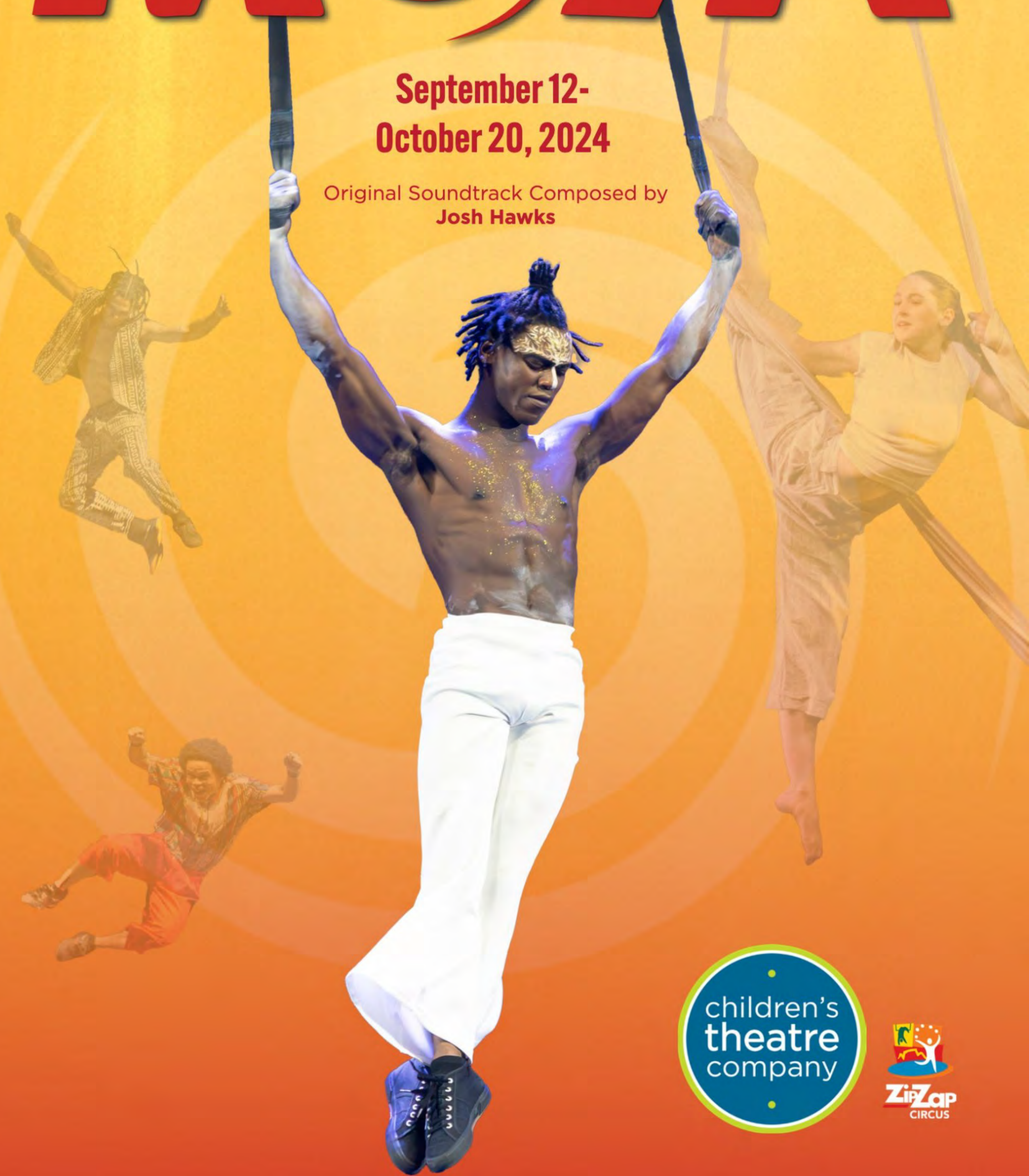


ZipZap CIRCUS

MOYIA

September 12-
October 20, 2024

Original Soundtrack Composed by
Josh Hawks



Global Connections

Over the years, CTC has welcomed productions from all over the world. Below, you can explore a map of where each international production originated!



