

Dr. Seuss's
How The
GRINCH **STOLE**
CHRISTMAS!

November 5, 2024-January 5, 2025



Based on the book *How the Grinch Stole Christmas* by **Dr. Seuss**
Book and Lyrics by **Timothy Mason**
Music by **Mel Marvin**
Music Direction by **Denise Prosek** and **Victor Zupanc**
Choreography by **Kelli Foster Warder**
Directed by **Dean Holt**

A Children's Theatre Company Original Production

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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



Your Gift in Action

As a nonprofit organization, CTC relies on the generosity of our community to create the extraordinary theatre experiences you know and love. Nearly half of our annual budget comes from philanthropic contributions, and it is people like you—who share our love and passion for the arts—who are our greatest advocates and partners.

When you give to CTC, every dollar is poured directly back into our work—funding productions, creating scholarships, supporting our staff and artists, and sharing transformative theatre on our stages, in classrooms, and out in the community. Your financial support helps ensure there are no barriers to participation. Thank you for helping us educate, challenge, and inspire young people and their communities.

How You Make a Difference

\$50

Behind the Scenes

Support the dedicated CTC staff whose work offstage is essential to producing high-quality productions, educational experiences, and community programming.

\$100

Theatre for All

Help offset costs for our Access, Connect, Transform (ACT) Pass program, which offers hundreds of \$5 tickets to every CTC production and thousands of dollars in Theatre Arts Training scholarships to families that identify as low-income.

\$250

Come As You Are

Support accessible programming for community members with varying abilities and additional considerations, including funding ASL interpretations and Sensory Friendly programming.

\$500

Inspire the Next Generation

Invest in our Student Matinee program, which welcomes over 60,000 students every year to CTC at little to no cost to them or their families.

\$1,000

Expand the Canon

Underwrite the artists who develop new works for CTC's multigenerational audiences, ensuring that every story has its chance to be told on stage.

childrenstheatre.org/give

Questions?

Curious about how you can support CTC or want to learn more about your impact? Contact Vera Jane Lee, Associate Director of Development, Individual Giving at vlee@childrenstheatre.org.



A Message from Leadership

Rick Dildine
Artistic Director

Jill A. Anderson
Managing Director

Welcome to the magical world of *Dr. Seuss's How the Grinch Stole Christmas!*, brought to life by the extraordinary talent here at Children's Theatre Company! We're delighted to have you here to celebrate not just the joy of this beloved story, but also the unique spirit of CTC and the vibrant community that supports it.

CTC is truly one-of-a-kind. There is no other theatre in the world quite like us. Here, we believe that every child—and indeed, every audience member—deserves the chance to experience the transformative power of live theatre. CTC productions are not just performances; they are journeys that can spark imagination, inspire creativity, and cultivate a lifelong love of storytelling. This is made possible by the incredible collaboration of artists, educators, and vibrant Minnesota communities.

The story of *The Grinch* resonates deeply with our mission: it's a tale of transformation, acceptance, and the heartwarming spirit of community. As we watch *The Grinch's* journey from a creature of isolation to one embraced by the joy of the season, we are reminded of the importance of connection and generosity in our own lives. At CTC, we strive to create a welcoming space where every child can feel seen, heard, and celebrated—just as they are.

Together, we create an environment where creativity can flourish and where the arts play a vital role in nurturing generations of dreamers and doers.

As we approach the end of the year, we invite you to reflect on the impact of your support. Year-end giving is an opportunity to invest in the magic that CTC creates for children and families. Your contributions enable us to continue producing high-quality, accessible performances, provide educational programming, and foster the next generation of artists. Every donation, at every size, helps ensure that CTC remains a beacon of creativity and joy for our communities.

As you enjoy this delightful production, please know that you are part of something truly special. Thank you for being here, for being a part of CTC, and for supporting the arts. We hope that the magic of *The Grinch* inspires you to embrace the spirit of giving and community—not just during this holiday season, but throughout the entire year.

With warmest wishes,

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), Sisonwan (People of the Marsh), Wahpetonwan (Dwellers Among the Leaves), Ihanktowan (People of the End), Ihanktowana (People of the Little End), Tetonwan (People on the Plains), and Wahpekute (Shooters Among the Leaves).

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

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

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



A Message from the Director

Dean Holt

I love this time of year: the excitement of the first snow, traditional songs, holiday specials that spark particular memories from my childhood, and the taste and smells of foods that, for whatever reason, only come at this time of year. This show speaks of Christmases past, present, and future, and, to me, that idea carries much of the heart of the piece.

We have these strong sense memories attached to our past—people, places, things—both vivid and fuzzy but give us that warm sense of nostalgia. We allow those memories and feelings to carry us into our present, using them to build new moments with family and friends, celebrating “in the now” what we cherish from the past. All of this helps shape our exciting anticipation for Christmas, our future that will unfold as this holiday magic continues from child to adult. Throughout all of this, though, is the idea of coming together. These individual, magical moments are only magnified when we come together as family, friends, and community. Within this is our Grinch, perhaps we all know one, an isolated individual who feels alone, without community, disconnected. Through the actions of one curious little Who, Cindy-Lou, The Grinch can finally grasp what the Whos have known all along: the holiday isn't about presents or food but about being together.

So, here we are, together in the dark of the theatre to watch a familiar story from our past, enjoying the present moment with our loved ones beside us and excited to see what happens next. Thank you for being here, for sharing the tradition of celebrating, welcoming the familiar and the unfamiliar into our hearts and homes, and for making space for those who may feel outside of that community.

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.

 An advertisement for RAINN (National Sexual Assault Hotline). The background is a dark blue with a faint image of a woman. The text is white and yellow. A yellow line graphic curves across the bottom right.

RAINN

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

We believe you.
WE'RE HERE TO LISTEN.

