



MiLO

Imagines the World

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February 4-March 9, 2025

Book by **Terry Guest**
Lyrics by **Christian Albright**
Music by **Christian Magby**

Based on the Book by
Matt de la Peña and Christian Robinson

Published by **G.P. Putnam's Sons Books for Young Readers**

Music Direction by **Sanford Moore**

Choreography by **Breon Arzell**

Directed by **Mikael Burke**

A joint commission by **The Rose Theater** (Omaha, Nebraska), **Chicago Children's Theatre** (Chicago, Illinois), and **Children's Theatre Company** (Minneapolis, Minnesota)



children's
theatre
company



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



ACT One

ACT One is CTC's cohesive platform for access, justice, equity, diversity, and inclusion in our audiences, programs, staff, and board. Three interdependent words of action guide our commitment to a future when our theatre is a home for all people and all families, reflective of our community: Access, Connect, Transform.

Access

ASL-interpreted, Audio Described, and Sensory Friendly performances provide opportunities for audiences in need of those services, while ACT Pass tickets for individuals and groups offer economic access.

Connect

CTC engages in external community partnerships to help serve diverse and historically excluded populations and create mutual capacity for cross-promotion. We are proud to nurture active and growing partnerships with organizations in the LGBTQ+, disability justice, Indigenous, AAPI, and Latine cultural advocacy spaces.

Transform

CTC works to create a just and equitable creative environment for staff and artists through Allyship Training. We also offer events like Community Night, Pride Night, and extended cultural experiences to provide a space for cross-affinity sharing, creativity, mutual aid, and allyship conversations

CTC measures success when our audiences, classes and camps, staff, artists, and board include more people from a wider range of:

- Economic Status
- Peoples of Color
- People with Disabilities
- Sexual Orientation and Gender Identity

**Scan to
learn more!**



Or visit childrenstheatre.org/actone



A Message from Leadership

Rick Dildine
Artistic Director

Jill A. Anderson
Managing Director

Welcome to Children's Theatre Company and to the rolling world premiere of *Milo Imagines the World*. We are thrilled to have you here as we bring this brand-new musical, based on the beloved book by Matt de la Peña and Christian Robinson, to life. This production invites us to follow Milo on his journey, as his imagination transforms the world around him, revealing unexpected connections and sparking empathy and understanding.

This stunning new work exemplifies the heart of what we do here at CTC. By celebrating the power of imagination and compassion, Milo reflects our commitment to telling stories that inspire us to see each other—and ourselves—more clearly.

At CTC, we believe theatre should reflect the diversity of the world we live in. Our ACT One initiative is a cornerstone of this commitment. We welcome everyone—on our stage, in our audiences, in our classrooms, and behind the scenes—and measure our success by how fully we include and celebrate people from all economic backgrounds, peoples of color, people with disabilities, and people of all sexual orientations and gender identities. Our goal is to ensure that everyone feels seen, heard, and valued at CTC. A production like *Milo Imagines the World*, with its themes of empathy, creativity, and connection, beautifully embodies these values.

We hope today's experience inspires you to return and see more of the magic we have in store! Next up is the highly anticipated Disney's *Frozen: The Broadway Musical*, a breathtaking production that's sure to delight audiences of all ages. And that's not all—our 2025-2026 Season will soon be announced, and it's brimming with extraordinary stories, unforgettable music, and moments of adventure for the entire family. You can secure the best seats—and the most savings—by becoming a season ticket holder!

In addition, our lineup of summer camps is now open for registration! These programs offer young people the opportunity to ignite their creativity, develop new skills, and make memories that matter. CTC camps make a great gift for loved ones, too, with gift certificates available through the ticket office or online.

Whether this is your first time visiting CTC or attending has been a family tradition, we are so grateful you're here to experience *Milo Imagines the World* with us. Theatre has the power to inspire, unite, and transform us, and we're honored to share this moment with you. Thank you for joining us, and we can't wait to see you again soon!

Warmly,

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), Sissetonwan (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.


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 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.



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THEATRE ARTS TRAINING

Summer 2025



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

childrenstheatre.org/camps

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



Discover More: *Milo Imagines the World*

3 Things to Know

From Christian Albright, Lyrics, and Terry Guest, Bookwriter

1. Milo's imagination takes the audience through a plethora of scenarios that all stem from how he perceives the world, and in turn, how we perceive ourselves and others around us.
2. *Milo Imagines the World* is the first time that Christian Magby, Christian Albright, and Terry Guest have all worked together and for most of the writing process they all lived in three different states across the country.
3. I (Christian Albright) love that the story features characters of color. As an Afro Latino male, viewing stories and characters that are hidden within our culture, I believe helps further connect us to people who are unfamiliar with our lives. I think it illuminates the emotions, the trials and tribulation, and realities that some, if not most of us, go through.



