A Year With Frog and Toad

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, Adrianne 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
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

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.

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 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

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

Board of Directors

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Lifetime Board Members

Mary Lou Dasburg
Topsy Simonson
Appreciating Friendship

by Michael Winn
Associate Artistic Director/Director of Equity and Community Partnerships

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

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

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. BROSIOUS

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.

1998

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.

2000

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.

2001

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.

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.

WORLD PREMIERES

1999

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

1998

Wondrous Tales of Old Japan
by David Furumoto

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
book by Robert Reale
lyrics by Willie Reale

2003

Once Upon a Forest
by Moniek Merkx
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

Clockwise: Photo of Peter C. Brosius on the set of The Scarecrow and His Servant by Dan Norman; Photo of Teri Parker-Brown and John-Michael Zuerlein in Honk! The Ugly Duckling Musical by Rob Levine

Clockwise: Photo of Peter C. Brosius by Dan Norman; Photo of Teri Parker-Brown and John-Michael Zuerlein in Honk! The Ugly Duckling Musical 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.

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

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

2009
- CTC partners with Seattle Children’s Theatre to create Plays for New Audiences, a clearinghouse for scripts and a resource for professional theatres, community theatres, and schools.
- CTC receives a two-year grant from the Bush Foundation to create artistic and educational programming informed by early learning research.
- CTC receives a two-year grant from the Doris Duke Charitable Foundation.

- 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.

World Premieres
- 2006: Reeling by Barry Kornhauser and Michael Koerner
- 2007: Tale of a West Texas Marsupial Girl by Lisa D’Amour and Snip Shirey
- 2008: Peter Pan by Douglas Irvine
- 2009: Robin Hood by Greg Banks
- 2010: The Biggest Little House in the Forest by Rosanna Staffa

- 2005: Brooklyn Bridge by Melissa James Gibson
- 2006: The Monkey King by Wu Chen-En, Shen Pei, and Jeffrey Hatcher
- 2007: Esperanza Rising by Llyne Alvarez
- 2008: Madeleine Joins the Circus by Barry Kornhauser and Michael Koerner
- 2009: Iron Ring adapted by Charles Way

- 2005: Anon(ymous) by Naomi Iizuka
- 2006: Average Family by Larissa FastHorse
- 2007: Fashion 47 by Diane Paulus and Sandy Weiner
- 2008: Madeline Joins the Circus by Barry Kornhauser and Michael Koerner
- 2009: Bert and Ernie Goodnight! by Barry Kornhauser

- 2005: Five Fingers of Funk by Will Power and Justin Ellington
- 2006: Huck Finn by Gregory Banks
- 2007: A Special Trade by Chetra Dahl
- 2008: Five Fingers of Funk by Will Power and Justin Ellington
- 2009: Iron Ring adapted by Charles Way

- 2005: Five Fingers of Funk by Will Power and Justin Ellington
- 2006: Huck Finn by Gregory Banks
- 2007: A Special Trade by Chetra Dahl
- 2008: Huck Finn by Gregory Banks
- 2009: Iron Ring adapted by Charles Way
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.

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

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.

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.

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

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

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

From Top to Bottom: Photo of Dean Holt, Maggie Cheetovich, Elisa 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 Wozdy and Deidre Cochran in An American Tail: The Musical by Glen Stubbe Photography.
A Moment with Arnold Lobel

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.”


Arnold Lobel died in 1987.

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 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.

The show starred Mark Linn-Baker (whom you may remember from the TV sitcom Perfect Strangers) and Jay Goede.

Fabric swatches and costume renderings by Martin Pakledinaz.

Original set design created by Adrianne Lobel, the daughter of Arnold Lobel (author of Frog and Toad).
18 | Activities

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

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

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

Rhyming with Frog and Toad

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?

