

A detailed map of Treasure Island in the background, featuring a red skull and crossbones flag on a pole, a compass rose, and various geographical labels like 'Spring', 'Cave', 'Hill', 'Cape', 'Island', and 'Haulbowline'. The map is rendered in a dark blue color with white and red highlights.

TREASURE ISLAND

September 9-October 19, 2025

Adapted for the stage by **Stuart Paterson**
Directed by **Rick Dildine**

Proudly supported by
Bill and Jane Johnson,
Noreen Charitable Trust

children's
theatre
company



Mission

Children's Theatre Company creates extraordinary theatre experiences that educate, challenge, and inspire young people and their communities.

Vision

Creating a better world with, for, and through young people.

Values

Imagination
Excellence
Respect
Inclusion

In CTC's 2024-2025 Season:

- 17,306 children attended their first CTC production.
- 350 schools brought a total of 39,589 students to experience a student matinee at CTC.
- 45% of audiences attending Disney's *Frozen* The Broadway Musical were attending CTC for the very first time.

Our community continues to grow every season, from families building cherished memories in the audience to young people exploring the arts in our classes and camps. We can't wait to see what adventures await in this next chapter at CTC, and we hope you'll join us.

Generous friends like you make every bit of our work possible, both on our stages and in our classrooms. As we dive into a new season and share stories to inspire the next generation of theatre lovers and engaged citizens, we hope you'll consider investing in the arts and support our vision to create a better world with, for, and through young people.



A Message from Leadership

Rick Dildine
Artistic Director
Director, *Treasure Island*

Dear Friends,

What excites me most about *Treasure Island* is the theatrical challenge it presents—and the freedom it offers. It's a story that practically demands imagination: from boats conjured out of barrels and rope, to pirates who double as musicians, to a tropical island built out of movement and shadow. This production is driven by the ensemble, shaped by rhythm, and rooted in bold physicality. It's playful, poetic, and alive with possibility.

I've always believed that young audiences are some of the most honest, intuitive, and demanding theatergoers we have. They don't need perfection—they need presence. They crave stories that trust them to engage deeply, to laugh loudly, to feel fully. That's what we've built this *Treasure Island* to do: to meet kids where they are, and then invite them somewhere entirely new.

Though it's packed with high-seas thrills, sword fights, and mystery, this story ultimately asks timeless questions: How do you decide who to trust? What kind of person do you want to become? And what happens when your childhood ideas of good and evil no longer hold up? These are big questions, and theatre is the perfect place to explore them—together, in real time.

There's something especially timely about telling this story now. I worry about the messages we're sending young boys—what they're taught about strength, ambition, morality. In a world where greed is often rewarded and empathy questioned, Jim stands as the moral center. He's curious, open-hearted, and searching—not just for treasure, but for meaning, identity, and truth. Our world needs more Jims.

This show is more than just an adventure. It's a call to action—for the adults in the room. A reminder that the young men in our lives are watching, listening, and learning from the models we give them. The world outside their screens is still wild, messy, and full of real-life magic—but they need guides to help them see it. Forests, friendships, risk, and discovery still exist, but so does confusion about what it means to be strong, good, and brave. Jim doesn't need superpowers—he needs mentors who believe in his heart, his courage, and his capacity to become something more. So do the boys around us.

You don't need to know the book to enjoy this production. You just need a spirit of wonder and a willingness to lean in. Because *Treasure Island* isn't just a journey across the sea—it's a journey into what it means to grow up, to choose your path, and to discover the treasure that was within you all along.

Thank you for coming. Let's set sail.

Rick Dildine

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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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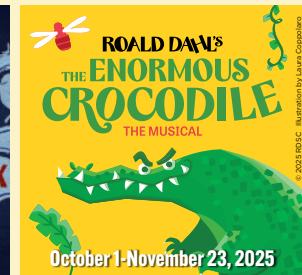




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Discover More: *Treasure Island*

FROM DIRECTOR RICK DILDINE: FIVE FUN FACTS ABOUT *TREASURE ISLAND*

1

It popularized pirate tropes - Many of the classic pirate clichés we know today, like treasure maps marked with an “X,” one-legged pirates with parrots on their shoulders, and the Black Spot, were either invented or popularized by this novel.

2

Written remarkably quickly - Robert Louis Stevenson reportedly wrote the first draft in just about six weeks while staying in Scotland, inspired by a map he drew to amuse his stepson.