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





A Message from Leadership

Rick Dildine
Artistic Director

Jill A. Anderson
Managing Director

We are excited and honored to introduce ourselves to the CTC community!

For the two of us to start at CTC together is particularly special as it offers us the chance to build a shared vision alongside our artists, the CTC staff, the Board of Directors, and you, our audiences. For Jill, this is a return to an institution that played a pivotal role in her early career. For Rick, it aligns with his passion for impacting the lives of young people. Over the past few months, we have spent time together and are committed to building a partnership of trust and transparency. We have great respect for each other and are eager to work together!

We like the CTC we see today. A dedicated group of staff and trustees has shepherded the mission to a tremendous moment of stability and success. The rigor with which the artists and craftspeople create for the stage is on par with every major regional theatre in the country and leads the continent in theatre for young people. The community support engendered for our values is broad and longstanding. We are at a moment of great opportunity. This isn't a reboot. We will be building on the strong foundation of decades before us. It's our job to imagine the mission in ways that will inspire the next generations of young people to unleash their curiosity, empathy, and imagination.

At this moment in our country, there is no more noble task than to create something for young people and their communities. In the world we live in today, we believe this work for a multigenerational audience is of utmost importance. The repertoire at CTC has been one of rigorous, adventurous, imaginative work. It values young people and their humanity and brilliance. We want kids to know that it's OK to have big thoughts and complex feelings. Stories and live theatre are a great way to articulate and understand better who we are now and who we aspire to be.

And with that, we are thrilled to welcome you to *MOYA* by Zip Zap Circus! With this production, we continue a long history of presenting international work to our Twin Cities community. As with last season's *Cookin'* from South Korea and previous performances from Ethiopia's *Circus Abyssinia*, *MOYA* offers our audiences the opportunity to experience new perspectives of storytelling and culture. We believe strongly in introducing the young people of the Twin Cities to the young people of the world. Through their connections and understanding of each other, we envision a better world rooted in respect and inclusion.

We look forward to meeting you in the lobby. Please say hello!

Rick Dildine

Jill A. Anderson

Board of Directors

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Land Acknowledgment

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

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

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

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



South Africa—Change Matters

By Michael Winn

**Associate Artistic Director/Director of
Equity and Community Partnerships**

We are thrilled to have South Africa's Zip Zap Circus opening our 2024-2025 Season to lead us into a wonderful conversation about the resilience, tenacity, and evolution of South Africa. The Republic of South Africa is the southernmost country on the continent of Africa. Cape Town, where South Africa's Parliament resides, is the legislative capital. Pretoria, where the President lives, is the administrative capital, and Johannesburg, which has the largest population, is the home of the Constitutional Court.

South Africa is a country of over 62 million people. Eighty percent of the population of South Africa comprises Indigenous Black South Africans, who suffered under a governmental system of racial dominance called Apartheid from 1948 to the early 1990s. The term comes from the Afrikaans words apart and -heid, which mean "apartness" and "-hood" respectively. The system of Apartheid used laws to classify South Africans into four racial groups: "Black", "Indian", "Colored" (non-whites), and "White". These laws determined where people could live and work, the type of education they could receive, whether they could vote, whom they could associate with, and which public facilities they could use. For example, people of color were not allowed in certain places, such as the beach or public toilets. Social contact between the races was strictly prohibited, and it became illegal for South African citizens to pursue interracial relations.

Apartheid ended in the early 1990s due to the work of the African National Congress (ANC) and Nelson Mandela, an important leader of young people in the ANC. He led many protests against Apartheid around the country and was arrested and jailed for 27 years, beginning in 1962.

In 1990, after many years of fighting Apartheid from behind bars, Mandela was freed. In 1991, he became president of the ANC and, with South African President F.W. DeClerk, helped to dismantle the Apartheid system and bring equal rights to the nation. In 1994, Mandela became President of the new Republic of South Africa.