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

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

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



THEATRE ARTS TRAINING

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

FUN FACTS

Chuck Jones, director and *Looney Tunes* legend, made the choice along with his partner on the cartoon, Ted Geisel (AKA Dr. Seuss) to make The Grinch green due to the phenomenon of color television, which was still a big deal in the 1960s.

Some early broadcasts of the original cartoon would edit out the scene where The Grinch gets his great, Grinchy grin along with his evil idea. This was because that it was deemed "too scary" for kids at the time.

The *How The Grinch Stole Christmas* recording won a Grammy in 1968 for Best Children's Album.

In CTC's original production, the actors playing the Whos would wear prosthetic noses to help create the look of the Whos, and curated unique ways of moving to help distance them from looking like humans. Max the dog also had a large dog nose which helped with the illusion but made it difficult to perform and covered much of the actor's expressions.

Each remounting of the production features new ideas to create and explore the world, everything from new props to rope swings over the stage, climbable trees, The Grinch appearing atop the proscenium arch, bridges and staircases for added height and visuals, new music and songs, adjusted lines and text, different intentions for the characters and ways of accessing the story through this nuance, new costumes and, finally, new audiences who bring our current day sensibilities into the theatre as we sit down to hear a familiar story with fresh eyes and ears.

Discover More:

Dr. Seuss's **How THE GRINCH STOLE CHRISTMAS!**

A Conversation with Dean Holt



Children's Theatre Company: Can you tell us a little bit about your personal history with this show?

Dean Holt: This show was part of my inaugural season at CTC over 30 years ago. I was just out of college and fortunate to be in the room as it was conceived and created, charting a path that would become a holiday tradition for so many families. I have visited Whoville many times and each time I find something new to explore and appreciate. I have loved seeing how the show has grown, adapted, and found new life with each production. I have so many personal memories tied to this show and the people I have shared the stage with, and I look forward to many more to come as this show keeps evolving in the tradition it has become.

CTC: This is your directorial debut. Have you always wanted to direct? Does it make you think about the show differently?

DH: Yes, I am thrilled to have this opportunity, as it is something I have long been interested in. As a member of CTC's core Acting Company, I have enjoyed the collaborative environment of bringing our shows to the stage and playing a significant role in creating and shaping the work we do. Taking what I've learned onstage to guide the production is very exciting; I believe it enables me to access moments both as a director and a performer. While it doesn't necessarily change my thinking, I feel it allows me to delve deeper into each character's perspective and use that understanding to craft the overall vision of the show, providing focus and clarity to the story being told.

In this year's production, I appreciate the trust placed in me to craft the vision for the show from beginning to end. I also love seeing how that vision expands as we collaborate in the room, incorporating new voices and ideas. The work is truly never done.

CTC: What personal touches are you excited to bring to the show as the director? How will Old Max's role as the director influence the story?

DH: =)

I am most excited to build on the success of previous versions, allowing those moments and memories to shape our journey through the "present, future, and past." This show is ultimately a story of heart and Who-manity; it is about community, belonging, and the connections we share. Exploring these themes, with Old Max accessing his memories to tell the story, feels like the perfect way to capture that connection.

CTC: What do you most enjoy about revisiting this show?

DH: I always love returning to a production; it's a great gift to get a "do-over." It allows us to refine moments, strengthen the story, and ensure we create a magical night in the theatre. I enjoy seeing familiar faces and meeting new ones, and I love how new ideas illuminate the story and how it feels different based on the current world we live in.

CTC: Why do you think Minnesota audiences have so much affection for this production?

DH: Our audience loves this production because it offers a unique way to experience the story. They've read the book, seen the cartoon, and watched the movies, but now they can see the world and characters come to life right in front of them. They enjoy the immediacy of theatre and the opportunity to participate in something both familiar and surprising. They trust CTC to immerse them in a world they can explore as a family, sharing the experience and carrying it with them as they leave the theatre.

CTC: What *Grinch* character do you identify the most with and why?

DH: I can find myself in all the characters of Whoville, partly because they reflect pieces of all of us and also because of the time I've spent exploring various perspectives in this show. I love playing Old Max; reliving and remembering this story, pulling it from the wind, and sharing it with the audience is very rewarding. As a nostalgic and sentimental person, the idea of merging past and present is very close to my heart.

CTC: Why do you think *The Grinch* and his story are evergreen (no pun intended) in our culture and our hearts?

DH: I think this story endures because of its simplicity; it is both understandable and aspirational. We can see ourselves in these characters and this world, whether we are Grinches or Whos. It serves as a reminder of what our time together truly means, regardless of which holiday you celebrate. The idea of coming together and being together is the ultimate goal.

The show talks about the "present, future, and past" and the significance of these moments "as long as we have we." These phrases play a significant role in the story's impact. They allow us to reflect on our pasts and use those reflections to create new traditions and memories as we move towards our futures, all while acknowledging and embracing the time we are sharing together in the present.

GRINCH in popular culture

Since his debut nearly 70 years ago, The Grinch has appeared across a vast spectrum of media. Here are a few notable examples:



1957

Dr. Seuss (Theodor Seuss Geisel) published his classic children's book *How The Grinch Stole Christmas*.



1966

The animated TV special *How the Grinch Stole Christmas!*, from legendary animator Chuck Jones, aired on CBS on December 18. The narration (and the voice of The Grinch) was provided by Boris Karloff.



1994

The musical stage adaptation, *Dr. Seuss's How the Grinch Stole Christmas!*, had its world premiere at Children's Theatre Company.



2000

Ron Howard's live action film *How the Grinch Stole Christmas!*, starring Jim Carrey in the title role, was released nationwide on November 17.



2019

Illumination's computer-animated film *The Grinch*, with Benedict Cumberbatch providing The Grinch's voice, was released on November 9. It remains the all-time highest-grossing Christmas film.