Q&A with Christian Robinson

Illustrator of *Milo
Imagines the World* by
Matt de la Peña



Christian Robinson was born in Hollywood, California. He grew up in a small one-bedroom apartment with his brother, two cousins, aunt, and grandmother. Drawing became a way to make space for himself and to create the kind of world he wanted to see. He studied animation at the California Institute of the Arts and would later work with the Sesame Workshop and Pixar Animation Studios before becoming an illustrator of books for children. His books include *Gaston and Antoinette*, written by Kelly DiPucchio, and the #1 *New York Times* bestseller *Last Stop on Market Street*, written by Matt de la Peña, which was awarded a Caldecott Honor, a Coretta Scott King Illustrator Honor, and the Newbery Medal. He presently lives in northern California with his rescue greyhound Baldwin and several houseplants. He looks forward to one day seeing the aurora borealis. Visit him online at TheArtofFun.com. (simonandschuster.com)

CTC: What are some of your inspirations for your illustrations for *Milo Imagines the World*?

Christian Robinson: I was inspired by New York City public transportation, my own personal experience growing up as a child with incarcerated parents, and my feelings about our country today, with how divided we seem. I was also inspired by Matt's powerful message that we shouldn't be quick to judge based on how things appear on the surface.

CTC: How would you describe your collaborative process with author Matt de la Peña?

CR: *Milo Imagines the World* was our third book together. Often in picture books, the author and illustrator never meet or communicate. With Matt, it's a real collaboration and I think we share a voice and common values when it comes to picture books.

CTC: How does your work reflect your own life and childhood experiences?

CR: I try to tell the stories that I wish I had as a kid. We live in a country with one of the highest incarceration rates in the world. There are many families who know this experience, my own family included, but very few picture books about it.

CTC: What excites you the most about Milo being adapted for the stage?

CR: At a time when *Milo Imagines the World* has actually been banned in schools in several states, it's so encouraging to see organizations like Children's Theatre Company bringing this story to a wider audience. As a kid, I struggled with learning to read, and I think the role of theatre in giving children access to stories is so powerful, and can bring them to life in new ways.

CTC: What would you say to young people who would like to become illustrators?

CR: Pay attention to what's around you, and pay attention to the things that excite you and your own inner voice. It's not about trying to be like someone else, but rather finding your own point of view through exploration. Make pictures that matter to you.



Q&A with the Creators of *Milo Imagines the World*



Terry Guest: Bookwriter, Christian Albright: Lyrics, and Christian Magby: Music

CTC: Do you prefer working remotely, or together in the room?

Terry Guest: I definitely prefer working together in a room. But more than that, I loved the times outside of the rehearsal room when we would sit in an Uber, or at a restaurant or at a bar and brainstorm. Many of our best ideas came during those times in-between official work hours, which is an aspect of collaboration that you miss when you're working remotely.

Christian Albright: In my experience as a lyricist, I find that both mediums suit me well. When I'm coordinating with the bookwriter or script, I can certainly work remotely in my designated space. On the flip side, with music, I often do work with instrumentals for inspiration, but I appreciate the value of working with the composer in the room and next to a piano to go through songs in real time. I think both are beneficial and ultimately depend on the material I've been given.

Christian Magby: I would have to say together in the room. We do work separately, but being able to bounce ideas off of each other in the moment feels more productive—and a lot more fun!



CTC: What comes first: book, lyrics, or music?

CA: I would definitely say the book. With an adaptation especially, the source material is there to lay out the groundwork for text, some text eventually transforming into music. There are rare instances where the lyrics can come first but I would definitely say the book.

CTC: What do you love the most about Matt de la Peña's book?

TG: Matt's writing is touching, brave, and unapologetic. Also, Christian Robinson's illustrations create a vivid and specific world that sets my imagination on fire.

CTC: Why is this story so well-suited for a musical adaptation?

CM: The idea of imagination opens up a realm of possibilities. The illustrations alone scream "musical!" And I think being able to stretch the story as we know it and really dive into the lives of these characters gives a sense of relatability to our audiences.

CTC: How do you inspire one another?

CM: Individually, we don't know everything; so it's always so cool to hear their perspectives and ideas!

CTC: What do you enjoy the most about writing together?

CA: What I enjoy most about writing together is our abilities to listen and transform our thoughts and ideas into a fully realized book, lyrics, and music. We each understand that we perform our disciplines expertly and that we trust each other to execute them with precision and professionalism. It's that trust that fostered such a great working relationship that encouraged us to ask deeper questions and to respectfully challenge one another.

