023-2024) and *Annie*. Evan has also performed with SteppingStone Theatre, Stages Theatre, Lakeshore Players Theatre, and ETC Productions. He is currently a senior at Washburn High School in south Minneapolis and thanks his family and friends for their constant love and support.

Ensemble

Ronan Guevara (he/him) is making his stage debut at Children's Theatre Company. He has performed with several organizations including Stages Theatre Company, Guthrie Theater, and Youth Performance Company. He is a senior at St. Louis Park High School and has lettered in track, football, and choir.

Ensemble

Olivia Lampert (she/her) is excited to return to Children's Theatre Company! Previous CTC credits include: *Dr. Seuss's How the Grinch Stole Christmas!*, *Bina's Six Apples*, and *Diary of a Wimpy Kid the Musical*. Additional select credits: *The Kung Fu Zombies Saga: Shaman Warrior and Cannibals* (Theater Mu); *Bina's Six Apples* (Alliance Theatre Company); *We Will Rock You* (BWTC); *Hamlet* (Wayzata); *Descendants* (Lundstrum Performing Arts). She is currently a junior at Wayzata High School.

Ensemble

Ayla Porter (she/her) embraced singing, dancing, and acting at age 3. She has enjoyed roles in *Something Happened in Our Town* and *Corduroy* at Children's Theatre Company. She has performed in *The Wiz JR* and *Once On This Island JR* at the Capri Theater's summer program.

Ensemble (White Rabbit Understudy)

Harriet Spencer (she/they) is so excited to be in her second show at CTC. She has previously been in *Corduroy* (Children's Theatre Company); *Little Women*, *The Lightning Thief*, *The Percy Jackson Musical*, *The World According to Snoopy*; *Frozen Jr.* (Youth Performance Company); *Head Over Heels* and *Be More Chill* (CTC TAT Triple Threat Summer Intensive).

Ensemble

Nicola Wahl (she/her) is thrilled to be back at Children's Theatre Company after appearing in *Road Dahl's Matilda The Musical* and *Annie*. She has also performed in productions at the History Theatre and Youth Performance Company. Nicola is currently a sophomore at SPCPA.

Understudies

Edith/Duchess/Tweedledee
Tweedledum/Ensemble

Georgia Doolittle (she/hers) recently worked with Open Eye Figure Theatre as Ella in *Life Sucks*. Previously, she performed in *Antigonick* (Full Circle Theater Company), *Hairball! The Bigfoot Musical* (Open Eye), *Analog & Vinyl* (Minneapolis Musical Theatre), and assistant directed *Moscow, Moscow, Moscow...* with Craig Johnson at the University of Minnesota.

Caterpillar/March Hare/Tweedledee/
Tweedledum/Ensemble/White Knight

Riley McNutt (he/him) is making his debut at Children's Theatre Company. He has worked with other theatres such as Theater Latté Da, Artistry Theater, Minnesota Orchestra, The Ordway, and several others. He holds a B.A. from the University of Minnesota.

Ensemble

Luciana Erika Mayer (she/her) is ecstatic to be back at CTC! Children's Theatre Company credits include: *Corduroy* and *Dr. Seuss's How the Grinch Stole Christmas!* Luci is passionate about ballet, singing, and acting. She is currently a 7th grader at St. Croix Preparatory Academy. Luci would love to thank Peter Brosius for the opportunities given to her!

Ensemble

Lola Ronning (they/them) is overjoyed to be back at CTC after playing *Annie* in *Annie*; and Emma Hartley in *Something Happened in Our Town*. They also appeared in two productions of *A Christmas Carol* at the Guthrie Theater, and in CTC's training intensives including Christine in *Be More Chill*. They thank family and friends, teachers, directors, fellow actors, and the De La Salle High School community for their support.

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



Photo of Anja Arora and River Clementson by Kaitlin Randolph

We fondly remember Tony Award-nominee

G.W. "Skip" Mercier

scenic and costume designer of *Alice in Wonderland*, who passed away in 2021.



"Our *Alice in Wonderland* features an extraordinary scenic and costume design by the remarkable Skip Mercier. Skip created a world of illusion, surprise, mystery, and hilarity."
- **Peter C. Brosius**, Artistic Director of Children's Theatre Company and Director of *Alice in Wonderland*

G.W. Mercier was the scenic designer for CTC's productions of *Lizzie Bright and the Buckminster Boy*, and the scenic & costumer designer for *Alice in Wonderland*, *Bert and Ernie*, *Goodnight!*, *Iqbal*, *The Scarecrow and His Servant*, and *Average Family*. Broadway: *Juan Darien: A Carnival Mass* by Julie Taymor (Tony nomination and two Drama Desk nominations). Off-Broadway: *Dream True* by Tina Landau and Ricky Ian Gordon (Drama Desk nomination); *Bed and Sofa* by Polly Penn and Laurence Klavan (Drama Desk nomination). He received the Daryl Roth Creative Spirit Award for Outstanding Talent and Vision in Design.

