



A YEAR WITH
FROG
AND TOAD

A colorful illustration of a green frog and a yellow toad. The frog is on top, wearing a red and orange hat, and the toad is below it. There are musical notes around them. A green leafy plant is on the left, and a stack of brown cookies is on the right.

April 23-June 16, 2024

Based on the books by **Arnold Lobel**

Music by **Robert Reale**

Book and Lyrics by **Willie Reale**

Originally presented on Broadway by **Bob Boyett, Adrienne Lobel, Michael Gardner, Lawrence Horowitz and Roy Furman**

Original Direction by **David Petrarca**

Music Direction by **Denise Prosek and Victor Zupanc**

Choreography by **Daniel Pelzig**

Directed by **Peter C. Brosius**

A Children's Theatre Company Original Production

Season sponsored by
Bill and Jane Johnson, Noreen Charitable Trust



New Works Legacy

Under the leadership of Peter C. Brosius, more than **70** new plays and musicals have been commissioned, developed, and premiered at CTC by more than **100** writers including **Cheryl West, Nilo Cruz, Naomi Iizuka, Larissa FastHorse, Itamar Moses, Jerome Hairston, Barry Kornhauser, Lloyd Suh, Will Power, Liz Duffy Adams, Carlos Murillo, Kia Corthron, Philip Dawkins, and Greg Banks.**

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

Each mark on the maps below represents a city where a show has been performed that was developed at CTC during Peter C. Brosius' tenure as artistic director.





A Message from Peter Brosius

Peter C. Brosius
Artistic Director

It is a joy to welcome you all to *A Year With Frog and Toad*. It was a true honor to produce the world premiere of this delightful, tender, and hilarious musical years ago. The show opened at Children's Theatre Company and then went on to Broadway, where it was honored with three Tony® Award nominations and has since been produced by theatres and schools across the country. It is a thrill to know that this musical, which began right here, has inspired and entertained thousands and thousands; I am delighted to direct it myself for the first time.

A Year With Frog and Toad celebrates the power and beauty of friendship. Through this delightful story, we see how we can be friends with those who may be wildly different, sometimes irritating, sometimes impossible, sometimes ridiculously funny, and that these friends make our lives richer and fuller. It is a story filled with heart, speaking to the real challenges facing every friendship and the real joys that friendship brings.

I wanted to thank each of you for supporting this theatre, and making the arts a part of your life. This is a remarkable community that believes so deeply in the arts, education, and the importance of providing opportunities for young people. It has been such an honor to lead this theatre, and to have artists from our own community and from across this nation and the world creating extraordinary work that truly educates, challenges, and inspires young people and their communities.

I am so grateful for your curiosity, openness, and your engaged, passionate responses to our work over my 27 years here. It has been the greatest delight of my life to go on these many theatrical journeys with you. Because of you, we have created works for our preschoolers that have entranced them as we introduced them to the world of the theatre. We have brought artists in from around the world and created work with new playwrights as well as Tony® Award-winning artists. We have developed and produced work that has gone on to be produced around the world, and we have championed voices that had been unheard or marginalized, bringing their beautiful and imaginative work to you on our stages.

We have reimagined classic stories to create highly theatrical and epic productions. We have worked to turn our theatre into a place where real conversations can be had about the issues that perplex us and sometimes divide us, and created a safe and welcoming space for dialogue. Theatre can truly bring us together, build community, and create a common language. I am deeply moved by a study in England that measured the heartbeats of audience members as they watched a play and found that, over the course of the show, the audience's hearts literally started to beat in unison. We come together in the dark as strangers, and hopefully leave more connected, enriched, and with a deeper understanding of ourselves and of each other. It has been my greatest joy to share all of this with you.

As this is my last production as artistic director of Children's Theatre Company, I wanted to say again, thank you, thank you, thank you. You are amazing and your support for this theatre transforms lives every day. I will deeply miss this theatre and all of you.

Peter C. Brosius

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Land Acknowledgment



Children's Theatre Company (CTC) acknowledges that the theatre was established on land that the Wahpekite Tribe of the Dakota nation still calls home. Around the year 1600, the Wahpekite 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), Sisitowan (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 Wahpekite (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 Wahpekite 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 Acknowledgment and Anti-Racism statement, please visit childrenstheatre.org/jedi.



Appreciating Friendship

by Michael Winn

Associate Artistic Director/Director of Equity and Community Partnerships



Bradley Greenwald and Reed Sigmund in *A Year With Frog and Toad* (2007) by Dan Norman

Friendship is one of the four foundational types of love along with affection, passion, and selfless love. True friendship is defined as mutual unconditional love. Unconditional love is love you offer freely. It is love wanting nothing in return.

We develop and maintain friendships at each stage in our life. It shows up differently as we grow. In childhood, friendship is sharing. Sharing secrets, sharing snacks, and sharing resources. Younger children usually choose friends who are similar to them in gender, closeness, and loyalty. In adolescence, friendships become more giving, frank, supportive, and spontaneous.