Design Your Own Kite

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

Activities | 19

Original illustrations by Arnold Lobel
Based on the books by Arnold Lobel

Music by Robert Reale

Book and Lyrics by Willie Reale

Originally presented on Broadway by Bob Boyett, Adrianne 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

Proudly supported by Thomson Reuters

Artistic Director
Peter C. Brosius

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 Stagerson

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

Frog
Jay Goede

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

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

Bird/Mouse/Young Frog/Mole/Squirrel
Janelly Rodriguez

Toad
Reed Sigmund

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

Frog
John-Michael Zuerlein

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
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.

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.

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 Nomination, Best Musical. He co-wrote A Year With Frog and Toad and Toad and <br/>What Would You Do? (NBC) and

Director
Peter C. Brosius (he/him) has served as artistic director of CTC since 1997, directing the world premiers 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.

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

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.

Waltz of the Flowers - Impressions of America

Clean Water, Land & Legacy Amendment

Adrienne Lobel returns to CTC having directed 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

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.
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
Stan 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 Juniper Tree. 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
Frog
Jay Goede is overjoyed to be returning to the role he created 21 years ago at CTC! Like much of the audience, Jay also saw some of his very first theatre at CTC when he was a child. Broadway: A Year With Frog and Toad, Angels in America, The Play’s the Thing, and Sex and Longing. National tour: Cabaret (Roundabout). Jay is also the voice of “Mewtwo” (under the name Philip Bartlett) in the film, Mewtwo Strikes Back. Film: Ethan Frome and 54. TV: Law and Order and Law and Order: Criminal Intent. Degrees: University of Minnesota (B.F.A.), and Yale School of Drama (M.F.A.).

Bird/Turtle/Mother Frog/Mole/Squirrel
(Dance Captain)
Becca Claire Hart leapfrogs and leapstoads 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).

Biographies | 25

Bird/Mouse/Young Frog/Mole/Squirrel
Janely Rodriguez (she/they/hes) hails from Miami, FL and holds a B.F.A. in Musical Theatre from Brenau University. She enjoys 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.

Understudies
Birds/Turtle/Mouse/Mother Frog/Young Frog/Moles/Squirrels
Antonisia 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’ (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.

32x318: Sound Designer Departure Druid (LA Master Chorale tour), Music to Accompany a Linden/Berlin), Paris), (Staatsoper Unter den Beatrice di Tenda (National Opera of Joyce/New York), Houston lighting designs for Anima Animus (Dutch 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 (Hews Award, Tony® and Outer Critics nominations), Blithe Spirit (Tony® nomination), and The Pajama Game (Tony® nomination).
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/Sheep/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.

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.

**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

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**Sue Brockman**

**Staff Spotlight:**

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 questions, there are no stupid questions in life.
Building Community

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.

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

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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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Concessions Leads | Linnea Dahlquist, Asher de Forest, Carter Jensen, Lily McCann, Rebekkah Schultz

Plays for New Audiences

Director of Plays for New Audiences | Karli Tweedten

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 Lochtefield
Development Operations Coordinator | Katlyn Mose
Development Fellow | Dorothy Vang

Marketing & Communications

Director of Marketing and Communications | Chad Peterson
Associate Director of Communications | Jonathan White
Associate Director of Marketing | Julia Nicholas
Content Design and Digital Manager | Kaitlin Randolph
Digital Marketing Coordinator | Mallory Jacobson
Design and Digital Assistant | Adan Varela
Design and Digital Assistant | Ryan Brooks

Ticketing Services

Tessitura Systems Administrator | Lauren Edson
Ticket Office Manager | Laura Vosberg
Ticket Office Supervisors | Andrew Gaffney, Charles Markell Evans-Anderson, Theo Kidd
Ticketing Associates | Tyler Anderson, Kate Bonnett, Lukus 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
Minnesota Regional Chamber of Commerce
Minnesota Citizens for the Arts
Minnesota Theater Alliance
Theatre Communications Group

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

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

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

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

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