TG: We laughed a lot. :)



Imagining People in Milo's World

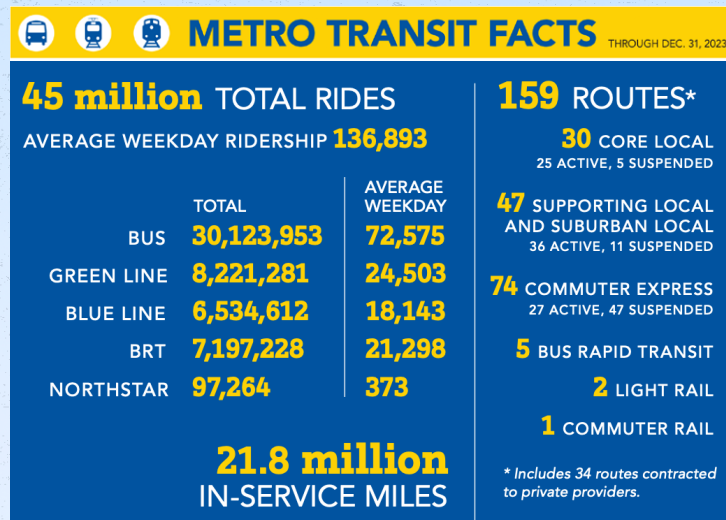
Milo watches people on the New York City subway and imagines what they are like, even if he has no way of knowing who they really are.

Look at these drawings. What do you notice about each person? If you saw them on the subway, where do you think they'd be going? What do you think they like to do?



Costume Sketches by Annie Cady

Have you ever ridden public transportation in the Twin Cities? Here are some fun facts from Metro Transit:



Imagine Your Own Affirmations

Milo's big sister Adrienne is often stressed and overwhelmed due to the amount of responsibility she has while taking care of her little brother. She refers to something called "affirmations", which are phrases or words that she tells herself to provide support and motivation.

LET'S MAKE YOUR OWN AFFIRMATIONS!

I AM [something that you love about yourself or are trying to be]:

I LOVE [what thing or activity makes you feel happy and calm]:

I CAN [what is something you're good at or are trying to achieve]:

Say these aloud to help give you a boost when you need a little extra confidence.

Here are some other affirmations that you can try:

I BELIEVE IN MYSELF. I CAN DO HARD THINGS.

I AM BRAVE.

I AM LOVED.

I AM PROUD OF MYSELF.

Questions for the Ride Home

1

How do you feel when you see someone you love after a long time apart? How do you feel when you have to leave again?

2

What does spending time with your family look like? What do you like to do together?

3

What are some ways that spending time together might look different than what you're used to?

4

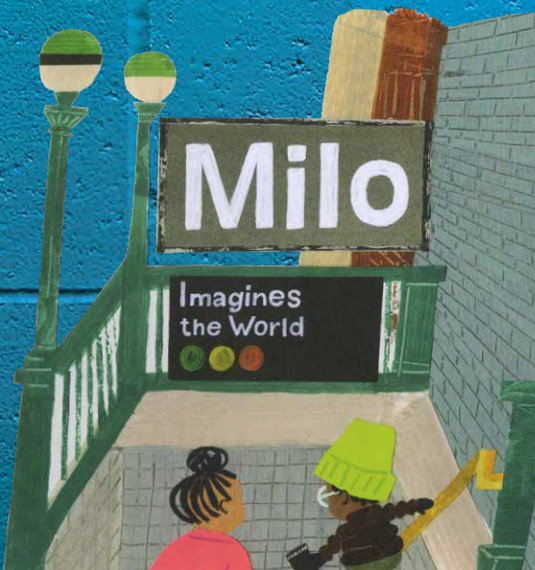
What is your favorite day of the week and why? Why do you think Milo's favorite day is Sunday?

5

How do you imagine the world around you? Do you like to draw what you imagine?

6

What assumptions have you made about someone else that you learned were wrong?



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

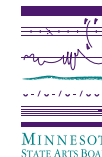
For personal safety and as a courtesy to those already seated, latecomers will be seated after a designated "hold period."

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.