Friendships grow and mature like we do. In adulthood, friendship builds on the components developed in childhood. It becomes about companionship, support, security, loyalty, and giving. Studies found that strong social support improves a person's prospects for good health and long life. People with close friendships are happier, although the absolute number of friends does not increase happiness.¹



Ines Mojica, Zachary Bagnoli, Geoffrey Morrison, McKinley Fant, and Dean Holt in *Something Happened in Our Town* (2022) by Glen Stubbe Photography

Friendships can enrich our lives in immeasurable ways. It provides us with a sense of belonging, emotional support, encouragement, and personal growth. These benefits positively influence our physical and mental health, and ultimately lead to happier, more fulfilling lives.

1. BBC News, 2013

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.**

CHILDREN'S THEATRE COMPANY AND

PETER C. BROSIUS

Over the 27-year tenure of Artistic Director Peter C. Brosius, much has happened at CTC. The theatre has premiered over 70 world-class productions, introduced exceptional new programs, and achieved significant milestones. In the following pages, you will explore how CTC has evolved, nurtured young people, and contributed to the world of theatre.



1997

Peter C. Brosius begins as artistic director of CTC.

2001

CTC receives a grant from the Jerome Foundation to collaborate with New Dramatists in New York City on Playground, a program designed to encourage emerging playwrights to create new work for young audiences.

2003

A Year With Frog and Toad opens on Broadway, following an Off-Broadway run and the 2002 world premiere at CTC. The show receives three Tony® Award nominations, and CTC receives the Tony® Award for Outstanding Regional Theatre.



Neighborhood Bridges is founded by Brosius and Jack Zipes, professor of German and Comparative Literature at the University of Minnesota. This program uses storytelling and creative drama to help children develop their critical literacy skills and transform them into storytellers of their own lives.

CTC receives the Children's Theatre Foundation of America Medallion of Honor and is named the top theatre for children in the United States by *TIME* magazine.

1998

2004

WORLD PREMIERES



1998

Wondrous Tales of Old Japan
by David Furumoto

1999

Tremendously Tall Tales by Capt. Eddie B. Brown and His Traveling All Star Yokels
Adapted by Patty Lynch

2000

Starry Messenger: A Fantasia on the Life of Galileo
by Kari Margolis and Tony Brown

2001

Mississippi Panorama
by Kevin Kling and Michael Sommers

2002

The Beggar's Strike
by Carlyle Brown

The Snow Queen
by Charles Way

A Year With Frog and Toad
music by Robert Reale
book and lyrics by Willie Reale

A Very Old Man with Enormous Wings
by Nilo Cruz

2003

Once Upon a Forest
by Moniek Merx

Korczak's Children
by Jeffrey Hatcher

Antigone
by Greg Banks

2004

Prom
by Whit MacLaughlin and New Paradise Laboratories

Snapshot Silhouette
by Kia Corthron

Hansel and Gretel: A New Musical
adapted by Rosanna Staffa,
lyrics and music by Ruth MacKenzie



Photo of André Samples, Samuel Robinson Jr., Namir Smallwood in *The Lost Boys of Sudan* by Rob Levine



Photo of the cast of *Brooklyn Bridge* by Rob Levine



Photo of Brian Sostek in *A Special Trade* by Rob Levine

2005

- CTC expands its physical space with a \$30 million construction project, adding the Cargill Stage, the McGuire Education Center, and new production shops.
- CTC partners with Seattle Children's Theatre to create Plays for Young Audiences (now Plays for New Audiences), a clearinghouse for scripts and a resource for professional theatres, community theatres, and schools.

2007

- CTC receives a two-year grant from the Bush Foundation to create artistic and educational programming informed by early learning research.
- CTC first commissioned preschool production, the world premiere of *A Special Trade*, begins performances on November 6.

Photo of Levenius "Vinnie" Hodges in *Fashion 47* by Rob Levine



CTC and Ma-Yi Theater Company in New York form a partnership to commission and co-produce plays for young audiences by Asian American writers.

2007

CTC receives the Wallace Foundation Excellence Award for engaging teen audiences.

CTC is chosen to participate in the EmcArts Innovation Lab, a project funded by the Doris Duke Charitable Foundation.

2009



WORLD PREMIERES

2005

Brooklyn Bridge
by Melissa James Gibson

The Monkey King
by Wu Chen-En, Shen Pei,
and Jeffrey Hatcher

2006

Reeling
by Barry Kornhauser
and Michael Koerner

Esperanza Rising
by Lynne Alvarez

Anon(ymous)
by Naomi Iizuka

2007

Tale of a West Texas Marsupial Girl
by Lisa D'Amour and Sxip Shirey

The Lost Boys of Sudan
by Lonnie Carter

Average Family
by Larissa FastHorse

Fashion 47
by Diane Paulus
and Randy Weiner

A Special Trade
by Christer Dahl

Huck Finn
by Gregory Banks

2009

Romeo and Juliet
by Greg Banks

Iqbal
by Francesco D'Amour
and Jerome Hairston

Bert and Ernie Goodnight!
by Barry Kornhauser

Peter Pan
by Douglas Irvine

Madeline Joins the Circus
by Barry Kornhauser and Michael Koerner

Five Fingers of Funk
by Will Power and Justin Ellington

2010

Iron Ring
adapted by Charles Way

Robin Hood
by Greg Banks

The Biggest Little House in the Forest
by Rosanna Staffa

Photo of Traci Shannon in *The Biggest Little House in the Forest* by Dan Norman

2013

ACT One, CTC's cohesive platform for access, justice, equity, diversity, and inclusion, is created.