3

Based on real pirates - The character of Long John Silver is partly inspired by the author’s real-life friend, the Scottish poet William Ernest Henley, who had a wooden leg.

4

The island was inspired by real places - Stevenson is believed to have drawn inspiration from locations he saw in Scotland and possibly islands he’d heard about in the Caribbean.

5

Instant success and lasting legacy - First serialized in *Young Folks* magazine under the title, “The Sea Cook,” the novel became an instant hit once published as a book. It has since inspired countless films, TV shows, spin-offs, and adaptations, shaping the way pirates are imagined in popular culture.

Q&A with Director Rick Dildine



What makes *Treasure Island* the perfect show for your CTC directorial debut?

Treasure Island has everything I love about storytelling: adventure, danger, high stakes, live music, transformation, and big emotions. This version is ensemble-driven, epic in scale, and full of theatrical opportunities to surprise an audience. As a director, I’m always looking for ways to break the rules and reimagine the familiar—and this show gives me the chance to do all of that. It’s also the kind of story that demands a deep commitment to language, movement, and imagination—right in my wheelhouse. And what better place to dive into this wild ride than CTC, where bold theatricality and young audiences come together?

What resonates the most for you about this classic story?

It’s really a story about identity, courage, and moral complexity. Jim’s journey is both literal and internal—he’s figuring out who he is in a world that’s unpredictable and sometimes dangerous. That resonates deeply with me, especially in a time when young people are navigating so much. I’m also drawn to the way the story asks: Whom do you trust? What do you believe in? And whom do you become when the rules no longer apply? These are questions that live at the heart of so many great theatrical experiences.

What was your most memorable childhood adventure?

Honestly, every summer felt like one big, sprawling adventure. I’d spend my days running through the woods with friends, inventing stories, playing games, and then heading to the library to check out a new stack of books that would take me even further. We were latch-key kids, so as long as we didn’t break any laws, the days were ours to shape—blank slates waiting to be filled. That freedom to imagine, explore, and create without limits? Looking back, that’s probably where I first started learning how to be a director.

What do you hope young audiences take away from this experience?

I hope they walk away feeling braver, more curious, and a little more open to the unexpected. I want them to see themselves as heroes in their own stories—capable of taking risks, making mistakes, and growing from them. I also hope they feel the magic of theatre as a shared adventure, where anything can happen and everything matters.

If you discovered a buried treasure, what would you want to find within?

A compass that always points toward the next creative spark!

TERMINOLOGY OF A PIRATE SHIP

Many pirate ships were sloops. The example below resembles the sloop *Amity*, the most famous ship of pirate Thomas Tew.