Sources: Brief History of The Grinch, from Picture Books to Blockbusters." By Matthew Jackson, SyFy.com. December 2023.
*How Dr. Seuss Stole Christmas." By Brian Jay Jones, Saturday Evening Post. December 2019.
*Review: Children's Theatre's 'Grinch' is funny, flamboyant, ultimately touching slice of Seuss." By Rob Hubbard, Pioneer Press. November 2023.
*Analysis: Hollywood scores big with 'Grinch'." By Pat Nason, UPI Hollywood Reporter. November 2000.
*Box Office: 'The Grinch' Shatters \$500 Million Milestone." By Rebecca Rubin, Variety. January 2019.

Where is Max?!

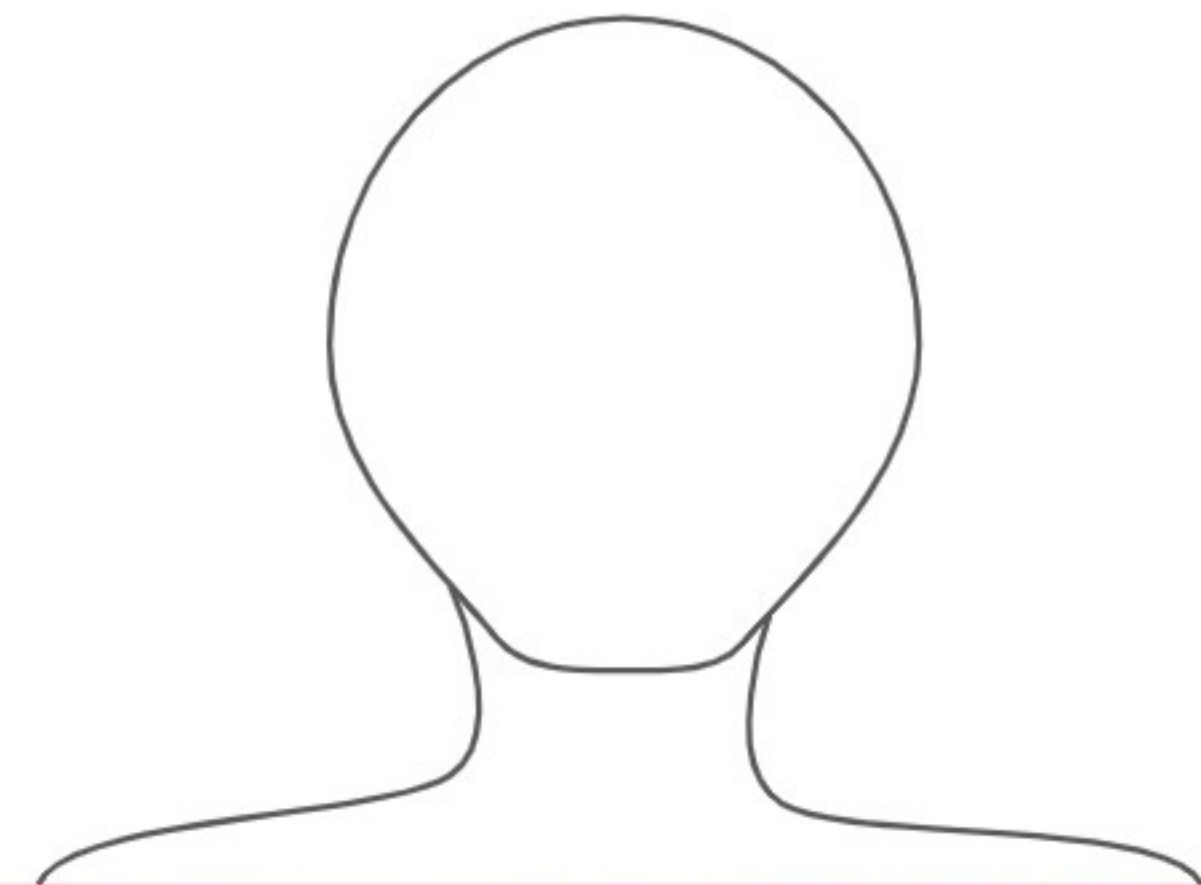
The Grinch has lost Max. He's very annoyed about it. Help him find his favorite pup!



Are You Really a Who Without a Who-Hairdo?



Use the space provided to design your own Who-Hairdo!



Questions for the Ride Home

1

How did The Grinch change?

2

The Grinch feels overwhelmed when the Whos make too much noise—what makes you feel overwhelmed?

3

Max is telling a story of his favorite memories. What holiday memory would you like to tell a story about?

4

What is your favorite winter activity?

5

What can you do to make someone's holiday more special?



Photo by Glen Stubbe Photography

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 Red 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

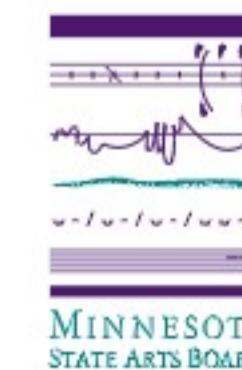
For personal safety and as a courtesy to those already seated, latecomers will be seated after a designated "hold period."

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.