2016

Peter C. Brosius receives the Sara Spencer Artistic Achievement Award from the American Alliance for Theatre and Education.

2018

CTC's production of *Seedfolks*, directed by Peter C. Brosius, debuted Off-Broadway at The New Victory Theater.

2024

CTC world premiere of *Morris Micklewhite and the Tangerine Dress* performed at the TYA/USA National Festival & Conference in Atlanta, GA.



CTC is honored with a \$100,000 Community Creativity Cohort grant from the Bush Foundation in recognition of the company's leadership in community engagement with the arts.

World premiere of *Seedfolks*, directed by Peter C. Brosius, was the only show from the U.S. to perform at the 19th ASSITEJ (International Association of Theatre for Children and Young People) World Congress and International Theatre Festival in Cape Town, South Africa.

Drawing Lessons by Michi Baral is selected for the 2024-2025 Season, the first Generation Now commission to receive a full production.

2024

The Mellon Foundation awards a five-year grant to Latino Theater Company, Ma-Yi Theater Company, Native Voices, Penumbra, and Children's Theatre Company to commission 16 new works by BIPOC artists; eight titles have been commissioned to date as part of the Generation Now partnership.

2015

2017

2021

WORLD PREMIERES

2013

Pinocchio
by Greg Banks

The Wong Kids in the Secret of the Space Chupacabra Go!
by Lloyd Suh

2012

Lizzie Bright and the Buckminster Boy
by Cheryl L. West and Victor Zupanc

Buccaneers
by Liz Duffy Adams and Ellen Maddow

2011

Mercy Watson to the Rescue
by Victoria Stewart and Victor Zupanc



2015

Huck Finn
by Greg Banks

20,000 Leagues Under the Sea
by Ryan Underbakke and Nick Ryan

Akeelah and the Bee
by Cheryl L. West

Jungle Book
by Greg Banks

2014

The Scarecrow and His Servant
by Simon Reade

Balloonacy
by Barry Kornhauser

Seedfolks
by Paul Fleischman

2016

The Snowy Day and other stories by Ezra Jack Keats
by Jerome Hairston

Animal Dance
by Ann Carlson

Diary of a Wimpy Kid the Musical
by Kevin DelAguila, Alan Schmuckler, and Michael Mahler

The Last Firefly
by Naomi Iizuka



2019

The Hobbit
by Greg Banks

Snow White
by Greg Banks

2018

Corduroy
by Barry Kornhauser

The Best Summer Ever
by Kevin Kling

Last Stop on Market Street
by Cheryl L. West, Lamont Dozier, and Paris Dozier

I Come From Arizona
by Carlos Murillo

2017

Dr. Seuss's The Sneetches the Musical
by Philip Dawkins and David Mallamud

The Abominables
by Steve Cosson and Michael Friedman

2024

Babble Lab
by Autumn Ness

2023

An American Tail the Musical
by Itamar Moses, Alan Schmuckler, and Michael Mahler

Morris Micklewhite and the Tangerine Dress
by juliany taveras

2022

Bina's Six Apples
by Lloyd Suh

Something Happened In Our Town
by Cheryl L. West

2020

Spamtown, USA
by Phillip Dawkins



From Top to Bottom: Photo of Dean Holt, Maggie Chestovich, Elise Langer, Bradley Greenwald, and Victor Zupanc in *Pinocchio* by Dan Norman; Photo of Ann Carlson in *Animal Dance* by Dan Norman; Photo of Gerald Drake and Peter C. Brosius by Dan Norman

From Top to Bottom: Photo of Matthias Brinda in *Morris Micklewhite and the Tangerine Dress* by Glen Stubbe Photography; Photo of Ines Mojica, Mabel Weismann, Matthew Woody and Deidre Cochran in *An American Tale The Musical* by Glen Stubbe Photography



Original illustration by Arnold Lobel

Three Things to Know

- 1 *A Year With Frog and Toad* had its world premiere at CTC in November 2002, and opened on Broadway in April 2003.
- 2 The Broadway production received three Tony® Award nominations: Best Musical, Best Book of a Musical, and Best Original Score.
- 3 The 2024 production will be the first time that CTC Artistic Director Peter C. Brosius has directed *A Year With Frog and Toad*.