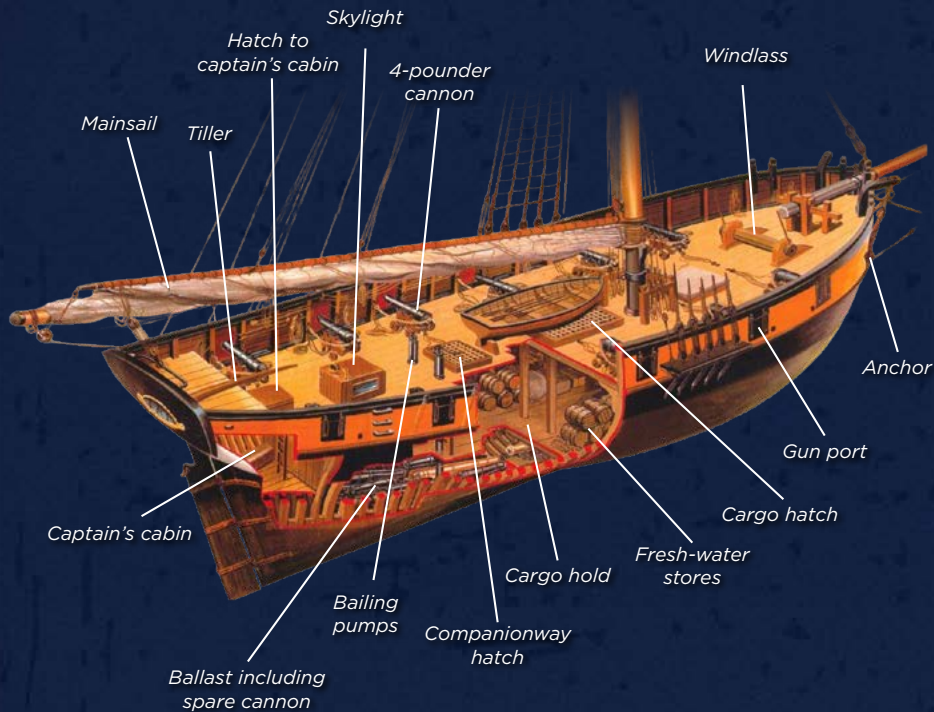


Image Credit: Shipwrecked with Captain Marrow
(<https://shipwreckedwithcaptainmarrow.tumblr.com/>)

This model of a sloop is similar to that sailed by Tew, and favored by many pirates of the time. These slender, single-masted ships were extremely fast and their low lines made it difficult for the larger vessels they attacked to hit them with their guns.

FAMOUS REAL PIRATES

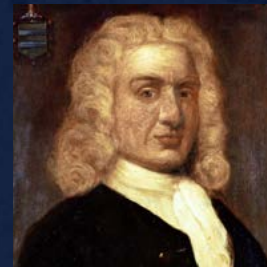
The pirates in *Treasure Island* are fictional, but some legendary pirates were actual historical figures. Here's a look at a few of the most famous:



Anne Bonny

Circa 1697-1720 (Disappeared)

Said to have been born near Cork in Ireland, the details of Anne Bonny's early life are shrouded in mystery. She sailed under the pirate John Rackham (known as Calico Jack), with whom she was romantically involved. She was captured by the Royal Navy in 1720 and brought to Port Royal, Jamaica to stand trial; despite a guilty verdict, her life was spared, and her fate afterward is unknown.



William Kidd (Captain Kidd)

1645-1701

Captain Kidd, the legendary Scottish pirate, supposedly buried his treasure on Gardiner's Island near New York. This rumor may have served as the inspiration for *Treasure Island*, and it helped to establish the literary archetype of buried treasure.



Grace O'Malley

1530-1603

Grace O'Malley was an Irish pirate who was famously known as the Pirate Queen. For many years, she ruled over a portion of Western Ireland.



Edward Teach (Blackbeard)

1680-1718

Edward Teach, better known as Blackbeard, was a notorious English pirate who terrorized the West Indies and the North American colonies aboard his flagship, *Queen Anne's Revenge*. He is said to have tied lit fuses to his beard and beneath his hat, to enhance his fearsome presence.

Sources: *Richard Bevin, Sky HISTORY UK (<https://www.history.co.uk/articles/the-most-notorious-pirates-from-blackbeard-to-anne-bonny>), *Yara Simón, HowStuffWorks (<https://history.howstuffworks.com/historical-figures/famous-pirates.htm>), iBritannica (<https://kids.britannica.com/kids/article/Grace-O'Malley/487538>)

SELECT PRIOR ADAPTATIONS OF *TREASURE ISLAND*

Since its publication in 1883, *Treasure Island* has been adapted many times for the stage and screen. Here is a look at just a few:

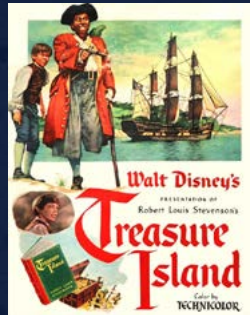


Treasure Island (1934)

In 1934, MGM introduced the first sound adaptation of *Treasure Island*. The film was helmed by Victor Fleming, celebrated for his direction of classics like *Gone with the Wind* and *The Wizard of Oz*. It featured Wallace Beery, an Academy Award winner, in the role of Long John Silver, alongside child actor Jackie Cooper as Jim Hawkins.*

Treasure Island (1950)

The 1950 version of *Treasure Island* was Walt Disney's first foray into live-action filmmaking and the first color film adaptation of the story. Renowned English actor Robert Newton portrayed Long John Silver, while Disney favorite Bobby Driscoll, who would later voice Peter Pan, took on the role of Jim Hawkins.*



Treasure Island (1972)

Orson Welles starred as Long John Silver in a 1972 film version of *Treasure Island*, featuring a cast of largely Austrian, Italian, and Spanish actors.*



Pieces of Eight (1985)

A stage musical adaptation of *Treasure Island*, titled *Pieces of Eight* and featuring a score by the renowned Jule Styne (known for *Gypsy* and *Funny Girl*), premiered in 1985 at the Citadel Theatre in Edmonton, Alberta. The role of Long John Silver was portrayed by Tony Award winner George Hearn, celebrated for his performance in *La Cage aux Folles*.