Artistic Director
Rick Dildine



Managing Director
Jill A. Anderson

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Lyrics by **Christian Albright**

Music by **Christian Magby**

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Directed by **Mikael Burke** ♦

A joint commission by **The Rose Theater** (Omaha, Nebraska),
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Children's Theatre Company (Minneapolis, Minnesota)

Creative Team & Production Staff

Scenic Designer | **Sydney Lynne**

Costume Designer | **Annie Cady**

Lighting Designer | **Wu Chen Khoo**

Sound Designer | **Reid Rejsa**

Orchestrations and Copying | **Victor Zupanc**

Student Actor Coach | **Amanda Espinoza**

Assistant Director | **Anna M. Schloerb**

Assistant Choreographer | **Marley Ritchie**

Costume Design Associate | **Sarah Bahr** ●

Assistant Lighting Designer | **Dante Benjergedes**

Stage Manager | **Z Makila** ✧

Assistant Stage Manager/Stage Manager | **Kenji Shoemaker** ✧

Assistant Stage Manager | **Joelle Coutu** ✧

Stage Management Fellow | **Elijah Virgil Hughes**

Cast

Milo | **Toussaint Francois Battiste** ✧

Mom/Ensemble | **China A. Brickey** ✧

Adrienne | **Antonisia Collins**

Jim/Ensemble | **John Jamison II** ✧

Kevin/Ensemble | **Keegan Robinson**

Melanie/Ensemble | **Janely Rodriguez** ♦■

Understudies

Milo | **Cortlan Gosa** ★

Adrienne/Mom/Ensemble |

Tyler Susan Jennings ○

Kevin/Ensemble | **Joshua Row**

Jim/Ensemble | **Boomer Xiong**

Melanie/Ensemble |

Ninchai Nok-Chiclana

Musicians

Keyboard | **Sanford Moore** ▼

Bass | **James A. Young III** ▼

Guitar | **Geoff Lecrone** ▼

Drums | **Steve Jennings** ▼

♦ 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

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

Milo Imagine the World has a run time of 1 hour with no intermission.

Originally commissioned and produced by

Children's Theatre Company
Minneapolis, Minnesota

The Rose Theater
Omaha, Nebraska

Chicago Children's Theatre
Chicago, Illinois

Proudly supported by

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Song List

Plainsville
(Company)

Another Sunday
(Milo, Adrienne, Company)

With My Mind
(Milo, Company)

How I Lost My Bird
(Jim)

Anything's Better Than This
(Milo, Adrienne)

My Expression
(Melanie, Company)

This Boy's a King
(Kevin, Milo, Company)

Reflection
(Milo, Company)

Runnin'
(Milo, Adrienne, Company)

At the Station
(Milo, Adrienne)

Reflection (Reprise)
(Milo)

Another Sunday (Reprise)
(Milo, Adrienne, Company)

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



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 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

Mikael Burke (he/him) is a Princess Grace and Jeff Award-winning director based in Chicago. Some recent credits include *Short Shakes! Romeo & Juliet* (Chicago Shakespeare Theater), *The Salvagers* (Yale Repertory Theatre), and *Tambo & Bones* (Refracted Theatre Company). He holds an M.F.A. from The Theatre School at DePaul University.

Playwright

Terry Guest (he/him) is an award-winning playwright, actor, and director. Works include: *The Magnolia Ballet*, *Marie Antionette and the Magical Negros*, *Milo Imagines the World*, *At The Wake of a Dead Drag Queen*, *OAK*, *Nightbirds* (Goodman New Stages Residency), and *A Ghost in Satin* (Williamstown Theatre Festival).

Lyrics

Christian Albright is thrilled to be premiering *Milo Imagines the World* at CTC. Thank you to everyone involved. Other works include *The Incredible Book Eating Boy* (Alliance Theatre) and *Mother of God the Musical* (Southwest Performing Arts Center). Dedicated to my mother, Rory Johnson. Albrightandmagby.com.

Music

Christian Magby is an actor and composer based in Atlanta. He recently composed the music for *The Incredible Book Eating Boy* (Alliance Theatre) and *Mother of God the Musical* (Lambert Smith Media). His acting credits continue to span Off-Broadway, regional, film, and television. SCAD grad. To God be the Glory. IG: @christianmagby

Choreographer

Breon Arzell (he/him) is a dedicated teaching artist, actor, and choreographer with a B.A. in Theater Performance and Black World Studies from Miami University (Ohio). Based in Chicago, Ill., he is charged with a passion for storytelling and collaboration, creating art regionally and internationally. Credits include: Chicago Children's Theatre, Goodman Theatre, Steppenwolf, The Kennedy Center, and more.

Music Director

Sanford Moore: *Three Little Birds*, *Last Stop on Market Street*, *The Wiz* (CTC). *Black Nativity*, *Ain't Misbehavin'*, *Dinah Was* (Penumbra). *Hello, Dolly!* (Theater Latté Da). *Parchman Hour*, *Choir Boy*, *Crowns* (Guthrie Theater). *Thunder Knocking at the Door* (Ten Thousand Things). *Smokey Joe's Café* (Ordway). *Nina Simone: Four Women* (Park Square).