A Moment with Arnold Lobel

Courtesy of Musical Theatre International (MTI)

During his distinguished career Arnold Lobel wrote and/or illustrated over 70 books for children. To his illustrating credit, he had a Caldecott Medal award for *Fables* (1981) and two Caldecott Honor awards for *Frog and Toad are Friends* (1971) and *Hildilid's Night* by Cheli Duran Ryan (1972). To his writing credit, he had a Newbery Honor award for *Frog and Toad Together* (1973). To his greatest credit, he had a following of literally millions of young children with whom he shared the warmth and humor of his unpretentious vision of life.

He was a born storyteller—he began making up stories extemporaneously to entertain his fellow 2nd graders in Schenectady, New York, where he grew up in the care of his grandparents. Mr. Lobel called himself a “lucky amateur” in terms of his writing. Viewing himself as a professionally trained illustrator (he received a Bachelor of Fine Arts degree from Pratt Institute), he said, “I know how to draw pictures. With writing, I don’t really know what I’m doing. It’s very intuitive.”



In addition to the *Frog and Toad* books, *Owl at Home*, *Mouse Tales*, *The Book of Pigericks*, and many other popular books he created, Mr. Lobel also illustrated other writers' texts that captured his fancy. He viewed this as “something different and challenging.” Often his illustrations for those books showed a different aspect of his personality and his artistic expertise, ranging from his meticulous dinosaurs in *Dinosaur Time* by Peggy Parish to his chilling pen-and-ink drawings in *Nightmares: Poems to Trouble Your Sleep* by Jack Prelutsky, about which Booklist wrote,

“Young readers will be amazed that the gentle Lobel of *Frog and Toad* fame can be so comfortably diabolic.”

In 1977 Mr. Lobel and his wife, Anita, a distinguished children’s book author and artist in her own right, collaborated on their first book, *How the Rooster Saved the Day*, chosen by School Library Journal as one of the Best Books of the Year, 1977. They then collaborated on three more books, *A Treeful of Pigs*, a 1979 ALA Notable Book; *On Market Street*, a 1982 Caldecott Honor Book; and *The Rose in My Garden*, a 1984 Boston Globe/Horn Book Honor Book.

Arnold Lobel died in 1987.



Original illustration by Arnold Lobel



The Making of a Tony®-Nominated Musical

A Year With Frog and Toad made its musical debut at CTC in 2002. It then transferred Off-Broadway to the New Victory Theatre, and then to Broadway at the Cort Theatre (now the James Earl Jones Theatre). It was nominated for three Tony® Awards including Best Musical, Best Book of a Musical, and Best Original Score. This is the same year that Children's Theatre Company won the Regional Theatre Tony® Award, marking the first time a theatre for young audiences won the honor.



Photo from the 2002-2003 production of *A Year With Frog and Toad* by Rob Levine



Fabric swatches and costume renderings by Martin Pakledinaz.



Original set design created by Adrienne Lobel, the daughter of Arnold Lobel (author of *Frog and Toad*).



Program covers from the original production, New Victory, and Cort Theatre transfers



Design Your Own Kite

Use the space provided to create the kite of your dreams.



Cherished Friends

Here are three ways my best friend and I are similar:

Here are three ways my best friend and I are different:



Rhyming with Frog and Toad

Rhyming is one of Frog and Toad's favorite pastimes. Can you think of some awesome rhymes for the words below?

Sled

Snail

Kite

Friend

Pond

Bike

Questions for the Ride Home



In what ways do you exhibit willpower?



What does it mean to be a good friend?



What do you think makes Frog and Toad such good friends?



What was your favorite song in the show?

Artistic Director
Peter C. Brosius

A YEAR WITH FROG AND TOAD

Based on the books by
Arnold Lobel

Music by
Robert Reale

Book and Lyrics by
Willie Reale

Originally presented on Broadway
by **Bob Boyett, Adrienne Lobel,**
Michael Gardner, Lawrence
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Original Direction by
David Petrarca