South Africa is now a multi-ethnic society that illuminates its wide variety of cultures recognizing 11 official languages in its Constitution. South Africa is still a complicated democracy, but it shows us that with resilience, tenacity, and great leadership, any change is possible.



Photo courtesy of Star Way - stock.adobe.com

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

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CONFIDENTIAL,
AND 24/7.**



THEATRE ARTS TRAINING

Fall 2024 ☆ Winter 2025 ☆ Spring 2025



Enrich your skills and create memories with CTC's Theatre Arts Training!

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

childrenstheatre.org/classes

Discover More: **ZIPZAP MOYA**
CIRCUS

3 THINGS TO KNOW

1

MOYA is inspired by and portrays Nelson Mandela's vision of a rainbow nation, emphasizing unity, equality, and non-racialism.

2

MOYA was originally an acrobatic art film which won three prestigious awards at the International Circus Awards for Outstanding Performance by an artist (Phelelani Ndakrokra), Outstanding Digital Production, and CircusTalk Critics Choice Award for Social Impact.

3

Gumboot dancing, originating in the South African gold mines during Apartheid, emerged as a form of silent communication. It evolved into a vibrant art form, symbolizing resilience and cultural heritage. MOYA portrays the dance at its finest.



About

ZIPZAP CIRCUS

Zip Zap, a non-profit organization offers its outreach and youth programs free of charge to over 3,000 participants annually. Financial and material support come from individuals, corporations, foundations, and from its own shows.

Zip Zap Circus is a vibrant and uniquely South African social and professional circus founded in Cape Town in 1992. Through circus arts, it inspires and empowers young people from all walks of life to pursue their destinies and dare to dream.

Globally, Zip Zap Circus is recognized by governments, ministries of education, tourism, arts and culture, and private organizations as a major contributor to the development of the iconic "Mother City" and sustainability of circus arts in South Africa.

If you would like to make a donation to Zip Zap's outreach and youth programs, please scan below to donate.



zipzapcircus.org
zip-zap.org

Zip Zap USA continues the magic of Zip Zap South Africa by raising awareness and managing fundraising efforts to support the organization.

Photo by Joan Ward



Zip Zap Circus School

Absolutely free of charge to all participants, Zip Zap Circus School was founded in Cape Town in 1992 to inspire and empower young people and help build a new culture of peaceful co-existence in South Africa. Working with a community of children from diverse backgrounds, Zip Zap creates environments for kids to dream and learn to make those dreams a reality. Zip Zap harnesses the captivating power of the circus arts as a dynamic tool for transformation.



Photos courtesy of Zip Zap Circus

What is Gumboot Dancing?

The gumboot dance is a synchronized highly energetic, fast-paced dance form that celebrates the body as an instrument. Gumboot dancing originated in the gold mines of South Africa during Apartheid. The floors of the mines were often flooded, so miners wore gumboots, tall rain boots. In the mines, the foremen forbid the workers from talking to each other. The workers created a unique tapping code to communicate with one another by slapping their gumboots. Above ground, these taps and smacks developed into elaborate dances that they performed during their free time.



Photo by Joan Ward

Cape Town, South Africa

Cape Town, situated on the southwestern coast of South Africa, is celebrated for its stunning natural beauty, vibrant cultural scene, and historical significance. The city is dominated by the iconic Table Mountain and offers breathtaking landscapes, ranging from pristine beaches to lush vineyards. Cape Town is a melting pot of diverse cultures, evident in its eclectic architecture, rich culinary offerings, and dynamic arts and music scenes. It also holds significant historical importance, with sites like Robben Island, where Nelson Mandela was imprisoned, serving as poignant reminders of the country's journey towards democracy.



Photo of Cape Town, South Africa

Townships

In South Africa, a township is an area on the outskirts of a town or city that has historically been used to uphold Apartheid and its racially segregated living laws. Under Apartheid, any group of people who were not legally considered white were not permitted to live in the cities. Living conditions in townships were typically poor and overcrowded. The areas were underfunded, and more emphasis was put on security and control over those living there rather than resources and infrastructure.