Scenic Designer

Sydney Lynne (she/her) is a Chicago-based scenic designer and visual artist. Her work for young audiences includes productions at First Stage, Chicago Children's Theatre, Children's Theatre of Charlotte, and Seesaw Theatre. She is a lover of world-building and a graduate of Northwestern University in theatrical design.

Costume Designer

Annie Cady (she/her) is happy to be back at CTC! Previous designs include *Babble Lab*, *Snow White*, *The Hobbit*, and *20,000 Leagues Under the Sea*. Annie has designed costumes for several Twin Cities theatre and dance companies and currently serves as chair of the Theatre Department at Normandale Community College.

Lighting Designer

Wu Chen Khoo previously designed lights for *Three Little Birds* and *Babble Lab* at Children's Theatre Company. Locally, he has designed at the Guthrie Theater, Penumbra, Mixed Blood Theatre, and Theatre de la Jeune Lune. He shares his life with his partner Kristin and children Teng Jin and Yi Lian. World premiere opera productions include *Shadowboxer*, *Clara*, and *Later the Same Evening*, all commissioned by the University of Maryland Opera Studio.

Sound Designer

Reid Rejsa has worked in the Twin Cities for over 35 years. Past sound designs include *Jungle Theater*, *Mixed Blood*, *Guthrie Theater*, *Katha Dance Theater*, *Six Points Theater*, *Children's Theatre Company*, and others. He also works as a recording engineer, musician, and audio mixer for independent films.

Orchestrations and Copying

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 plays at countless theatres across the country. He also composes for orchestras, choirs, and films and his music has been performed in over a dozen countries around the world. victorzupanc.com

Student Actor Coach

Amanda Espinoza (she/her) served as acting coach on *Drawing Lessons*, *Morris Micklewhite and the Tangerine Dress*, *Carmela Full of Wishes*, and *Locomotion* at CTC. She has performed with Jackdonkey Productions, Gray Mallard Theatre Co, Pulley and Buttonhole Theatre Company, Rachel Lynett Theatre Company, and Two River Theater. She holds an M.F.A from Texas Tech University School of Theatre and Dance.

Assistant Director

Anna M. Schloerb (she/they) is thrilled to be back at CTC! She is a multifaceted artist who believes theatre generates space for play and imagination and connects us back to our collective humanness! Some local credits include: CTC, The Moving Company, Ten Thousand Things, and Open Eye Theater. She holds a B.A. in American Studies and in Theater and Dance from Macalester College.

Assistant Choreographer

Marley Ritchie (she/they) is over the moon to be working on her first production with Children's Theatre Company! In past summers she has been a teaching artist with Children's Theatre Company's summer camps. Marley is a choreographer around the Twin Cities where she choreographs at multiple schools and other community theatres including Breck, Lino Lakes Schools, and Bethel University. You may have also seen her in recent productions as an actor at Artistry Theatre and Lyric Arts. Thanks to M, A, N, B, A.



Costume Design Associate

Sarah Bahr (she/her) is a Twin Cities-based costume and scenic designer. She was the associate costume designer for Children's Theatre Company's 2024 production of *Alice in Wonderland*, and has designed with companies such as the Minnesota Opera, Ten Thousand Things, Jungle Theater, History Theatre, and Trademark Theater. She holds an M.F.A. in Design and Technical Theatre from the University of Minnesota. Website: sarahbahr.com

Assistant Lighting Designer

Dante Benjegerdes is a freelance lighting designer and technician based in Minneapolis. Selected assistant lighting design credits include *Morris Micklewhite and the Tangerine Dress*, *Annie* (Children's Theatre Company); *The Song Poet* (Minnesota Opera); *Rusalka*, *Pelleas et Mellisande*, *The Flying Dutchman* (Santa Fe Opera Festival); *The Sound of Music*, *The Jungle Book* (Glimmerglass Opera Festival).

Stage Manager

Z Makila (he/him & they/them) is excited to return to CTC after *Morris Micklewhite and the Tangerine Dress*, *Alice in Wonderland*, and *An American Tail the Musical*. Select credits: *The Lehman Trilogy* (Guthrie Theater), *Beauty and the Beast* (Ordway Center for the Performing Arts), *Twelve Angry Men: A New Musical* (Theater Latté Da), and *Joyful Echoes* (Minnesota Orchestra).

Assistant Stage Manager/Stage Manager

Kenji Shoemaker (he/they) is a Minneapolis-based stage manager and props designer last seen at CTC for *Drawing Lessons* this past fall. Other recent credits include: Theater Mu, Guthrie Theater, American Players Theatre, and Stages Theatre Company, among others. When not at CTC, Kenji also works in various prop shops around town, and teaches at Macalester College.