Music Direction by
Denise Prosek and Victor Zupanc

Choreography by
Daniel Pelzig ♦

Directed by
Peter C. Brosius ♦

A Children's Theatre Company
Original Production

Proudly supported by  THOMSON REUTERS

Interim Managing Director
Steve Thompson

Creative Team & Production Staff

Scenic Designer
Adrienne Lobel ●

Costume Designer
Martin Pakledinaz ●

Lighting Designer
James F. Ingalls ●

Sound Designers
Rob Milburn ● and **Michael Bodeen** ●

Orchestrations
Irwin Fisch

Assistant Director
Samantha Martinson

Assistant Choreographer
Mathias Anderson

Assistant Lighting Designer
Ellie Simonett

Associate Sound Designer
Sten Severson

Stage Manager
Nate Stanger ❖

Assistant Stage Manager
Kenji Shoemaker ❖

Stage Management Fellow
Janae Lorick

Dance Captain
Becca Claire Hart ❖

Orchestra

Keyboard, Conductor
Victor Zupanc ▼

Woodwinds
Mark Henderson ▼

Trombone
Wade Clark ▼

Bass
Jay Young ▼

Percussion
Paul Hill ▼

Cast

Bird/Turtle/Mother Frog/Mole/Squirrel
Becca Claire Hart ❖

Bird/Snail/Lizard/Father Frog/Mole
Ryan London Levin ❖

Bird/Mouse/Young Frog/Mole/Squirrel
Janely Rodriguez ❖■

Toad
Reed Sigmund ❖■

Frog
John-Michael Zuerlein ❖

Understudies

Birds/Turtle/Mouse/Mother Frog/
Young Frog/Moles/Squirrels
Antonisia Collins ○

Toad
Dean Holt ❖■

Birds/Turtle/Mouse/Mother Frog/
Young Frog/Moles/Squirrels
Autumn Ness ❖■

Frog/Bird/Snail/Lizard/
Father Frog/Mole
Keegan Robinson ○

❖ 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

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

A Year With Frog and Toad has a run time of approx. 2
hours with a 20 minute intermission.

A Year With Frog and Toad is presented through special
arrangement with Music Theatre International (MTI). All
authorized performance materials are also supplied by
MTI. www.mtishows.com

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

Song List

Act I

A Year With Frog and Toad

It's Spring

Seeds

The Letter

Getta Loada Toad

Underwater Ballet

Alone

The Letter #2

Cookies

Act II

Entr'acte

The Kite

Leaves: A Year With Frog
and Toad (Reprise)

He'll Never Know

Shivers

The Letter #3

Down the Hill

I'm Coming Out of My Shell

Toad to the Rescue

Merry Almost Christmas

Finale

CONCIERGE & ACCESSIBILITY SERVICES

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.

Meet the Creative Team

Composer

Robert Reale co-wrote *A Year With Frog and Toad* with his brother, Willie Reale which had its premiere at CTC back in 2002 and subsequently moved to Broadway and was nominated for three Tony® Awards. He has written numerous musicals with his brother, including *Johnny Baseball* (ART) and *Once Around The City* (Second Stage). He scores films, documentaries, and TV and his currently running main title themes include *Dateline* (NBC) and *What Would You Do?* (ABC).

Playwright and Lyricist

Willie Reale co-wrote *A Year With Frog and Toad* with his brother, Robert Reale which premiered at CTC and moved to Broadway. Mr. Reale was nominated for two Tony® Awards for book and lyrics. Willie was nominated for an Academy Award® and has won three Emmy® Awards. He has written and produced a number of television dramas including *Billions* and *The Sinner*.

Original Direction

David Petrarca has directed over 40 world premieres in theatre, as well as extensive television and film work. He was resident director at the Goodman Theatre from 1988 until 2002. He directed the world premiere of *A Year With Frog and Toad* at CTC and on Broadway (Tony® Nomination, Best Musical). He was one of six recipients of a TCG/NEA Director Fellowship and served as associate artistic director at Cincinnati Playhouse and Chelsea Theatre Centre in New York City, and on the NEA Theater Panel. In 1996, he was chosen by the *Chicago Tribune* as a "Chicagooan of the Year."

Director

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

Choreographer

Danny Pelzig returns to CTC having choreographed the original production of *A Year With Frog and Toad*. Broadway credits: *33 Variations*, starring Jane Fonda, *A Year With Frog and Toad*, and the Kennedy Center Sondheim Festival production of *Sweeney Todd* starring Brian Stokes Mitchell and Christine Baranski. He has choreographed at the Metropolitan Opera, Lyric Opera of Chicago, and Los Angeles Opera and directed at Santa Fe Opera, Opera Philadelphia, and Houston Grand Opera. He served as resident choreographer for Boston Ballet and Joffrey II Dancers. He is a Professor of Dance, Theatre and Opera at Boston Conservatory at Berklee.

Music Director

Denise Prosek is grateful to return to Children's Theatre Company. As co-founder of Theater Latté Da, she has music directed 50 productions as well as directing for Guthrie Theater and Theater Mu among others. Denise was honored to be named a 2013-14 Playwrights' Center McKnight Theater Artist Fellow.

Music Director/Conductor

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. victorzupanc.com

Scenic Designer

Adrienne Lobel was a preeminent stage designer for four decades. Her work has been seen on and off Broadway, at The Metropolitan Opera, and in theatres and opera houses all over America and Europe. In 2000, she decided to produce a musical based on her father's stories. She sent a script that she commissioned, a CD of five songs, and sketches of the set to CTC. Currently, she paints. adriannelobel.com

Costume Designer

Martin Pakledinaz received two Tony® Awards for his work on the Broadway revival of *Kiss Me, Kate* and the original Broadway production of *Thoroughly Modern Millie* and was honored with eight additional Tony® nominations. His other Broadway credits include: *Chaplin*, *Nice Work If You Can Get It* (Tony® nomination), *The Normal Heart*, *Anything Goes* (Tony® nomination), *Lend Me a Tenor* (Hewes Award, Tony® and Outer Critics nominations), *Blithe Spirit* (Tony® nomination), and *The Pajama Game* (Tony® nomination).

