ALICE IN 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
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

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

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

Artistic Director

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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), Sisitonwan (People of the Marsh), Wahpetonwan (Dwellers Among the Leaves), Ihanktowan (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.
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

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

Looking Ahead

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

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:

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.

CTC Resident Music Director Victor Zupanc composed all of the music for this production and will perform it as a one-man band.

CTC Artistic Director Peter C. Brosius brings English Music Hall and Panto traditions to his vision of Alice’s adventures.

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.
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).

**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).

**1933**
Paramount Pictures releases a screen adaptation of *Alice in Wonderland* featuring 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).

**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 and 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

that catch!

Beware the Jubjub __________ animal

and shun

The __________ adjective

Bandersnatch!

He took his vorpal __________ noun

in __________ body part

Long time the manxome __________ noun

he sought

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.
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?

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 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).

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 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).
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 the arts, especially in the classroom. Our team is creative, and passionate artisans on our staff. Many of the folks who work in the workshops have been here for over 20 years, making the magic!

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.
Creative Team & Production Staff

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artistic Director</td>
<td>Peter C. Brosius</td>
</tr>
<tr>
<td>Interim Managing Director</td>
<td>Steve Thompson</td>
</tr>
<tr>
<td>Scenic and Costume Designer</td>
<td>G.W. Mercier</td>
</tr>
<tr>
<td>Lighting Designer</td>
<td>Paul Whittaker</td>
</tr>
<tr>
<td>Sound Designers</td>
<td>Sean Healey, Victor Zupanc</td>
</tr>
<tr>
<td>Associate Scenic Designer/Puppet Designer</td>
<td>Eric Van Wyk</td>
</tr>
<tr>
<td>Associate Costume Designer</td>
<td>Sarah Bahr</td>
</tr>
<tr>
<td>Fight Director</td>
<td>Aaron Preusse</td>
</tr>
<tr>
<td>Dialect Coach</td>
<td>Keely Wolter</td>
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<tr>
<td>Assistant Director</td>
<td>Hannah Steblay</td>
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<tr>
<td>Assistant Director</td>
<td>Adeline Beck, Olivia Geffre</td>
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<tr>
<td>Assistant Lighting Designer</td>
<td>Andrew Vance</td>
</tr>
<tr>
<td>Assistant Dialect Coach</td>
<td>China Brickey</td>
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<tr>
<td>Production Stage Manager</td>
<td>Jenny R. Friend</td>
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<td>Stage Manager</td>
<td>Lori Lundquist</td>
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<tr>
<td>Assistant Stage Manager</td>
<td>Z Makila</td>
</tr>
<tr>
<td>Stage Management Fellow</td>
<td>Janae Lorick</td>
</tr>
<tr>
<td>Dance Captain</td>
<td>Janely Rodriguez</td>
</tr>
<tr>
<td>Fight Captain</td>
<td>China Brickey</td>
</tr>
<tr>
<td>Story by</td>
<td>Lewis Carroll</td>
</tr>
<tr>
<td>Adapted for the stage by</td>
<td>Sharon Holland</td>
</tr>
<tr>
<td>Music by</td>
<td>Victor Zupanc</td>
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<tr>
<td>Movement Director</td>
<td>Darrius Strong</td>
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<tr>
<td>Directed by</td>
<td>Peter C. Brosius</td>
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<tr>
<td>A Children's Theatre Company</td>
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Cast

<table>
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<tr>
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<tbody>
<tr>
<td>Alice</td>
<td>Anja Arora</td>
</tr>
<tr>
<td>Alice</td>
<td>Audrey Mojica</td>
</tr>
<tr>
<td>King of Hearts/Ensemble</td>
<td>Neal Beckman</td>
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<td>Queen of Hearts/Ensemble</td>
<td>China Brickey</td>
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<td>White Rabbit</td>
<td>River Clementson</td>
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<tr>
<td>Tweedledum/Ensemble</td>
<td>Antonisia Collins</td>
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<tr>
<td>Mad Hatter/Humpty Dumpty/Ensemble</td>
<td>Dean Holt</td>
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<tr>
<td>Caterpillar/White Knight/March Hare/Ensemble</td>
<td>Nathan Keepers</td>
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<tr>
<td>Cheshire Cat/Ensemble</td>
<td>Taj Ruler</td>
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<tr>
<td>Ensemble</td>
<td>Luciana Erika Mayer, Lola Ronning</td>
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Understudies

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<tr>
<td>Humpty Dumpty/Mad Hatter/Ensemble</td>
<td>Neal Beckman</td>
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<tr>
<td>Edith/Duchess/Queen of Hearts/Ensemble</td>
<td>Antonisia Collins</td>
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<tr>
<td>Edith/Duchess/Tweedledee/Tweedledum/White Knight/Ensemble</td>
<td>Georgia Doolittle</td>
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<tr>
<td>Caterpillar/March Hare/Tweedledee/Tweedledum/White Knight/Ensemble</td>
<td>Riley McNutt</td>
</tr>
<tr>
<td>Cheshire Cat/King of Hearts/Ensemble</td>
<td>Keegan Robinson</td>
</tr>
<tr>
<td>White Rabbit</td>
<td>Harriet Spencer</td>
</tr>
</tbody>
</table>

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   |

Music and Foley            | Victor Zupanc  |

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   |

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

Alice in Wonderland has a run time of 2 hours 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
Darrius Strong, is a Twin Cities-based choreographer and founder of STRONGmovement and curated the 5th 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 workshoped 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 Buckingham 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 Klawan (Drama Desk nomination). He received the Daryl Roth Creative Spirit Award for Outstanding Talent and Vision in Design.

Lighting Designer

Sound Designer

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 *Map 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 Preston (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 Stebbay (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 Creo Arts and Dance Conservatory. She will be pursuing a B.F.A. in dance at Chapman University in the fall.

Assistant Assistant Movement Director
Olivia Gaffe 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+TIVATE, 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. @avld

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 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 Theatre, 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! Previous CTC 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.

Alice
Nathan Keepsers (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, Alabama Shakespeare Festival, Berkeley Repertory, and Shakespeare Theatre, DC. He has studied with Pierre Byland, Philippe Gaulier, and Arianne Mnouckine.

Alice
Najla Elmidani (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).

Alice
Nathan Keepsers (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, Alabama Shakespeare Festival, Berkeley Repertory, and Shakespeare Theatre, DC. He has studied with Pierre Byland, Philippe Gaulier, and Arianne Mnouckine.

Alice
Chloe Bumgarner (she/her) is so excited to be back on the 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.

Alice
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.

Alice
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.

Alice
Eva Jackson (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.

Alice
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 Snoop, 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 Roald 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
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
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

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 & costume 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
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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Thank You, WEM Foundation!

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.
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.

The following gifts were made to the fiscal year beginning July 1, 2022 and ending June 30, 2023.

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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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Photo of Anja Arora and Audrey Mojica by Kaitlin Randolph
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38 | Staff

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