Photo of Alexandra Township, South Africa

Townships still exist in South Africa today. They have been desegregated since the end of Apartheid and some have seen development and greater wealth for those living there. However, many townships still lack essential infrastructure, and many people still live in poverty.

South African Slang

By Sarah Angela Almaden

South Africa has 11 official languages! And because there are so many different languages spoken there, locals ended up borrowing and incorporating various words to produce a special slang known as South Africanisms. These phrases are used by locals all over the country. I mean... you don't want to freak out when you hear someone telling you to not run a yellow robot. Right?



Photos by Joan Ward

Design Your Own Flag

Flags are representations of pride, patriotism, cultural beauty, and activism. What would the flag that represents the beauty of all that you are look like? Use the space below to create your own design!

Turn your book



Did You Know?

Today's South African flag was adopted at the end of Apartheid in the 1990s. The horizontal Y shape symbolizes the diverse peoples of South Africa joining onto one path of unity.

ZIPZAP CIRCUS

Activities to Try at Home



Place a rope or painter's tape on the floor and try to walk the "tightrope" without falling.

Have a balance competition—gather objects of many different sizes and see who can balance each the longest.



Run a race with friends or siblings from one place to another. Time yourself to see if you can beat your time the next time you run.

Using flashlights and a sheet, create a shadow puppet show at home. Use your hands, household objects, or create a shape using cardboard.



A Note from the Director: Brent van Rensburg



During the COVID pandemic we had to resort to creating circus on film as we could not perform live.

The idea of *MOYA* ("Spirit") was born during these tumultuous times. An acrobatic art film which tells the real-life story of a young boy growing up on the streets of Cape Town who finds his way to the Zip Zap Circus School where a new beginning is about to unfold. Not only does he discover his passion for performing but also, and maybe more surprisingly, he is accepted into the Zip Zap family without prejudice.

Mixing acrobatics with African dance and contemporary circus, *MOYA* was viewed in 42 countries, screened at TED and won three awards at the first International Circus Film Awards ceremony. The credit for this film's success goes to Sabine van Rensburg, Brin Schoellkopf, and Sam Renaud who filmed, choreographed, and edited the entire process. It was then that the idea to adapt it to the stage was brought to life.

Inspired by Nelson Mandela's dream of a rainbow nation we follow a young man's journey from unbelievably rough beginnings to 15 years later, touring the world playing the lead role of his own life story. Most of the cast have also been on this journey from the beginning. Sit back and get ready for a show which embraces the unbreakable spirit of our youth. A uniquely South African production which tells a universal story.



QUESTIONS FOR THE RIDE HOME

1

What circus feat would you like to perform?

2

How did the different circus acts make you feel?

3

What are some of the sounds and music that you heard?

4

If you were to put on your own circus, what would you name it?

5

If you were to put on your own circus, what music would you include?



AUDIENCE SUPPORT STATION

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

ACCESS SERVICES

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

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

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

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

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

PHOTOS AND VIDEO

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

ELECTRONIC DEVICES

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

FOOD AND BEVERAGES

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

CAREFUL, IT'S DARK

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

IF YOU'RE LATE, PLEASE WAIT

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

NEED A QUIET SPACE?

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

PRAYER/PRIVATE NURSING SPACE

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



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

Artistic Director
Rick Dildine

ZipZap CIRCUS

MOYA

Original Soundtrack Composed by
Josh Hawks

Creative Team & Production Staff

Artistic Director
Brent van Rensburg

Artistic Coach and Artistic Director
Brin Schoellkopf

Virtual Director and Artistic Consultant
Sabine van Rensburg

Artistic Coach and Creative Director
Nikolas Pulka

Musical Director
Josh Hawks

Choreographer
Adele Bank

Lighting Designer
Kieran McGregor

Costume Designer
Beaura Jacobs

Gumboots Act Choreographer
Sbonakaliso Ndaba

Managing Director
Jill A. Anderson

Cast

Bridgette Berning
Jason Barnard
Matthew Risk
Lukhanyo Samson
Masizakhe Kovi
Luqmaan Benjamin
Phelelani Ndakrokra
Vuyani Lottering
Akho Narwele
Jacobus Claassen