Lighting Designer

James F. Ingalls' recent work includes the lighting designs for *Anima Animus* (Dutch National Ballet), *Bespoke* (Houston Ballet), *Twyla Joyce!* (Joyce/New York), *Beatrice di Tenda* (National Opera of Paris), *Médée* (Staatsoper Unter den Linden/Berlin), *Music to Accompany a Departure* (LA Master Chorale tour), *Druid O'Casey* (Druid/Galway, Ireland).

Sound Designer**Rob Milburn and Michael Bodeen:**

Broadway credits include sound for *Sweat*, *Who's Afraid of Virginia Woolf?*, *A Year with Frog and Toad*, *The Song of Jacob Zulu*, and *The Grapes of Wrath*. They have also created music and sound Off-Broadway, at many of America's resident theatres, and at several international venues.

Assistant Director

Samantha Martinson (she/her) recently directed staged readings of *Escapegoat* (Jungle Theater) and *Casey and Diana* (American Players Theatre). She assistant directed *Artemisia* (Forward Theater) and *Ring Round the Moon* (APT). She has directed at Carthage College, Marquette University, Sunstone Studios, and Milwaukee Chamber. samanthamartinson.com.

Assistant Choreographer

Mathias Anderson (he/him) has worked at the Guthrie Theater, The Ordway, The Chanhassen Dinner Theatres, History Theatre, Denver Center, Stages St. Louis, Minnesota Orchestra, Children's Theatre Company, Public Theater, and The Actors Fund. He performed with the Rockettes in *The Radio City Christmas Spectacular*, and *Empire The Musical* (Broadway Workshop).

Assistant Lighting Designer

Ellie Simonett (she/her) worked on *An American Tail the Musical*, *Dr. Seuss's How the Grinch Stole Christmas!* ('22, '23), *Bina's Six Apples*, and *Diary of a Wimpy Kid the Musical* at Children's Theatre Company, and is excited to return. She has also worked with New Native Theatre, the Minnesota Opera, and other organizations around the Twin Cities.

Associate Sound Designer

Sten Severson is delighted to return to CTC where he has designed many shows including *Diary of a Wimpy Kid the Musical*, *Last Stop on Market Street*, and *Dr. Seuss's The Sneetches The Musical*. Selected credits include *Hair* and *The Merchant of Venice* on Broadway, *In the Heights*, and *Avenue Q* National Tours, *Hamlet* and *King Lear* at the Delacorte theatre, *The Total Bent* and *Venice* at the Public Theater; *Family Album* at OSF, *Othello* at San Diego's Old Globe, *Choir of Man* in the West End. Sten has taught sound design at the Yale School of Drama and NYU's Tisch School for the Arts. He is currently an Audio Video Consultant with Schuler Shook.

Stage Manager

Nate Stanger (he/him), a long-timefan of *A Year With Frog and Toad*, is honored to bring this CTC classic back to the stage. Favorite CTC credits include *Dr. Seuss's How the Grinch Stole Christmas!* (2017, 2018, 2023), *Corduroy*, *Cinderella*, *The Abominables*, *Dr. Seuss's The Sneetches The Musical*, *Diary of a Wimpy Kid the Musical*, and *The Jungle Book*. He has worked with such companies as the Guthrie Theater, the Ordway, and Perseverance Theatre in Juneau, Alaska.

Assistant Stage Manager

Kenji Shoemaker (he/they) is a stage manager and props designer based in Minneapolis. Recent credits include: Theater Mu, Guthrie Theater, American Players Theatre, Stages Theatre Company, and Pillsbury House Theatre, among others. When not at CTC, Kenji also works in the shop at MNOpera, and teaches at Macalester College.

Stage Management Fellow

Janae Lorick (they/them) has created onstage, offstage, and even outside in *The Buddha Prince* (TigerLion Arts). Just finishing *Fargo Allegro* (Nightfall Productions), they are excited to work with Children's Theatre Company for their 2023-2024 Season. They hold a B.A. in Theater and Race and Ethnic Studies from St. Olaf College.

Meet the Cast

Bird/Turtle/Mother Frog/Mole/Squirrel (Dance Captain)

Becca Claire Hart leapfrogs and leaptoads back to the Children's Theatre Company! She previously worked at CTC in the casts of *An American Tail the Musical*, *Annie*, and *The Hobbit*. Other local credits include work at The Jungle Theater, The Guthrie Theater, and Theater Latté Da. BeccaHart.org.

Bird/Snail/Lizard/Father Frog/Mole

Ryan London Levin is so happy to be returning to CTC after playing Tony Toponi in *An American Tail the Musical* last summer! He has worked at many of the local stages including Chanhassen Dinner Theatres, Theater Latté Da, Jungle Theater, History Theatre, Yellow Tree Theatre, Park Square Theatre, MN Jewish Theater, Artistry, Trademark, SideKick Theater, Illusion Theater, and many others. FILM/TV work: "I Was There" (History Channel).