Dr. Seuss's **How the GRINCH STOLE CHRISTMAS!**

Artistic Director
Rick Dildine

Managing Director
Jill A. Anderson

A Children's Theatre Company
Original Production

Based on the book *How the
Grinch Stole Christmas* by
Dr. Seuss

Book and Lyrics by
Timothy Mason

Music by
Mel Marvin

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

Choreography by
Kelli Foster Warder ♦

Directed by
Dean Holt

Creative Team & Production Staff

Scenic Designer
Tom Butsch ●

Costume Designer
David Kay Mickelsen ●

Lighting Designer
Nancy Schertler ●

Sound Designer
Sean Healey

Projection Designer
Craig Gottschalk

Additional Scenic Design
Joe Stanley ●

Assistant Director
Stacy McIntosh

Assistant Choreographer
Tyson Insixiangmai

Assistant Lighting Designer
Ellie Simonett

Stage Manager
Nate Stanger ♦

Assistant Stage Manager
Shelby Reddig ♦

Stage Management Fellow
Elijah Virgil Hughes

Dance Captain
Angela Steele

Cast

The Grinch
Reed Sigmund ♦■

Old Max
Dean Holt ♦■

Young Max
Adelyn Frost, *
Harriet Spencer *

JP Who
C. Ryan Shipley

Mama Who
Autumn Ness ♦■

Grandpa Who
Adam Qualls ♦

Grandma Who
Suzie Juul ♦

Cindy-Lou Who
Batya Rose Green Hofkin, *
Chloe Hu *

Betty-Lou Who
Janely Rodriguez ♦■

Danny Who
Dallas Downey

Annie Who
Mollie Allen

Boo Who
Chloe Sorensen

Mini Max
Kenza Ahmed,
Chloe Sorensen

Mini Grinch
Cortlan Gosa *

Who Ensemble
Kenza Ahmed *
Liam Beck-O'Sullivan *
Brody Breen
Davon Cochran ○
Cortlan Gosa
Tyler Susan Jennings ○
El Kost
Brecken Lee
Luciana Erika Mayer
Junia Morrow
Jack Strub

Understudies

The Grinch
Adam Qualls ♦

Old Max
Neal Beckman,
Keegan Robinson

Young Max
El Kost

JP Who
Neal Beckman,
Davon Cochran ○

Mama Who
Angela Steele,
Tyler Susan Jennings ○

Grandpa Who
Jack Strub,
Neal Beckman

Grandma Who
Antonisia Collins,
Tyler Susan Jennings ○

Betty-Lou Who
Junia Morrow

Danny Who
Liam Beck-O'Sullivan

Annie Who
Luciana Erika Mayer

Boo Who/Mini Grinch
Kenza Ahmed

Who Ensemble
Antonisia Collins
Maya Haugen *
Keegan Robinson
Jon Schumacher
Angela Steele
Alice Welciek

Orchestra

Keyboard, Conductor
Victor Zupanc ▼

Woodwinds
Doug Haining, ▼
Mark Henderson ▼

Violin
Terry Elliot ▼

Cello
Joe Englund ▼

Bass
David Berg, ▼
Matt McIntyre ▼

Percussion
Jay Johnson ▼

This production was commissioned
and premiered by Children's
Theatre Company
in Minneapolis, MN.

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*Dr. Seuss's How the Grinch
Stole Christmas!* runs
approximately 2 hours, including
one 20-minute intermission.

"You're a Mean One, Mr. Grinch"
Written by Albert Hague and
Theodor S. Geisel Published by EMI
Robbins Catalog Inc. and
Dr. Seuss Enterprises

Special thanks to Daniel Behrens,
Kowalski's Market, Lucas Sorbo

♦ 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
Twin Cities Musician Union, Local
30-73, AFM

■ Denotes a member of the
CTC Acting Company

○ Denotes a Performing Apprentice

* Denotes a student in Theatre
Arts Training

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TREAT & COMPANY

Song List

Welcome Christmas
(Ensemble)

Who Likes Christmas?
(Ensemble)

I Hate Christmas Eve
(The Grinch, Young Max,
Who Family)

Whatchamawho
(The Grinch, Ensemble)

Fah Who Foraze
(Ensemble)

I Hate Christmas Eve Reprise
(The Grinch)

Last Minute Shopping
(Ensemble)

**You're a Mean One/
The Grinch Goes Shopping**
(Old Max, The Grinch)

I'm One of a Kind
(The Grinch)

Intermission

Now's the Time
(Mama Who, JP Who,
Grandma Who, Grandpa Who,
Betty-Lou Who)

**Never Never Very
Merry Christmas**
(The Grinch, Young Max)

Santa For a Day
(The Grinch, Cindy-Lou Who)

You're a Mean One Reprise
(Old Max)

Welcome Christmas Reprise
(Ensemble)

I'm One of a Kind Reprise
(The Grinch, Young Max,
Cindy-Lou Who)

Finale
(Ensemble)

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

Director

Dean Holt is a Twin-Cities based actor and theatre artist. He is inspired by CTC's quality of productions, the incredible artists and staff that he has been fortunate to collaborate with and mostly, the students that have brought joy and wonder to the rehearsal rooms and stages, allowing imagination and play to remain a central part of his life. He is very happy to have the opportunity to sit in the director's chair and share with you a story that is very near and dear to his heart after appearing in the very first production 30 years ago!

Book and Lyrics

Timothy Mason's plays have been produced in New York by Circle Rep (including *The Fiery Furnace*). Other plays have been produced by the Actors Theatre of Louisville, South Coast Rep, Seattle Rep, Victory Gardens, Portland Stage, the Jungle Theatre, and the Guthrie Theater Lab. Mason had a long collaboration with A.C.T.'s Young Conservatory, (*Ascension Day*, *The Less Than Human Club*, *Time On Fire*; *Mullen's Alley*; and, in progress, *My Life In The Silents*). He won the Kennedy Center Fund for New American Plays Award, the W. Alton Jones Foundation Award, the Berilla Kerr Award, a National Endowment for the Arts Award and the National Society of Arts and Letters Award.