**Musicians**

Drums
Lumunyano Mzi

Bass, Guitar, Keys, Synthesizer, Programming, Vox
Josh Hawks

Keys, Synthesizer
Blake Hellaby, Fender Rhodes

Guitar, Vox
Chris Bakalanga

Trumpet
Lee Thompson

Saxophone
Buddy Wells

Traditional Drums, Talking Drum, Vox
Sabu Jiyana

Percussion, Khoisan Bow, Vox
Nceba Gongxeca

Vox
Luvo Tamba, Zolani Mahola

Vox/Raps
Jason Barnard

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

Zip Zap Circus: MOYA has a run time of 1 hour and 10 minutes with no intermission.



**Are you loving
the music playing
before the show?
Scan below for the
curated playlist!**



List of Acts

Opening
Full Company

Handstand
Masizakhe Kovi

Hand to Hand
**Jason Barnard and
Jacobus Claassen**

Single Trapeze
Bridgette Berning

Gumboots
Full Company

Ball Juggling
Vuyani Lottering

Cyr Wheel
Phelelani Ndakrokra

BeU
**Jason Barnard, Masizakhe Kovi,
Lukhanyo Samson and
Luqmaan Benjamin**

Scarf (Silks)
Bridgette Berning

Jump Jump Unicycle
**Matthew Risk
Full Company**

Bounce Juggling
**Jason Barnard and
Jacobus Claassen**

Straps
Phelelani Ndakrokra

Finale
Full Company

Artistic Director

Rick Dildine is a director and producer. Previously, Dildine was artistic director of the Alabama Shakespeare Festival, one of the largest Shakespeare festivals in the country, artistic director of the St. Louis Shakespeare Festival, president of Shakespeare & Company, and managing director of About Face Theatre. Rick is a graduate of Brown University and member of the Stage Directors and Choreographers Society.

Managing Director

Jill A. Anderson Anderson oversees CTC's administrative operations, including finance, fundraising, marketing, and education. Previously, she was managing director at Syracuse Stage (NY), general manager of the Eugene O'Neill Theater Center (CT), and spent years at Arena Stage (DC), and stage managing nationally. Originally from Marshfield, WI, Anderson is delighted to return to CTC.

Meet the Creative Team

Artistic Director

Brent van Rensburg, co-founder and artistic director of Zip Zap, has over 45 years of circus experience. He began with a trapeze act in Europe, worked in the United States, and returned to South Africa 1992 to start Zip Zap. Zip Zap has performed for numerous celebrities and dignitaries globally.

Artistic Coach & Creative Director

Brin Schoellkopf, a multidisciplinary artist from the USA based in Montreal, specialized in tight wire and acrobatic/dance at the National Circus School of Canada. After graduating in 2018, he toured with Les 7 Doigts De La Main. During the pandemic, he formed the performance collective, People Watching.

Virtual Director & Artistic Consultant

Sabine van Rensburg is a Montreal-based circus artist, daughter of artists Brent and Laurence. She graduated from the National Circus School of Canada in 2018 and has toured with Les 7 Doigts De La Main. She founded the acrobatic movement collective, "People Watching," and directed *MOYA*, an acrobatic art film, in 2021.

Artistic Coach & Creative Director

Nikolas Pulka, a French acrobat specializing in straps, grew up in the Amazon rainforest of French Guiana. Trained at Ecole Nationale des Arts du Cirque and National Circus School of Canada, he has performed with Cirque du Soleil, Cirque Éloize, and Cirque Alfonse, becoming a renowned multidisciplinary circus artist.

Musical Director

Josh Hawks, born in Cape Town, toured with the marimba group Amampondo in the 1980s. He's been a professional musician since 1990, joining Freshlyground (2003-2019), known for hits like "Waka Waka" with Shakira. Josh has performed globally, sharing stages with Aretha Franklin, Stevie Wonder, and Wyclef Jean, and composing for film and live shows. He lives in Cape Town with his family.