"Among [Skip's] designs for nearly 400 shows were the popular children's productions *Rugrats: A Live Adventure*, which toured on three continents..."

Born in Methuen, Massachusetts, he graduated from the University of California at Berkeley and earned an M.F.A. from the Yale School of Drama, where he was named an Oenslager Scholar...

As a Resident Designer for the National Playwrights Conference at the Eugene O'Neill Theater Center in Waterford, Connecticut, he collaborated on such works as August Wilson's *Fences*. He taught throughout his career, including positions with the O'Neill and at the University of Washington, Seattle.

"...TV and film credits include production designs for the Nickelodeon series *Eureka's Castle*, the 1998 feature film *Southie* starring Donnie Wahlberg and Rose McGowan, and *Fool's Fire* for PBS's American Playhouse." - Greg Evans, Deadline.com



Photo of Mathias Birrida in Morris Micklewhite and the Tangerine Dress by Glen Stubbie Photography

Encouraging Curiosity

Thanks to you

At Children's Theatre Company, we believe that theatre is a powerful tool for self-discovery. When you give to CTC, you offer young people the opportunity to explore who they are, and the skills to ask questions and learn from others.

Together, we are building a stronger, more empathetic world—one story at a time.

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Your increasing access to world-class theatrical performances and arts education for our community's youth show how much you care.



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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.

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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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Photo of Anja Arora and Audrey Mojica by Kaitlin Randolph

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The Acting Company | Gerald Drake, Dean Holt, Autumn Ness, Janely Rodriguez, Reed Sigmund

Performing Apprentices |

Antonisia (Nisi) Collins, Keegan Robinson

Generation Now Fellow | Courtney Gilliam

Music Director | Victor Zupanc

Casting Director | Raiyon 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; Kalani Queypo and Chadwick Johnson (Co-Commissioned with Native Voices); Dustin Tahmahkera (Co-Commissioned with Native Voices); juliany taveras (Co-Commissioned with Chicago Children's Theatre and The Rose Theater)

Production

Director of Production | Ellen Baker

Associate Production Manager/ Company Manager | Kyia Britts

Production Management Fellow |

Anna M. Schloerb

Production Stage Manager | Jenny R. Friend

Stage Managers | Taylor Engel, Lori Lundquist, Z Makila, Dylan Nicole Martin, Stacy McIntosh, Kenji Shoemaker, Nate Stanger

Stage Management Fellow | Janae Lorick

Student Actor Supervisors | Bridget Brooks, Adam Qualls

UHG Head Stage Carpenter | Charles Fillmore

Alice in Wonderland Run Crew |

Dante Benjegerdes, Meghan Gaffney, Andy Glischinski, Ely Kinnunen, Evangelen Lee, Eric Lucas, Ricky McAllister, Nicholas Prax

Alice in Wonderland 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, Nicholas Prax, Julia Reisinger, Whitley Cobb

Charge Artist | Mary Novodvorsky

Interim Alice in Wonderland Charge Artist |

Lizzie Tredinnick

Scenic Artist | Jeni Raddatz Tolifson

Costume Director | Amy Kitzhaber

Costume Assistant | Lucie Biros

Cutters/Drapers | Mary Gore, Alexandra Gould

First Hands | Carol Lane, Jody Rosquist

Stitcher | Yelena Rowen

Crafts Artisan | Celia Kasberg

Painter/Dyer/Crafts Artisan | Michele Lanci

Head of Wigs, Hair and Make-Up |

Andrea Moriarity

Alice in Wonderland Wig Assistant & Costume

Crafts Artisan | Julia Kugler

UnitedHealth Group Stage Wardrobe

Supervisor | Andi Soehren

Alice in Wonderland Wardrobe Assistants |

Julia Kugler, Jennifer Probst

Alice in Wonderland Wardrobe Swing |

Melanie Wehrmacher

Props Director | Sue Brockman

Props Artisans | Katie Albright, Joe Cruz,

Christopher Engstrom, Amy J. Reddy

Props Intern | Meredith Ziegler

Lighting & Video Director | Matthew T. Gross

Head Electrician | David A. Horn

Staff Electrician | Carl Schoenborn

Alice in Wonderland Electricians |

Dante Benjegerdes, Paul Epton, Tim Francis, Jack Hinz, Melissa Johnson, Anthony Karna, Mark Kieffer, Jon Kirchhofer, Eric Lucas, Karin Olson, Nich Prax, David Riisager, Ellie Simonett