Music

Mel Marvin: Broadway; *Dr. Seuss's How the Grinch Stole Christmas!*, *Cymbeline*, *A History of the American Film*, *Tintypes* (Tony® Award nomination), *Yentl*, *Fascinating Rhythm*. Innumerable scores for productions of plays, from Shakespeare (Lincoln Center Theater, Guthrie, A.R.T., Arena Stage, Hartford Stage, McCarter, etc.) to Kushner (world premiere, *Angels in America*). Musicals for young audiences: *Little Miss Hollywood*, *Madeline's Rescue*, *Strega Nona Meets Her Match*, *Mr. Popper's Penguins*, *A Cricket in Times Square*, *Gold*. Opera: *Guest From the Future*, and *Buwalsky*. New work: *Truth and Reconciliation*, O'Neill Theater Center and Opera America; *Perfec 36*, workshops in Nashville and NYC.

Choreographer

Kelli Foster Warder is an artist/arts administrator based in the Twin Cities. Selected credits include *Rent* (Artistry); *Hello, Dolly!*, *Jelly's Last Jam*, (Theater Latté Da); *The Wiz* (The 5th Avenue Theater. She is honored to be back at CTC after choreographing *Annie* in 2021. Kelli serves as the executive artistic director at Artistry Theater and Visual Arts.

Music Director

Denise Prosek most recently music directed Guthrie's *Little Shop of Horrors* and *Into the Woods*. She was composer and lyricist for the hit show *I Am Betty* at History Theatre. As co-founder of Theater Latté Da, she has music directed over 50 mainstage productions and was named Playwrights' Center McKnight Theater Artist Fellow in 2013-14.

Music Director, Conductor

Victor Zupanc grew up in Victoria, British Columbia. Since 1989, Victor has been the resident music director/composer at Children's Theatre Company composing music and conducting orchestras for many of your favorite productions. He has worked on over 300 productions at countless theatres across the country. He also composes for orchestras, choirs, and films and his music has been performed in over a dozen countries around the world. victorzupanc.com

Scenic Designer

Tom Butsch was a resident scenic designer at Chanhassen Dinner Theatres from 1971 to 1985, and has worked on productions for many other regional theaters. TV credits include art director for *Diff'rent Strokes* and *Silver Spoons*. As senior art director for Disneyland Creative Entertainment from 1987 to 2011, he designed events, parades, film premieres, and shows including *Fantasmic!* and *Snow White*.

Costume Designer

David Kay Mickelsen has designed more than 400 productions at many of the nation's leading theatres. He has an M.F.A. from California Institute of the Arts, and is the vice chairman of the Western Region of United Scenic Artists. Originally from Canby, Oregon, David now makes his home in Long Beach, California.

Lighting Designer

Nancy Schertler has designed the Broadway productions of Bill Irwin's *Fool Moon* and *Largely New York* (Tony nominated). CTC designs include productions of *The Jungle Book*, *Charlotte's Web*, *Ramona Quimby*, *Madeline and the Gypsies*, *Dr. Seuss's Seussical The Musical*, *Reeling*, and *Korczak's Children*. She has designed for regional theatres across the country, including the American Conservatory Theater, Arena Stage, Portland Center Stage and Seattle Repertory Theatre. World premiere opera productions include *Shadowboxer*, *Clara*, and *Later the Same Evening*, all commissioned by the University of Maryland Opera Studio.

Sound Designer

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

Projection Designer

Craig Gottschalk's projection design credits include *Roald Dahl's Matilda The Musical*, *Dr. Seuss's How the Grinch Stole Christmas!*, *The Wiz*, *Cinderella*, *The Wizard of Oz*, and *Babble Lab*. Other CTC credits include lighting designs for *The Best Summer Ever*, *Corduroy*, and *Animal Dance*. Regional credits include *Jelly's Last Jam* (Theater Latté Da), *Mary Poppins* (Artistry), *Blues in the Night*, *Always Patsy Cline*, *Bombitty of Errors*, and *Route 66* (Milwaukee Repertory Theater).

Stage Manager

Nate Stanger (he/him) is returning to Whoville for the fourth time having stage managed the productions in 2017, 2018, and 2023. Nate has stage managed at CTC for the last nine years. Favorite CTC credits include *A Year with Frog and Toad*, *Corduroy*, *Cinderella*, *The Abominables*, *Dr. Seuss's The Sneetches 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

Shelby Reddig (she/her) has worked on *Snow White*, *The Hobbit*, and *Corduroy* with Children's Theatre Company. She is the production stage manager at Theater Latté Da and has worked with several other organizations including Minnesota Opera, Mixed Blood Theatre, and Jungle Theater. She holds a B.A. in English and Theater from St. Olaf College.

Assistant Director

Stacy McIntosh is excited to be back in Whoville during her 26th year at CTC. In addition to 70+ productions at CTC, she also worked at Cort Theatre (Broadway); New Victory Theater (New York); The Old Globe (San Diego; Alliance Theatre (Atlanta); Sod House, Guthrie, Mixed Blood and Illusion Theaters (Minneapolis); and Marin Theatre Company (San Francisco). Stacy is a proud recipient of the Minnesota Theater Award.

Assistant Choreographer

Tyson Insixiangmai (he/they) is thrilled to be joining Children's Theatre Company as assistant choreographer. Tyson is a multi-faceted artist, performer, and choreographer in the Twin Cities. Their previous theatrical credits include performing in *Newsies* (Artistry), *Jersey Boys*, *The Prom*, *Footloose* (Chanhassen Dinner Theatres).

Assistant Lighting Designer

Ellie Simonett (she/her) is excited to return to Whoville! She has worked on *A Year With Frog and Toad*, *An American Tail the Musical*, and *Dr. Seuss's How the Grinch Stole Christmas!* (2022, 2023) at CTC. She has also worked with New Native Theatre, the Minnesota Opera, and other organizations around the Twin Cities.

Stage Management Fellow

Elijah Virgil Hughes (they/them) has worked as a stage manager on *A Christmas Carol*, *YOU MUST WEAR A HAT*, and *the dreamer examines his pillow* at Brevard College, and performed in *Kinky Boots* (Weathervane Playhouse) and *Next to Normal* (Brevard College). They hold a B.A. from Brevard College.