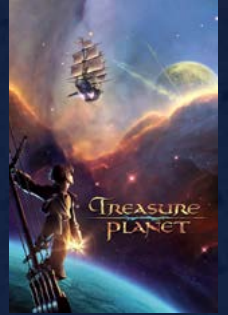


Muppet Treasure Island (1996)

Muppet Treasure Island starred Tim Curry as Long John Silver and Kevin Bishop as Jim Hawkins, with the majority of the other roles filled by Muppets.*

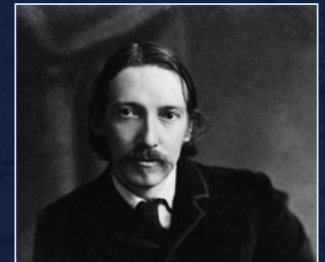
Treasure Planet (2002)

Disney's *Treasure Planet* reimagined Stevenson's classic tale in a futuristic outer space setting, featuring the voices of Joseph Gordon-Levitt, Martin Short, Emma Thompson, and more. The film included robots and talking animals, adding a unique twist to the beloved story.*



Sources: *MovieWeb (<https://movieweb.com/best-treasure-island-adaptations/>)
†About the Artists (<https://www.abouttheartists.com/productions/140514-pieces-of-eight-at-the-citadel-theatre-1985-1986>)

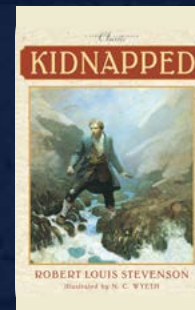
SELECT STORIES FROM ROBERT LOUIS STEVENSON'S CAREER



Robert Louis Stevenson

Robert Louis Stevenson was a prolific author whose other notable works include *Kidnapped* (1886) and *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886)—which have been adapted multiple times for stage and screen—and *A Child's Garden of Verses* (1885).*

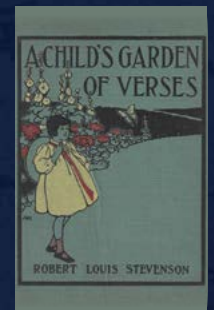
Source: *Britannica



Kidnapped (1886)



The Strange Case of Dr. Jekyll and Mr. Hyde (1886)



A Child's Garden of Verses (1885)

Interview with a character

Imagine you are a character from *Treasure Island*. Have your friend or family member ask you the following questions and answer as if you were that character. Take turns asking each other questions.



- What's your greatest wish?
- What would you name your ship?
- Would you betray a friend to get what you want?
- What's your favorite thing about being on the open seas?
- What would you do with a treasure chest full of gold?

Build your pirate name

Build your pirate name based on your birth month, favorite color, and the first letter of your first name!

Birth Month	+	Favorite Color	+	First Letter of First Name
January: Long				A: Jim N: Hook
February: Scrappy				B: Sparrow O: Sail
March: Ol'				C: O'Patchy P: Stubbs
April: Captain				D: Bones Q: Scallywag
May: Mad				E: Storm R: Rascal
June: Ruthless				F: Sea S: Nautical
July: Sassy				G: Lagoon T: Dog
August: Plunderin				H: Steve U: Trouble
September: Fishy				I: Beard V: Blubber
October: O'				J: John W: Fish
November: Jolly				K: Parrot X: Spike
December: Dreaded				L: Barnacle Y: Davy
				M: Skull Z: Kidd

Birth Month

Favorite Color

First Letter of
First Name

Design your own flag

Ships display flags so other ships can identify who they are, what country they are from, or where they are sailing to. Pirates would use their flag to try and intimidate other ships on the sea. Upon encountering a pirate ship, other sailors might surrender and hand over any treasure or goods without putting up a fight.

Design your own ship flag. What objects would be on your flag to signify it's yours? What colors would you pick for it? Would it be a scary pirate flag or something more friendly?