Bird/Mouse/Young Frog/Mole/Squirrel

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

Toad

Reed Sigmund is celebrating his 24th season as a member of the Acting Company, where he's appeared in shows such as: *Dr. Seuss's How the Grinch Stole Christmas!*, *The Wizard of Oz*, and *Cinderella*. Recently, he's been seen onstage at Jungle Theater and Theater Latté Da.

Frog

John-Michael Zuerlein is happy to return to the CTC stage after 21 years, having last been seen here in *Honk! The Ugly Duckling Musical* in 2003. Credits include the National Tour of *Mamma Mia!* and regional productions of *Sunday in the Park with George*, *Sweeney Todd*, *Falsettos*, *Smokey Joe's Cafe*, and various others. Proud member of Actors' Equity Association.

Understudies

Birds/Turtle/Mouse/Mother Frog/Young Frog/Moles/Squirrels

Antonia Collins is from Montgomery, Alabama. She has enjoyed roles in *Into the Woods* (Auburn University Department of Theatre and Dance/Gouge Performing Arts Center), *Detroit '67* (AUTD), and *Four Little Girls* (Alabama Shakespeare Festival). She holds a B.F.A. from Auburn University.

Toad

Dean Holt is excited to be swimming in the pond again for *A Year With Frog and Toad!* 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.

Birds/Turtle/Mouse/Mother Frog/
Young Frog/Moles/Squirrels

Autumn Ness (she/her) is celebrating her 24th season as a member of the CTC Acting Company! A few of her favorite CTC shows include: *Babble Lab*, *Dr. Seuss's How the Grinch Stole Christmas!*, *Annie*, *Cinderella*, *Roald Dahl's Matilda The Musical*, *The Biggest Little House in the Forest*, *The Jungle Book*, and *Romeo and Juliet*. Autumn is a recipient of the 2018 TCG Fox Foundation Fellowship, the 2020 MRAC Next Step Fund, and the 2022 MN State Arts Board Creative Support Grant.

Frog/Bird/Snail/Lizard/Father Frog/Mole

Keegan Robinson (he/they) is thrilled to be rounding out his season as a Performing Apprentice with this delightful show. At CTC, he has previously enjoyed roles in *Alice in Wonderland*, *Dr. Seuss's How the Grinch Stole Christmas!*, *Corduroy*, *Diary of a Wimpy Kid the Musical*, and *Dr. Seuss's The Sneetches The Musical*. He holds a B.A. from the University of Minnesota.

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



Staff Spotlight: Sue Brockman

CTC: What is your role at CTC?

Sue Brockman: I am the props director at CTC. What are props, you ask? If we look at your bedroom: the walls, floor, ceiling, windows, and doors are scenery. The pajamas you are wearing are costumes, every other item in the room is a prop: pizza box, the pile of dirty/clean clothes, furniture, pictures, drapes, pencils, etc. Looking out the window you see more props: vehicles, bird baths, flower planters, you get the idea.

CTC: What does your job involve?

SB: My role includes budgeting, hiring, shopping, researching, and scheduling the builds in the prop shop for the season. I have a staff of three props artisans and hire extra help when it is necessary. I coordinate the information between the directors, designers, and other departments on what needs to be created for the props on each production and relay that to my staff. I coordinate the maintenance of the shop and our storage areas. I try to be a good resource for the theatre community in answering their questions on props.

CTC: What is your favorite thing about your job?

SB: Bringing a story to life and the wonderful experience of meeting new people, places, and history that I learn along the way.

CTC: What do you love most about CTC?

SB: I love that we as an organization have a single purpose of creating and producing the best work we can to uplift and support our kids of all ages, from 3 to 80, and doing this as a team. The magic that happens when all of the production elements work together to create a perfect heightened moment when you sit in the audience and everyone responds at the same time in the same way. It gives me chills.

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

SB: I tell the kids that if you love taking something apart and don't put it back together the same as it was, you probably are a props person. Looking outside of the box and loving art and science creates a good props person. Go see good and bad theatre. The best experience is hands-on and seeing how it is being done. Volunteer. Ask a lot of questions, there are no stupid questions in life.



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Audience photo by Kaitlin Randolph

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Thanks to you.

At CTC, we fiercely believe in the power of theatre to bring people together. We know that creating and sharing stories fosters empathy, offers inspiration, and connects us deeply with each other—and we rely on your support to make our work possible.

As our 2023-2024 Season comes to a close, we hope you will consider a donation to CTC. Your gift today will ensure that we can continue bringing together generations of people from every corner of our community to share in extraordinary theatre.