Meet the Cast

The Grinch

Reed Sigmund (he/him) is beyond ready to steal, vandalize, and destroy yet another holiday season as "The Mean and Green One." Reed has been a CTC Acting Company member since 2000, appearing in dozens of productions, and he'd love to thank all y'all for spending the season with us!

Old Max

Dean Holt Dean is thrilled to be in Whoville once again, this time performing and directing. 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.

Young Max

Adelyn Frost is filled with holiday cheer to return to Whoville! She has recently performed in *Alice in Wonderland*, *Dr. Seuss's How the Grinch Stole Christmas!* (2023), *An American Tail the Musical*, and *Annie* at CTC. She has also performed with Lakeville North Theatre, Stages Theatre Company, Black Dirt Theater and other community theatres. Adelyn is thankful for this opportunity and for her family, friends, and mentor's support!

Young Max

Harriet Spencer (she/they) is thrilled to return to the CTC stage! Previous credits include *Alice In Wonderland*, *Corduroy* (Children's Theatre Company); *A Wrinkle in Time* (Theatre In The Round); *Little Women*, *The Lightning Thief...*, *The World According to Snoopy*, and *Frozen JR* (Youth Performance Company). Harriet is the co-president of the Young Artist Council.

J.P. Who

C. Ryan Shipley (he/him) is overjoyed to return to Whoville and CTC after previously performing in *Annie* and *Dr. Seuss's How the Grinch Stole Christmas!* Ryan has been lucky to collaborate with incredible artists at various organizations including Artistry, Hennepin Theatre Trust, Project SUCCESS, and Theater Latté Da. Love to his families, and to Reese, always.

Mama Who

Autumn Ness (she/her) is celebrating her 25th season with the CTC Acting Company! Some favorite shows include: *Babble Lab*, *A Year With Frog and Toad*, *Corduroy*, *Annie*, *Cinderella*, *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.

Grandpa Who (Understudy The Grinch)

Adam Qualls (he/him) returns for his fourth Christmas in Whoville, having appeared in CTC's 2012, 2022, and 2023 productions of *Dr. Seuss's How the Grinch Stole Christmas!* Also at CTC: *Shrek the Musical*, *Jackie & Me*, and *Alice in Wonderland*. He has performed with History Theatre, Theater Latté Da, and Ordway Center.

Grandma Who

Suzie Juul (she/they) Suzie is filled with Christmas sparkles to be back at CTC! Her other work includes: *Into the Woods* (Guthrie Theater); *Glensheen*, *Defeat of Jesse James*, *Blended Harmony* (History Theatre); *Jersey Boys*, *The Music Man*, *Grease* (Chanhassen Dinner Theatres); *The Sound of Music*, *Pirates of Penzance*, *A Christmas Story* (The Ordway); *A Gentleman's Guide to Love and Murder* (Old Log Theatre); *Marie Antoinette*, *The Coward* (Walking Shadow Theatre Co.); *Man Of God*, *A Little Night Music*, *Into the Woods* (Theater Mu); *Tick Tick...BOOM!*, *Mary Poppins*, *Candide* (Artistry).

Cindy-Lou Who

Batya Rose Green Hofkin (she/her) is honored to be a part of her first production at Children's Theatre Company. She thanks Children's Theater Academy for their incredible support. Batya dances with Young Dance. She loves to sing, act, and dance.

Cindy-Lou Who

Chloe Hu (she/her) is thrilled to return to Whoville! Some of her past credits include *Dr. Seuss's How The Grinch Stole Christmas!*, *Something Happened in Our Town* (CTC); *A Christmas Carol* (Guthrie). In addition to theatre, Chloe loves dancing, arts and crafts, and delicious mango desserts.

Betty-Lou Who

Janely Rodriguez (she/they/he) has enjoyed roles in *A Year With Frog and Toad*, *Alice in Wonderland*, *Cinderella*, and *Annie* at CTC. They've had the pleasure of working with Trademark Theatre (*The Reunion*); Theater Latté Da (*Hello Dolly*); Ten Thousand Things (*Iphigenia at Aulis*); and Artistry (*Shrek the Musical*, *Songs for a New World*). She holds a B.F.A. from Brenau University.

Danny Who

Dallas Downey is from north Minneapolis. He is an actor, activist, and artist. He is a senior at Hopkins High School and is delighted to be back onstage as Danny Who. Credits include *Dr. Seuss's How the Grinch Stole Christmas!* (CTC 2018, 2023) and *Once on This Island JR* (Stages Theatre Company).

Annie Who

Mollie Allen (she/her) is thrilled to be returning for a second season in Whoville! This will be Mollie's fourth production at Children's Theatre Company as she has also had roles in *Locomotion* (Lili), *Dr. Seuss's How the Grinch Stole Christmas!* (Annie Who), and *Alice in Wonderland* (Ensemble). Mollie has also enjoyed her repeated role at the Guthrie Theater in *A Christmas Carol* (Belinda Cratchit).

Boo Who, Mini Max

Chloe Sorensen is thrilled to be making her debut at CTC! She has enjoyed roles in *The Sound of Music* (SOAR Regional Arts), *Halo, It's Me!* (The Seasons Dinner Theater), and *Roald Dahl's Matilda the Musical* (Masquers Theatre). Chloe is a 6th grader at SFMS. She is excited to see you in Whoville!

Who Ensemble, Mini Max

(Understudy Boo Woo, Mini Grinch)

Kenza Ahmed Already performing for family at a young age, Kenza loves everything about theatre: singing, dancing, acting, and narrating. She is an amazing storyteller and loves to write poems and children's stories. She is in her ninth year of dancing, first five years with Summit Dance Shoppe, next two years with Ashley Ballet Arts Academy, and the last two years with Escalate Dance and Theater Studio. Besides performing, Kenza is a big fan of roller coasters and theme parks.