Assistant Stage Manager

Joelle Coutu (she/her) is making her Children's Theatre Company debut. She has stage managed with several organizations including Theater Latté Da, Skylark Opera Theatre, Illusion Theater, Guthrie Theater, and History Theater. She holds a B.F.A from Valparaiso University.

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

Milo

Toussaint Francois Battiste made his stage debut two years ago Off-Broadway starring alongside his father, Francois Battiste, in the Public Theater's production of *A Raisin in the Sun*, directed by Tony Award nominee Robert O'Hara. Last season he was cast opposite two-time Academy Award nominee Michael Shannon, and Paul Sparks in the Theatre for a New Audience's production of *Waiting for Godot*. Recently "T" completed production on *The Savant*, a new Apple TV series starring Academy Award winner Jessica Chastain, who plays his mother. T is thankful and overjoyed to be alongside such an amazing ensemble in this extraordinary musical!

Mom/Ensemble

China Brickley (she/her) appeared most recently at CTC as the Queen of Hearts in *Alice in Wonderland*. Other CTC credits include: *Roald Dahl's Matilda the Musical*, *The Wiz*, *Cinderella*, and others. She was a performance apprentice in 2015! Locally she's worked with: Guthrie Theater, Theater Latté Da, Jungle Theater, Theater Mu, Ordway Center for the Performing Arts, and others. More at chinabrickley.com.

Adrienne

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

Jim/Ensemble

John Jamison II: Theatre (Selected): Chanhassen Dinner Theatres: *Beautiful the Carol King Musical*, *A Night at the Theater - A Tribute to Queen*. Artistry: *Godspell*, *Joseph and the Amazing Technicolor Dreamcoat*. Theater Latté Da: *Five Points*.

Children's Theatre Company: *The Wiz*, *The Wizard of Oz*, 2015-2016 Performing Apprentice. Website: johnjamisonii.com

Kevin/Ensemble

Keegan Robinson (he/they) is thrilled to be back at CTC for his eighth production! Here at CTC, he has appeared in *Diary of a Wimpy Kid the Musical*, *Corduroy*, *Alice in Wonderland*, *Dr. Seuss's How the Grinch Stole Christmas!*, *A Year With Frog and Toad*, and more. Locally, he's worked with Dark & Stormy Productions, Full Circle Theatre, History Theatre and others.

Melanie/Ensemble

Janely Rodriguez (she/they/he) hails from Miami, Fla. and holds a B.F.A. in Musical Theatre from Brenau University. She is also a proud member of the acting company here at Children's Theatre Company, with roles in *Dr. Seuss's How the Grinch Stole Christmas!*, *A Year With Frog and Toad*, *Alice in Wonderland*, and *Annie*. They've also worked with Trademark Theater (*The Reunion*), Theater Latté Da (*Hello Dolly*), Ten Thousand Things (*Iphigenia at Aulis*), and Artistry Theater (*Shrek the Musical*, *Songs for a New World*).

Understudies

Milo

Cortlan Gosa is a 13-year-old 7th grader at Ascension Catholic School. He enjoys performing and has been a part of his school's choir for two years. As part of the choir, Cortlan had the opportunity to open up at the gala event for Patti LaBelle and Gladys Knight at The Armory in downtown Minneapolis. He performed with CTC in *Dr. Seuss's How the Grinch Stole Christmas!* in the ensemble. Cortlan enjoys baseball, art, and putting together LEGO® sets when he is not engaging in the performing arts.

Adrienne and Mom/Ensemble

Tyler Susan Jennings (she/they) made her professional acting debut at Children's Theatre Company in *Dr. Seuss's How the Grinch Stole Christmas!* She has performed with several organizations, including Dance Theatre of Harlem, Atlanta Symphony Orchestra, and Atlantic Ballet. She holds a B.A. in Music and Theater Performance from Spelman College.

Kevin/Ensemble

Joshua Row has been seen in *Scotland, PA* at Theater Latté Da, *A Christmas Carol* and *Into The Woods* at Guthrie Theater, and *Our Town* at Open Window Theatre. Training: B.S. in Theatre, University of Northwestern, St. Paul. JoshuaRow.com. Joshua would like to thank his amazing wife, Ellie. Ephesians 1:3

Jim/Ensemble

Boomer Xiong is popping with excitement to be working with Children's Theatre Company for the first time. Past theatre credits include *Blended* 和 (*Harmony*): *The Kim Loo Sisters* (Theater Mu/History Theatre), and *A Christmas Carol* (Guthrie Theater).