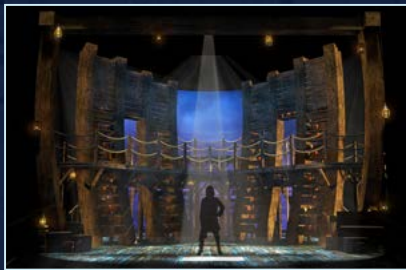
A look at the designs of *Treasure Island* From Alexa Behm, Costume Designer:

"The costumes are inspired by the idea of channeling our inner child and unlocking a sense of adventure. I was initially very attracted to star maps and the beautiful textures in constellation artwork. This eventually translated to telling a textural story for each person through the feeling of their fabric. These expeditions, memories, and stories are part of the fibers in each item they wear. In developing Long John Silver, we wanted to use clothing to help bring to life someone captivating and trustworthy. These layers are later seen in a different light. Slightly stripped away and revealing to Jim that people are not always what they seem on the surface. This piece is truly about the journey; each character's arc represents a different influence in Jim's coming of age story. I can only hope the costumes helped each actor and audience member feel a part of that experience."



From Christopher and Justin Swader, Scenic Designers:

"This design for *Treasure Island* transforms the stage into a large wooden playground that evokes both a weathered ship and a towering library of books, as if this story has been constructed from a young boy's memory and imagination. An assortment of crates, barrels, ropes, and cargo are all repurposed throughout to suggest taverns, docks, and the journey to a distant island—where all of the pieces onstage become a part of this wild adventure."



QUESTIONS FOR THE RIDE HOME

1

What would you want to find in a treasure chest?

2

Where would you want to go on an adventure?

3

When was a time where you had to stand up for what you knew was right?

4

Have you ever had a conflict with someone you trust?
How did you solve the problem?

5

If you had a pirate ship, what would you name it?



AUDIENCE SUPPORT STATION

Visit our Concierge and Accessibility Services Station 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

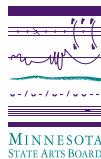
For personal safety and as a courtesy to those already seated, latecomers will be seated after a designated "hold period."

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
Ryan French

Adapted for the stage by **Stuart Paterson**

Directed by **Rick Dildine** ♦

Creative Team & Production Staff

Music Director | **Victor Zupanc**
Co-Scenic Designers | **Christopher Swader** ●
and **Justin Swader** ●
Costume Designer | **Alexa Behm** ●
Lighting Designer | **Jeff Behm** ●
Sound Designer | **Melanie Chen Cole** ●
Projection Designer | **Blake Manns** ●
Fight Director | **Paul Dennhardt** ♦
Dialect Coach | **Keely Wolter**
Assistant Fight Director | **Aaron Preusse** ♦
Assistant Scenic Designer | **Michaela Lochen**
Assistant Costume Designer | **Annie Cady**
Assistant Lighting Designer | **Andrew Vance** ●
Stage Manager | **Jenny R. Friend** ✧
Assistant Stage Manager | **Stacy McIntosh** ✧
Stage Management Fellow | **Ashley Pupo**
Fight Captain | **Keegan Robinson**
Directing Intern | **Aiden Clayburn**

Cast

Billy Bones/Captain Smollett | **Matt Riehle** ✧
Jim Hawkins | **Truman Bednar**
Jim Hawkins | **Mason Yang**
John/Joseph | **Theo Janke-Furman** □
Harry/George Merry | **Keegan Robinson**
Black Dog/Morgan/Israel Hands | **Ryan London Levin** ✧
Blind Pew/Mr. Arrow/Tom/Ben Gunn | **José Sabillón**
Squire Trelawney | **Em Adam Rosenberg**
Doctor Livesey | **Max Wojtanowicz** ✧
Long John Silver | **Reed Sigmund** ✧ ■
Gray/Job Anderson | **Logan Lang** □
Johnny/Dick | **Jon Schumacher**
Musician | **Victor Zupanc** ▼

Understudies

Billy Bones/Captain Smollett | **Theo Janke-Furman** □
Jim Hawkins; Johnny/Dick | **Brody Breen**
Squire Trelawney; Blind Pew/Mr. Arrow/Tom/Ben Gunn | **Cooper Lajeunesse**
Doctor Livesey | **Logan Lang** □
Long John Silver; Black Dog/Israel Hands/Morgan | **Riley McNutt**
Job Anderson/Gray; Harry/George Merry; John/Joseph | **Anya Naylor**

♦ 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 member of the CTC Acting Cohort

Cameras and video recorders may not be operated during the performance.
Treasure Island has a run time of 2 hours with one 15 minute intermission.