Light Board Programmer/Operator |

Jeremy Ellarby

Sound Supervisor | Sean Healey

Head Sound Engineer/UnitedHealth Group

Stage Sound Board Operator | Rick Berger

Alice in Wonderland Deck Audio | Ryan Healey

Alice in Wonderland Sound Crew |

Nathaniel Glewwe, Sean Healey, Katharine Horowitz, Corinne Steffens

Education

Director of Education | Ann Joseph-Douglas

Theatre Arts Training Education Manager |

Amanda Espinoza

School Engagement Coordinator |

Claire Bancroft Loos

Resident Teaching Artists |

Johanna Gorman-Baer, Kiko Laureano

Education Administrative Associate | Carson Uthe

Theatre Arts Training Teaching Artists |

Sarah Arnold, Zach Christensen, Asher DeForest, Hannah Bakke, Claire Chenoweth, Maggie Cramer, Laura Delventhal, Bre'Elle Erickson, Alex Hagen, Wesley Hortenbach, Andrew Fleser, Chris Harney, Ellie Hieno, Jackie Hofmeister, Megan Kelly Hubbell, Linda Talcott Lee, Natavia Lewis, Ben Lohrberg, Xan Mattek, Teresa Mock, Jeffery Nolan, Hawken Paul, Lior M. Perlumuter, Marley Ritchie, Dominic DeLong-Rogers, Sophina Saggau, Sara Sawyer, KT Schearer, Jesse Schmitz-Boyd, Jen Scott, Eli Sibley, Colleen Somerville, Kiera Stegall, Mason Tyer, Willis Weinstein, Bailey Wilson, Christina Zappa

ACT One

Associate Artistic Director/Director of Community

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Day Porter | Alex Itzep

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Safety and Security Team Lead | Jori Walton

Safety and Security Associates | Em Engler,

Aster Kander

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Payroll and Benefits Administrator | Anna Wienke

Accounting Associate | Sara Klaphake

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Director of Human Resources | Andrew Robertson

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Aiden Stark-Wolff

Front of House Associates | Ben Anderson,

Marion Anderson, Wren Clinefelter,

Sarah Dyer, Em Engler, Maz Her, Ash Higbee,

Carter Jensen, Basil Matthes, Lily McCann,

Emery McElin, Sophia Nelson, Ella Rios,

Suzanna Robinson, Genia Voitsekhovskaya,

Ashely Wims

Concessions Leads | Linnea Dahlquist,

Asher de Forest, Rebekkah Schultz

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Director of Development | Katie Nelsen

Associate Director of Development,

Institutional Giving | Jill Underwood

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Corporate Engagement Manager | Ranosha Coffelt

Annual Fund Manager | Vera Jane Lochtefeld

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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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Minneapolis Regional Chamber of Commerce
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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

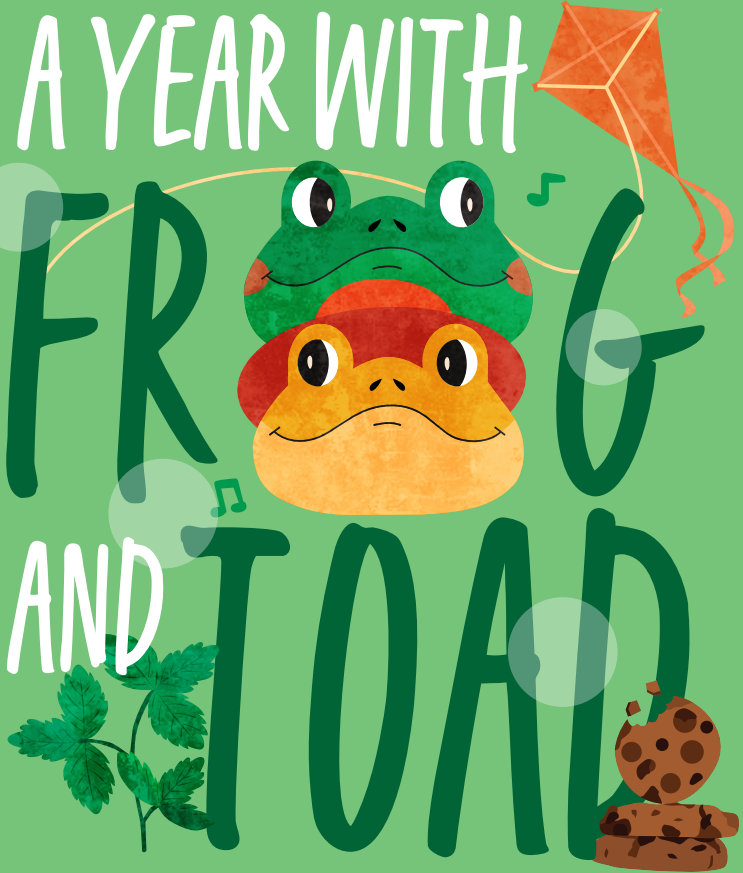


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