Choreographer

Adele Blank is a choreographer, dance instructor and director of Free Flight Dance Company, which she formed in 1987. She is a recipient of the Arts & Culture Trust Lifetime Achievement Award for Dance. Adele has volunteered and worked with Zip Zap for over 20 years. She was elected director of dance and choreography at Performing Arts Workshop in 1985 and is a recipient of the United States Information Services (USIS) program award for community development work. She received an FNB Vita nomination for a dance piece titled *SWING*, choreographed in 1995. She also received the FNB special award for contribution to dance and has officially been named Mother of Contemporary Dance in South Africa.

Lighting Designer

Kieran McGregor is a versatile production designer, manager, and creative producer whose work explores darkness, shadow, space, and storytelling. Specializing in live performance, he crafts immersive worlds tailored to each production's needs. With a diverse portfolio spanning indie projects to large-scale events and international tours, Kieran's expertise ensures every project tells a compelling story and leaves a lasting impact on its audience.

Costume Designer

Beaura Jacobs has an N Dip in Performing Arts Technology and has been a costume designer and manufacturer in the South African entertainment industry for 10 years, working on shows like *West Side Story* and *Kinky Boots*. She designed for Cape Town Carnival 2022 and 2023 and worked on TV series, including *Donkerbos*. She excels in design, pattern making, and manufacturing.

Gumboots Act Choreographer

Sbonakaliso Ndaba ("Sbo") is an award-winning dancer and choreographer recognized as one of the leading choreographers for contemporary African dance. She trained at Jazzart Dance Theatre in Cape Town under Alfred Hinkel. She has co-founded non-profit dance companies over the past 30 years, including Phenduka, Indoni Dance Arts and Leadership Academy and most recently, Sbo Ndaba Dance. Awards include the Kwa-Zulu-Natal Dance Link award for Best Choreographer, the Playhouse Company award for Women in the Arts and the Daimler Chrysler award for South African Choreography.

Meet the Cast

Bridgette Berning made her professional debut in Paris, undertaking 94 shows in three months, while performing two aerial acts, two acro-dance pieces and more. Hardworking is an understatement for this young lady, as audiences of *MOYA* will witness.

Jason Barnard is a multi-disciplinary circus performer with a captivating stage presence and is undoubtedly the best bounce juggler in South Africa. However, Jason's top achievement is his gift of caring and sharing which is evident in the telling of the *MOYA* story. Jason is a role model to many of his younger brothers and sisters back home at Zip Zap.

Matthew Risk is a unicyclist extraordinaire! From age 10 he has never missed a rehearsal or show at Zip Zap. Dedicated, persistent, with strong attention to detail and the ultimate team player, he brings an incredible energy to every performance of *MOYA*.

Lukhanyo Samson did not start at Zip Zap at a very young age like many of his fellow *MOYA* performers. But oh boy did he make up for it! His natural ability to move and willingness to learn allowed him to find his wings and fly.

Masizakhe Kovi: Known as Masi, this young man started with Zip Zap at the tender age of 9. Very quiet and somewhat shy, Masi honed his handstand skills over time. His ability to draw an audience into his world onstage is uncanny and far beyond his years.

Luqmaan Benjamin is *MOYA*'s "twister" and solid base. His acrobatic skills were born on the streets of Cape Town. After entering and winning most of the local and international tricking competitions, he joined Zip Zap. He is now a consummate performer and rock-solid base man.

Vuyani Lottering started juggling at an afterschool program in the Nyanga township, just outside of Cape Town. This led him to Zip Zap, from student to teacher, teacher to staff member, now an integral part of *MOYA* bringing his skill, personality, effortless movement, and radiant smile.

Phelelani Ndakrokra: When asked why he prefers to be called "Ree," he said, "Because it's important to remember my humble beginnings and be grateful for the opportunity to fly." This young man brings unbridled passion and rare energy, evoking emotions from another life that will take you on a journey with him every second he's on stage.

Akho Narwele: Our soft-spoken, humble, and kind gentle giant, Akho brings a calmness, sense of security and softness, not only to the stage but also to the team offstage. This is the glue that makes *MOYA* so special.