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**To learn more, contact Director of Development
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childrenstheatre.org/camps



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Special Exhibit **CLOSES MAY 12**

Artistic Director | Peter C. Brosius
Interim Managing Director | Steve Thompson
Executive Assistant | Jen Johnsen

Artistic

Associate Artistic Director/Director of Community Partnerships and Inclusion |

Michael Winn

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

Performing Apprentices |

Antonisia (Nisi) Collins, Keegan Robinson

Generation Now Fellow | Cortney 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

UHG Head Stage Carpenter | Charles Fillmore

A Year With Frog and Toad Run Crew |

Matt Arcand, Taylor Engel, Meghan Gaffney, Andy Glischinski, Ely Kinnunen, Eric Lucas, Ricky McAllister, David Pisa, Nicholas Prax

A Year With Frog and Toad Run Crew Swing |

Jeremy Ellarby

Technical Director | Adriane L. Heffin

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 A Year With Frog and Toad Charge Artist |

Lizzie Tredinnick

Scenic Artist | Lizzie Tredinnick

Costume Director | Amy Kitzhaber

Costume Assistant | Lucie Biros

Cutters/Drapers | Mary Gore, Alexandra Gould

First Hands | Carol Lane, Jody Rosquist

First Hand/Stitcher | Yelena Rowen

Crafts Artisan | Celia Kasberg

Painter/Dyer/Crafts Artisan | Michele Lanci

Head of Wigs, Hair and Make-Up |

Andrea Moriarity

A Year With Frog and Toad Wig Assistant &

UnitedHealth Group Stage Wardrobe

Supervisor | Andi Soehren

A Year With Frog and Toad Wardrobe Assistant |

Jennifer Probst

A Year With Frog and Toad Wardrobe Swing |

Emily Jannusch, Julia Kugler

Props Director | Sue Brockman

Props Artisans | Katie Albright,

Christopher Engstrom, Amy J. Reddy

Props Intern | Meredith Ziegler

Lighting & Video Director | Matthew T. Gross

Head Electrician | David A. Horn

Staff Electrician | Carl Schoenborn

A Year With Frog and Toad Electricians | TBD

Light Board Programmer/Operator |

Jeremy Ellarby

Sound Director | Reid Rejsa

A Year With Frog and Toad Sound Supervisor |

Sean Healey

Head Sound Engineer/UnitedHealth Group

Stage Sound Board Operator | Rick Berger

A Year With Frog and Toad Deck Audio |

Ryan Healey

A Year With Frog and Toad Sound Crew |

Ryan Healey, Sean Healey

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, Sophia 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

Partnerships and Inclusion | Michael Winn

Artistic and Equity Coordinator | April Crowley

ASL Interpreters | Cheryl Fielitz, Jules Lehto

Audio Describers | Elana Center, Connie Fullmer,

Laurie Pape Hadley, Laura Wiebers

Administrative Operations

Chief Operating Officer | Ryan French

Facility Systems Manager | Anthony White

Day Porter | Alex Itzep

Safety and Security Supervisor | Adam Scarpello

Safety and Security Team Lead | Jori Walton

Safety and Security Associates | Em Engler,

Aster Kander, Zoe Walczyk

Finance

Director of Finance | Jill Jensen

Payroll and Benefits Administrator | Anna Wienke

Accounting Associate | Sara Klaphake

Human Resources

Director of Human Resources | Andrew Robertson

Patron Services

Interim House Manager | Jori Walton

Front of House Performance Supervisors |

Gwendolyn Glessner, Rebekkah Schultz,

Genia Voitsekhevskaya

Front of House Associates | Marion Anderson,

Lynn Annis, Tim Baka, Em Engler, Alex Faust,

Ash Higbee, Basil Matthes, Miles Mattingly,

Emery McElin, Al Pratt, Ella Rios,

Suzanna Robinson, Xander Salazar. Devon Smith,

Donovan Stroebel, Frank Thorpe

Concessions Leads | Linnea Dahlquist,

Asher de Forest, Carter Jensen, Lily McCann,

Rebekkah Schultz

Plays for New Audiences

Director of Plays for New Audiences | Karli Twedten

Development

Director of Development | Katie Nelsen

Associate Director of Development,

Institutional Giving | Jill Underwood

Senior Manager, Stewardship and Events |

Suzy Q. Piper

Corporate Engagement Manager | Ranosha Coffelt

Annual Fund Manager | Vera Jane Lochtefeld

Development Operations Coordinator |

Katlyn Moser

Development Fellow | Dorothy Vang

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Director of Marketing and Communications |

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Associate Director of Communications |

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Design and Digital Assistant | Ryan Brook

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Ticket Office Manager | Joshua Vosberg

Ticket Office Supervisors | Andrew Gaffney,

Charles Markell Evans-Anderson, Theo Kidd

Ticketing Associates | Tyler Anderson,

Kate Bonnett, Lukas Brasherfons, Mia Lawrence,

Lior Perlmuter, Esteban Rodriguez

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

American Association of Theatre in Education

ASSITEJ/TYA USA

IPAY (International Performing Arts for Youth)

Meet Minneapolis

Minneapolis Regional Chamber of Commerce
Minnesota Citizens for the Arts

Minnesota Theater Alliance

Theatre Communications Group



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



CTC engages members of the Stage Directors and Choreographers Society (SDC), a national theatrical labor union



CTC engages designers represented by United Scenic Artists, Local USA 829



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



CTC engages musicians represented by Twin Cities Musicians Union, Local 30-73, AF

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about a
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