Who Ensemble (Understudy Danny Who)

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

Who Ensemble

Brody Breen (he/him) is thrilled to make his CTC debut! He has been seen in *Disney's Finding Nemo JR* and *Disney's Descendants the Musical* (Stages Theatre Company); *Rock of Ages: Teen Edition*, *A Midsummer's Night's Dream*, and *Encore: 2024* (Eagan High School); *Macbeth* and *Twelfth Night* (Shakespearean Youth Theatre). Brody is a 10th grader at Eagan High School.

Who Ensemble (Understudy JP Who)

Davon Cochran is an actor, singer, dancer, and recording artist from Philadelphia. He has played roles such as James Brown, Usnavi, and The King of Siam. He has training from The University of the Arts pre-college program and the Institute of American Musical Theatre.

Who Ensemble, Mini Grinch

Cortlan Gosa is 13 years old, from north Minneapolis, and a 7th grader at Ascension Catholic School. He has a fraternal twin brother and is the youngest of six siblings. He enjoys baseball, basketball, and the performing arts. In his free time he likes to engage in arts and crafts and putting together LEGO sets.

Who Ensemble (Understudy Mama Who, Grandma Who)

Tyler Susan Jennings (she/they) is making her professional acting debut at Children's Theatre Company. She has performed with several organizations, including Dance Theatre of Harlem, Atlanta Symphony Orchestra, and Spelman College Glee Club. She holds a B.A. in Music and Theater Performance from Spelman College.

Who Ensemble (Understudy Young Max)

El Kost has enjoyed being in prior Children's Theatre Company productions: *An American Tail the Musical* and *Dr. Seuss's How the Grinch Stole Christmas!* in 2022 and 2023. El is thrilled to return!

Who Ensemble

Brecken Lee is excited to make her CTC debut in one of her favorite Christmas stories! She has been performing throughout the Twin Cities since the age of 4. Her latest productions are *Seussical TYA* (Children's Performing Arts), *42nd Street* (Tartan Theatre), and *Chicago: Teen Edition* (Time Dragon Theater).

Who Ensemble (Understudy Annie Who)

Luciana Erika Mayer (she/her) is ecstatic to be spending the holiday season with CTC. Children's Theatre Company credits include: *Corduroy*, *Dr. Seuss's How the Grinch Stole Christmas!*, and *Alice In Wonderland*. Aside from acting, Luci is passionate about ballet and reading. She is currently in 8th grade at St. Croix Preparatory Academy in Stillwater.

Who Ensemble (Understudy Betty-Lou Who)

Junia Morrow is thrilled to be returning to Whoville! Recent credits include *The Sound of Music* (Artistry), *An American Tail the Musical* (CTC), and *Buddy! The Buddy Holly Story* (History Theatre). She is a current senior at SPCPA studying musical theatre and is a recent winner of Triple Threat on Hennepin with Spotlight Education. She hopes you all enjoy the show and a wonderful holiday season!

Who Ensemble (Understudy Grandpa Who)

Jack Strub (he/they) is filled with Christmas joy to be returning to Whoville. Credits include *9 to 5*, *Something Rotten!*, *The SpongeBob Musical* (Lyric Arts); *Fantastic Mr. Fox* (Sidekick Theatre); and *Dr. Seuss's How the Grinch Stole Christmas!* (CTC 2022-23 and 2023-24). When not onstage, he is a director and set designer.

Understudies

Old Max, JP Who, Grandpa Who

Neal Beckman (he/him) is thrilled to be joining Whoville. Previously he was seen in *Alice in Wonderland* at CTC. He has worked with Six Points Theatre, The Guthrie Theater, Walking Shadow Theatre Company, Park Square Theatre, History Theatre, and Theater Mu. He received his performance degree at Fordham University.

Grandma Who, Who Ensemble

Antonisia Collins is excited to be returning to CTC once more! She is now experiencing her fourth production at CTC and feels honored for the opportunity. You can check out more of her work on Instagram @antonisiacollins

Who Ensemble

Maya Haugen (she/her) is thrilled to return to CTC, previously appearing in *Dr. Seuss's How the Grinch Stole Christmas!* (2023) and *Carmela Full of Wishes*. She has also performed with Stages Theatre Company, 4CT, and Orono Schools. Maya is in the 11th grade at Orono High School, where she competes in Speech. Maya is ranked first nationally in her category, Storytelling.

Old Max, Who Ensemble

Keegan Robinson (he/they) is thrilled to return to Whoville after recently completing CTC's Performing Apprenticeship program. Previous CTC credits include *Diary of a Wimpy Kid the Musical*, *Corduroy*, *Dr. Seuss's The Sneetches The Musical*, *Dr. Seuss's How the Grinch Stole Christmas!*, *Alice in Wonderland*, and *A Year With Frog and Toad*. He holds a B.A. from the University of Minnesota.

Who Ensemble

Jon Schumacher (he/him) is thrilled to be making his Children's Theatre Company debut in *Dr. Seuss's How the Grinch Stole Christmas!* He is a junior at Saint Paul Conservatory for Performing Artists and would like to thank his family, friends, and coaches for their support!

Mama Who, Who Ensemble (Dance Captain)

Angela Steele is thrilled to be back in Whoville for another year! She has appeared at CTC in last year's *Dr. Seuss's How the Grinch Stole Christmas!* and *Cinderella*. Other credits include *Beautiful: The Carole King Musical* (Theatre L'Homme Dieu); *The Prom*, *Footloose*, *The Music Man*, and *Holiday Inn* (Chanhasen Dinner Theatres); *Legally Blonde*, *Footloose*, *The Drowsy Chaperone*, and *Hairspray* (Artistry); *Oliver!* (Theater Latté Da); and *Orphan Train* (History Theater). She would like to thank Ryan and her parents, without whom none of this would be possible!