Jacobus Claassen: Affectionately known as "Trompie," Jacobus joined Zip Zap in 2009. Despite a challenging start in life, he quickly discovered his passion for circus arts. Excelling in various disciplines, he was naturally drawn to comedy. Jacobus has performed worldwide, including 94 shows in Paris, where his face appeared on over 400 buses and metro stations. One of his fondest memories is performing at the White House for Barack Obama.

Looking Ahead...



Experience the energy of a graphic novelist's imagination at work as you're drawn into this innovative story that magically takes place both on stage and on screen!

October 8-November 10, 2024



In this CTC holiday favorite, filled with music and Seussian rhymes, everyone's favorite grouchy, green Grinch plots the greatest heist imaginable—stealing the very thing the joyful Whos love the most!

November 5, 2024-January 5, 2025



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Staff Spotlight: April Crowley

CTC: What is your role at CTC?

April Crowley: I have been working at CTC as artistic and equity coordinator since October of 2023.

CTC: What does your job involve?

AC: I support our small but mighty Artistic and Equity team in creating culturally responsive events surrounding our shows, building partnerships with diverse affinity organizations, and I'll soon be taking on Allyship Training at the start of the rehearsal process to ensure a safe and brave environment where our artists can bring their whole selves to the creative space.

CTC: What is your favorite thing about your job?

AC: My favorite thing about my role is the community engagement aspect—the lightbulb that comes on when we can make a connection between our own cultures and experiences and the art we see at the theatre. I love that a responsive experience I coordinate may be part of the reason a child discovers that they want to learn to dance, or learn another language, or do something to better their community.

CTC: What do you love most about CTC?

AC: Being at CTC reminds me of what being a “theatre kid” in school was like. I get to be close to the artistic process while finding my own ways to be creative and work according to both CTC’s and my personal values of meaningful inclusion and belonging.

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

AC: This question strikes me as funny, because I feel like I am just starting out and can’t imagine someone looking to me as an example. I have a degree concentrating on ethnomusicology, and while I don’t think my job directly calls on that degree, that education in multicultural perspectives, critical analysis, and research methods has been an interesting backdrop to a career in arts administration and DEI (diversity/equity/inclusion) work. My best advice would be to stay open and always be looking for something new to learn.

All the state is a stage.


The Minnesota
Star Tribune

Expanding Inclusive Theatre

Thanks to you.

As a non-profit organization, Children's Theatre Company relies on donors like you to create vibrant productions that reflect a diversity of lived stories and experiences. Your support empowers us to build inclusive and equitable cultures on our stages, in our classrooms, and throughout our community.

Donate Today

childrenstheatre.org/give



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

Photo of event attendees by Kaitlin Randolph

HOST YOUR NEXT
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AT CTC

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Photo of Autumn Ness in *Bubblelab* by Glen Stubbe Photography

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

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Estate gifts are critical to ensuring CTC's future in our community and our continuing leadership in the field of multigenerational theatre. CTC gratefully recognizes the following members of the Encore Circle, whose gifts serve as an enduring legacy of their generosity, vision, and belief in the transformative power of the arts.

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Since our founding nearly 60 years ago, CTC has counted planned and deferred gifts as a critical aspect of our financial support. Your commitment ensures CTC's future in our community and our continued leadership in multigenerational theatre, securing our ability to continue serving young people for generations to come.

For more information on establishing a legacy gift and joining fellow theatre visionaries as a member of the Encore Circle, please contact Vera Jane Lee, Associate Director of Development, Individual Giving, at 612.872.5195 or visit childrenstheatre.org/plannedgiving.



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Our institutional giving partners provide annual support for Children's Theatre Company's productions and programs, including new play development, community engagement, and arts education. Corporate, foundation, and government supporters enjoy a special relationship with CTC, and we are proud to recognize them. The following annual and multi-year gifts were made to the fiscal year beginning July 1, 2023 and ending June 30, 2024.

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CTC Costume and Wardrobe Staff, Front of House Staff, Ticketing Staff, Stagehands, and Craftspeople are represented by IATSE Local 13



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