Melanie/Ensemble

Ninchai Nok-Chiclana is a performer, teacher, and cultural bearer of the Afro-Puerto Rican art of Bomba. She is a 2024 Ordway Greenroom Fellow and has worked with Penumbra, Artistry, The Playwrights' Center, Guthrie Theater, History Theatre, Lyric Arts, and more! Most recently, he played Benny in Artistry's production of *RENT*. Alongside live theatre, she has acted on camera in commercials, films, TV shows and webseries. She is so excited to make her debut with CTC and hopes that you enjoy the show!

Actors' Equity Association (AEA)

Founded in 1913, AEA is the U.S. labor union that represents more than 51,000 professional actors and stage managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. actorsequity.org



Staff Spotlight:

Ann Joseph-Douglas

Director of Education

CTC: What is your role at CTC?

Ann Joseph-Douglas: I am the director of education.

CTC: What does your job involve?

AJD: My primary role at the theatre is the overall administration and supervision of all education programming. This includes all Theatre Arts Training classes and summer camps, school partnerships, student matinees, and community programs. We have a large team of the most amazing teaching artists, some of whom your family may have encountered during lobby activities this evening.

CTC: What is your favorite thing about your job?

AJD: Working with young people and my amazing team in the Education department.

CTC: What do you love most about CTC?

AJD: I am incredibly lucky and honored to be a part of CTC. This is a fantastically special place filled with people who are dedicated to serving the youth and families that walk through the door and beyond every day. I am so proud of the work that we do here, and it has been my greatest pleasure to be part of this amazing institution that feels like home.

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

AJD: There are many pathways to a career like mine. I have an M.F.A. in Theatre and worked as a professional actor in Chicago for 20 years. I've gained non-profit administrative skills by starting a theatre company. I've worked in higher education and learned to develop a teaching style that is centered around student discovery and creating student-lead classrooms. What surprised me was that being in the classroom brought me equal joy as being on stage. I have seen how the arts can transform a young person's life just like it did for me. My mission has been to ensure that young people, regardless of who they are and where they are from, receive access to quality arts programming.

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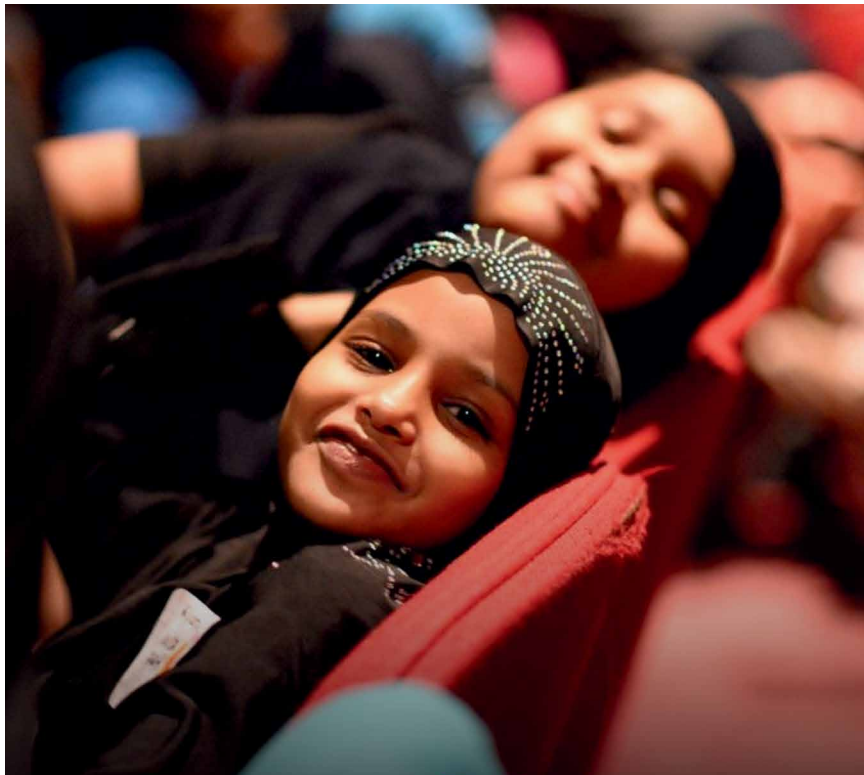
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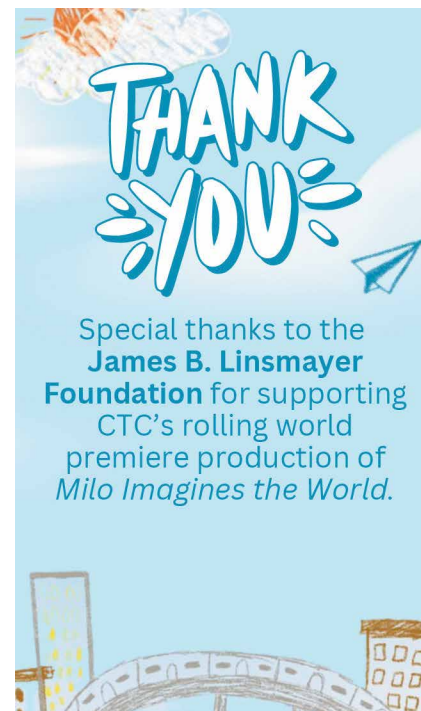
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Audience Photo by Kaltlin Randolph

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"Children's Theatre Company has been a part of my life since 1974. I've served on the staff, as well as 12 years on the Board of Directors. As a season ticket holder for 30 years, I have long experienced the magic of CTC productions and witnessed its impact on youth and their families.