Special Thanks:

Addoris "Adi" Davis of Florentine Opera, Jim Guy, David Pisa, Amy Rummenie and John Heimbuch, Robert Bobbie Smith of Prop Smith, Bianca Gonzalez, Groth Music Company

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Noreen Charitable Trust**

Managing Director

Ryan French oversees all administrative functions for the theatre. He has held leadership roles at Walker Art Center, Saint Paul Chamber Orchestra, the University of St. Thomas, and the University of Minnesota. French has an M.B.A. in marketing and nonprofit management and a B.A. in music. He lives in Saint Paul with his wife and two children.

Meet the Creative Team

Playwright

Stuart Paterson's magical, funny children's plays have been staged throughout Scotland, the U.K. and around the world. They include *Merlin The Magnificent*, *Granny and the Gorilla*, *Hansel and Gretel* (nominated for TMA Best Children's Play of the Year), *Princess and the Goblin*, *Puss In Boots*, plus adaptations of *Peter Pan*, *Kensuke's Kingdom*, and *The Jungle Book*.

Director

Rick Dildine is the artistic director of Children's Theatre Company. Previously, Dildine led Alabama Shakespeare Festival (artistic director), St. Louis Shakespeare Festival (artistic director), Shakespeare & Company (president), and About Face Theatre (managing director). Rick is a graduate of Brown University, a member of the Stage Directors & Choreographers Society, and serves on the Board of Directors of Theatre for Young Audiences/USA.

Music Director/Musician

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

Co-Scenic Designers

Christopher Swader and Justin Swader are New York-based designers for theatre and live events. Previous designs with: Goodspeed Musicals, Old Globe, Signature Theatre, Hartford Stage, Indiana

Repertory Theatre, Dallas Theater Center, Geva Theatre Center, Two River Theatre, Alabama Shakespeare Festival, People's Light, Everyman Theatre, Miami New Drama. Graduates of Ball State University. CJSwaderDesign.com

Costume Designer

Alexa Behm is excited to join the *Treasure Island* team. She has designed for several theatres; her most recent credits include *Hamlet* (Alabama Shakespeare Festival), *Sherwood* (ASF), *Sapphires*: A Balanchine Ballet (American Contemporary Ballet), *Cabaret* (ASF), and *Touch* (Opera Birmingham). Alexa also works as an assistant professor of costume design at University of California, Santa Barbara. She would like to thank Rick for welcoming her to this collaboration. abehmdesign.com

Lighting Designer

Jeff Behm (he/him) is an Emmy-nominated lighting designer and production designer who specializes in a variety of genres including multi-camera television, live events, concerts, and theatre. His favorite credits include *Cabaret* (ASF), *The Tempest* (ASF), *The Academy Awards*, *The Kennedy Center Honors*, *Adele: One Night Only*, and *So You Think You Can Dance*. Jbehmdesign.com

Sound Designer

Melanie Chen Cole (she/her) is a San Diego-based freelance sound designer who travels around the country to work on shows. Earlier this year, she was at The Old Globe, Utah Shakespeare Festival, McCarter Theatre, Denver Center for the Performing Arts, Alabama Shakespeare Festival, Alley Theatre, Milwaukee Rep, and Cincinnati Playhouse. Education: M.F.A. from UC San Diego.

Projection Designer

Blake Manns is an Austin, Texas-based video and projection designer. Recent credits include: (as projection designer) *Joseph and the Amazing Technicolor Dreamcoat* (Alabama Shakespeare Festival), *Roméo et Juliette* (Washington National Opera); (as animator) The 66th Annual Grammy Awards, The 75th Primetime Emmy Awards; (as associate projection designer) *SMASH* (Broadway-Imperial Theatre), *Skeleton Crew*

(Broadway—Samuel J. Friedman Theatre). blakemanns.com

Fight Director

Paul Dennhardt (he/him) has directed fights for numerous theatre companies including the Shakespeare Theatre Company, Utah Shakespeare Festival, Folger Theater, St. Louis Shakespeare Festival, Dallas Theater Center, Perseverance Theatre, the Arden Theatre, and many others. Representative recent productions include *Macbeth*, *Romeo and Juliet*, *The Tempest*, *A Midsummer Night's Dream*, *Baskerville*, *Hamlet*, and *Sherwood* (Alabama Shakespeare Festival); and *Noises Off*, *Sherwood* (Arrow Rock Lyceum). He has an M.F.A. from Western Illinois University and is a proud member of SDC.