Who Ensemble

Alice Welciek (she/her) is excited to make her CTC debut! Notable shows include: *The SpongeBob Musical*, *Something Rotten!* (Ashland Productions); *Chicago* (LILA). She would like to thank her parents, who've always been her Number 1 fan, Aaron VanDanacker, for helping her grow, and her best friend Audrey Korba, who has been everything to Alice.


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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“The Edward R. Bazinet Foundation is a Signature Fund at The Minneapolis Foundation. Though our brother Ed passed away in 2017, my two sisters and I have continued the philanthropic work that he started decades ago.

The Bazinet Foundation recognizes how fortunate we are to have a world-class children’s theatre in Minneapolis, and through decades of giving, Children’s Theatre Company has been a favorite recipient of grant funds. As an educator who worked for the Minneapolis Public Schools, I saw firsthand the impact CTC had on children of all ages. Not only were students able to attend plays free of charge, but countless young people also had in-classroom experiences with theatre and literature that sparked creativity and an interest in performing and reading.

Over 30 years ago, Ed began Village Scholars, a scholarship program for Minneapolis high school graduates interested in pursuing a career in the arts. In their essays, many of the applicants referred to experiences with local theatre companies including CTC. Applicants talked about the power of seeing their very first play and how it changed their lives.

CTC has a unique understanding of young people and what resonates with them. They are not afraid of presenting stories where children can see actors onstage struggling with culture, race, friendships, and family dynamics. CTC stretches all of us—children, parents, educators, and donors. It’s remarkable, and we are so glad to be able to help support this special Minneapolis asset.”

Maureen Bazinet Beck

Give the Gift of CTC

At CTC, we dream of a future where every person, at every age, has access to the magic of live theatre—and we rely on friends like you to make that a reality.

Your generous donation today helps us to create extraordinary theatre experiences onstage—and it makes an impact offstage, too. It allows us to offer thousands of dollars in accessible tickets and scholarships to our theatre-loving community members, reducing economic barriers and ensuring our theatre is a home for all people and all families.

Donate Now at childrenstheatre.org/give



Cast of Dr. Seuss's How the Grinch Stole Christmas! 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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Performing Apprentices | Davon Cochran, Tyler Susan Jennings

Generation Now Fellow | Antonio De La Vega
Music Director | Victor Zupanc

Casting Director | Alli St. John
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 Fernández, Sal Lopez, Geoffrey Rivas, Lucy Rodriguez, José 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 | Yuheng Jiang
Production Stage Manager | Jenny R. Friend
Stage Managers | Taylor Engel, Janae Lorick, Z Makila, Shelby Reddig, Kenji Shoemaker, Nate Stanger

Stage Management Fellow | Elijah Virgil Hughes
UHG Head Stage Carpenter | Charles Fillmore
***Dr. Seuss's How the Grinch Stole Christmas!* Run Crew** | Dante Benjegerdes, Katie Cornish, Taylor Engel, Andy Glischinski, Tyion Houston, Jud Kilgore, Ely Kinnunen, Evangelen Lee, Rick A. McAllister, David Pisa, Nicholas Prax

***Dr. Seuss's How the Grinch Stole Christmas!* Run Crew Swing** | Janae Lorick

Technical Director | Adriane L. Heflin
Assistant Technical Director | Kelly Pursley
Head Carpenter | Bradley Holmes
Carpenters/Welders | Matt Arcand, Whitley Cobb, Steve Kath, Kris Paulson, Nicholas Prax, Julia Reisinger

Charge Artist | Mary Novodvorsky
Scenic Artist | Lizzie Tredinnick
Costume Director | Amy Kitshaber
Costume Assistant | Lucie Biros
Cutters/Drapers | Mary Gore, Daylee Reichenbach, Ali Gould

First Hands | Carol Lane, Jody Rosquist
Crafts Artisan | Celia Kasberg
Painter/Dyer/Crafts Artisan | Michele Lanci
Head of Wigs, Hair and Make-Up | Andrea Moriarity

Wig Assistant and Swing | Julia Kugler

UnitedHealth Group Stage Wardrobe Supervisor | Andi Soehren

***Dr. Seuss's How the Grinch Stole Christmas!* Wardrobe Assistant** | Jennifer Probst

***Dr. Seuss's How the Grinch Stole Christmas!* Wardrobe Swings** | Emily Jannusch, Julia Kugler

Props Director | Sue Brockman

Props Artisans | Katie Albright, Christopher Engstrom, Amy J. Reddy

Lighting & Video Director | Matthew T. Gross
Head Electrician | David A. Horn

Staff Electricians | Andy Glischinski, Carl Schoenborn

***Dr. Seuss's How the Grinch Stole Christmas!* Electricians** | Dante Benjegerdes, Paul Epton, Tim Francis, Melissa Johnson, Kurt Jung, Mark Kieffer, Jon Kirchhofer, Evangelen Lee, Nicholas Prax, David Riisager

Light Board Programmer | Jeremy Ellarby
Light Board Operators | Jeremy Ellarby, Mark Kieffer

Sound Director | Reid Reisa
Head Sound Engineer/UnitedHealth Group Stage Sound Board Operator | Rick Berger

Cargill Stage Sound Board Operator | Sean Healey

***Dr. Seuss's How the Grinch Stole Christmas!* Deck Sound Technician** | Ryan Healey

***Dr. Seuss's How the Grinch Stole Christmas!* Sound Crew** | Sean Healey, Katharine Horowitz,

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CTC Costume and Wardrobe Staff, Front of House Staff, Ticketing 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