The importance of individual contributions to the theatre has never been greater. In addition to making an annual gift, I have included CTC in my estate plans. Even though I may no longer be around to enjoy the shows, I want to do my part to assure future generations that this artistic jewel will be here for them to enjoy for many years to come."



— John L. Sullivan

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Mason Tyer, Willis Weinstein, Erin Willis,

Bailey Wilson

ACT One

Associate Artistic Director/Director of Community

Partnerships and Inclusion | Michael Winn

Artistic and Equity Coordinator | April Crowley

ASL Interpreters | Cheryl Fielitz, Jules Lehto

Audio Describers | Elana Center, Connie Fullmer,

Laurie Pape Hadley, Laura Wiebers

Administrative Operations

Chief Operating Officer | Ryan French

Facilities Operations Manager | Aaron Novodvorsky

Day Porter | Alex Itzep

Safety and Security Supervisor | Adam Scarpello

Safety and Security Team Lead | Jori Walton

Safety and Security Associates | Em Engler,

Aster Kander, Zoe Walczyk

Finance

Director of Finance | Jill Jensen

Payroll and Benefits Administrator | Anna Wienke

Accounting Associate | Sara Klapphake

Human Resources

Director of Human Resources | Andrew Robertson

Plays for New Audiences

Director of Plays for New Audiences | Karli Twedten

Development

Director of Development | Katie Nelsen

Associate Director of Development,

Institutional Giving | Jill Underwood

Associate Director of Development,

Individual Giving | Vera Jane Lee

Senior Manager, Stewardship and Events |

Suzy Q. Piper

Annual Fund Manager | Julie Erickson

Development Operations Coordinator |

Katlyn Moser

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 | Amanda Maurer

Design and Digital Assistant | Ryan Brook

Ticketing Services

Tessitura Systems Administrator | Erin Korthals

Ticket Office Manager | Joshua Vosberg

Ticket Office Supervisors | Andrew Gaffney,

Theo Kidd, Charles Markell Evans-Anderson

Ticketing Associates | Kate Bonnett, Lukas

Brasherfons, Mia Lawrence, Lior Perlmutter,

Johnna Pietz, Esteban Rodriguez, Theresa Venth

Patron Services

Senior Audience Experience Manager |

Daniel Stock

Front of House Manager | Lindsay Higgins

Front of House Performance Supervisors |

Gwendolyn Glessner, Rebekkah Schultz,

Genia Voitsekhovskaya

Front of House Associates | Ben Anderson,

Lynn Annis, Tim Baka, Sarah Dyar, Alex Faust,

Julie Flannery, Suzanna Greiveldinger, Maz Her,

Ashlyn Higbee, Basil Matthes, Emery McElin,

Al Pratt, Ella Rios, Xander Salazar,

Donovan Stroebl, Frank Thorpe, Ashley Wims

Concessions Leads | Linnea Dahlquist,

Asher de Forest, Carter Jensen

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

American Association of Theatre in Education

ASSITEJ/TYA USA

IPAY (International Performing Arts for Youth)

Meet Minneapolis

Minneapolis Regional Chamber of Commerce
Minnesota Citizens for the Arts

Minnesota Theater Alliance

Theatre Communications Group



CTC Costume and Wardrobe Staff, 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

The magic of the Disney favorite brought to
life in a CTC original production!



CHILDREN'S THEATRE COMPANY'S
production of

Disney
FROZEN
THE BROADWAY MUSICAL

April 15-June 15, 2025

Best for all ages! | UnitedHealth Group Stage

Music and Lyrics by **Kristen Anderson-Lopez
& Robert Lopez**

Book by **Jennifer Lee**

Originally directed on Broadway by
Michael Grandage

Based on the Disney film written by **Jennifer Lee** and
directed by **Chris Buck & Jennifer Lee**

Originally produced on Broadway by **Disney
Theatrical Productions**

Music Direction by **Denise Prosek**

Choreography by **Rush Benson**

Directed by **Tiffany Nichole Greene**

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