Dialect Coach

Keely Wolter (she/her) has served as a dialect consultant on *Alice in Wonderland*, *An American Tail the Musical*, *Carmela Full of Wishes*, *Akeelah and the Bee*, and *The Jungle Book* at Children's Theatre Company. She has worked with many other Twin Cities companies, including the Guthrie Theater, Jungle Theater, The Ordway, and Theater Latté Da. She holds an M.A. in voice studies from the Royal Central School of Speech and Drama.

Assistant Fight Director

Aaron Preusse (he/him) was the fight director for *Alice in Wonderland* at Children's Theatre Company. He has created fight scenes for over 25 productions at Guthrie Theater. Aaron also works with many theatres and film productions throughout the Twin Cities and Midwest.

Assistant Costume Designer

Annie Cady (she/her) is happy to be back at CTC! Previous designs include *Milo Imagines the World*, *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.

Assistant Lighting Designer

Andrew Vance (he/him) has previously worked on *Drawing Lessons*, *Alice in Wonderland*, *Corduroy*, and *Carmela Full of*

Wishes at Children's Theatre Company. He is a Minneapolis-based lighting designer who has designed all over the country. Recent credits include the Lyric Arts, Omaha Playhouse, and Washington and Lee University. @av.ld

Stage Manager

Jenny R. Friend (she/her) For 20 years as the production stage manager, CTC has given her the gift of seeing the world with wonder through a child's eyes. She learned her craft at Stephens College and the Yale School of Drama. She has travelled the country and the world organizing and nurturing theatre from San Jose to Santa Fe to San Diego; from Okoboji, Iowa to Nagoya, Japan. She wishes you tides in your favor, adventurous voyages, and fertile imagination in whatever treasure chest you open next.

Assistant Stage Manager

Stacy McIntosh is in her 27th year at CTC, where she has been a part of 70+ productions. 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, Illusion Theatre, History Theater (Minneapolis), and Marin Theatre Company (San Francisco). Stacy is a proud recipient of the Minnesota Theater Award and member of Actors Equity.

Stage Management Fellow

Ashley Pupo (she/her) is the former assistant properties technician on the national and international tour of *Paw Patrol Live!* Stage management credits include *Sweeney Todd: School Edition*, *Beauty and The Beast*, and *Elf Jr.* at Area Stage. She holds a B.S. in Entertainment Management from the University of Central Florida.

Directing Intern

Aiden Clayburn is a rising junior directing major at Webster University's Sargent Conservatory. He recently served as assistant director and dramaturg for *Assassins* (Paradise Community Theater), *Cabaret* (New Jewish Theatre), and *Our Town* (Webster Conservatory). Endless thanks to CTC team and his fellow artists for the opportunity.

Meet the Cast

Billy Bones/Captain Smollett

Matt Riehle is thrilled and honored to make his CTC theatrical debut. He's loved playing make believe with several theatres/organizations including Theater Latté Da, Asolo Rep, 7th House Theater, and the North Carolina Symphony. Matt lives for making music, beagle cuddles, and creating anything with the incomparable Brianna Graham-Riehle.

Jim Hawkins

Truman Bednar (he/him) has enjoyed roles in *Morris Micklewhite and the Tangerine Dress* and *Corduroy* at Children's Theatre Company. He has performed with several organizations including Theater Latté Da, Delano Dramatic Company, The Zephyr Theatre, and Minnesota Dance Theatre. He has had 10 years of dance training, including summer intensives at School of American Ballet, Chautauqua Institute, and Miami City Ballet.

Jim Hawkins

Mason Yang (he/him) has enjoyed roles in *Diary of a Wimpy Kid the Musical* and Disney's *Frozen The Broadway Musical* at Children's Theatre Company. He has performed with several organizations, including Park Square Theatre, Lakeshore Players Theatre, and Ashland Productions. He is currently a 12th grader at SPCPA.

John/Joseph (Understudy: Billy Bones/Captain Smollett)

Theo Janke-Furman (he/him) is a Twin Cities-based performing artist and member of CTC's acting cohort for the 2025-2026 Season. Recent credits include *Rodgers + Hammerstein's Cinderella* and *Passion* (Theater Latté Da). Theo would like to thank Jean Del Santo, Melissa Hart, and Rich Remedios for their guidance and support.

Harry/George Merry, Fight Captain

Keegan Robinson (he/they) ARR! Avast, ye mates! First of all I've got a pirate-themed joke for ye. What is a pirate's favorite letter? Hmm? Don't read ahead, really think of it. Were you thinking of ARR? Well, if so, you'd be wrong. For a pirate loves the SEA!!! Keegan is a proud actor, playwright, performer, and pirate based in the Twin Cities.

Black Dog/Morgan/Israel Hands

Ryan London Levin (he/him) is ecstatic to be returning to CTC after playing Snail in *A Year With Frog and Toad* and Tony Toponi in *An American Tail the Musical*! Levin has worked at many of the local stages including Ten Thousand Things, Chanhassen Dinner Theatres, Theater Latté Da, Jungle Theater, History Theatre, Yellow Tree, Park Square, Six Points Theater, Artistry, Trademark, and many others. FILM/TV work: *I Was There* (History Channel) Awards: Best Comedic Performance 2024 TCTheaterBloggers.

Blind Pew/Mr. Arrow/Tom/Ben Gunn

José Sabillón (he/him) is excited to be making his CTC debut! He has performed with several organizations, including Park Square Theatre, Guthrie Theater, Pangea World Theater, Teatro Del Pueblo, and Open Window Theatre. He holds a B.F.A. from the University of Minnesota/Guthrie Theater BFA Actor Training Program.

Squire Trelawney

Em Adam Rosenberg (they/them) is thrilled to be making their Children's Theatre Company debut! They have recently performed at the Guthrie Theater, History Theatre, Theater Latté Da, Trademark Theater, Artistry Theater, and The Gray Mallard Theater Co. They hold a dual degree from the University of Minnesota. emrosetheatre.com

Doctor Livesey

Max Wojtanowicz (he/him) is glad to be back at CTC! A graduate of St. Olaf College, he has performed at the Guthrie Theater, Jungle Theater, Theater Latté Da, and Ten Thousand Things, among others, and directed plays at Artistry and Lyric Arts. Thank you for supporting live theatre! @maxwhattimeisit

Long John Silver

Reed Sigmund is itching to unfurl this tale of friendship, parlay, and piracy. This be his 26th season of adventures on the treasured CTC stage, but he is grateful to be making this maiden voyage alongside his newest friend and fellow adventurer, Rick Dildine. When not at sea, Reed can be found holding his truest treasures, Sawyer and Sully.

Gray/Job Anderson (Understudy: Doctor Livesey)

Logan Lang (he/him) is thrilled to be making his CTC debut! He has had the pleasure of working with Twin Cities theatres in *Red Speedo* (Walking Shadow Theatre Company), *The Ferryman* (Park Square Theatre/UMN B.F.A.), and *Much Ado About Nothing* (Frosted Glass Creative). He holds a B.F.A. in Acting from the University of Minnesota.

Johnny/Dick

Jon Schumacher (he/him) is thrilled to be back for his third show with CTC, after performing in Disney's *Frozen The Broadway Musical* and *Dr. Seuss's How the Grinch Stole Christmas*! Favorite credits include Eddie Birdlace (*Dogfight*), Tommy (*The Who's Tommy*), and Crutchie (*Newsies*). He is a junior at Saint Paul Conservatory for Performing Artists and thanks his family, friends, and coaches for their support!

Understudies

Jim Hawkins; Johnny/Dick

Brody Breen (he/him) Brody is thrilled to return to CTC for his third production! Previously he's been seen in *Dr. Seuss's How the Grinch Stole Christmas*! and most recently Disney's *Frozen The Broadway Musical*. Brody has enjoyed roles at Stages Theatre Company, Shakespearean Youth Theatre, and Eagan High School. Brody is an 11th grader at Eagan High School. He'd like to thank his family for their support!

Squire Trelawney; Blind Pew/Mr. Arrow/Tom/Ben Gunn

Cooper Lajeunesse is an actor and director based in Minneapolis. Select acting credits include *Romeo and Juliet*, *Much Ado About Nothing* (The Gray Mallard Theater Co.), *The Tempest* (Guthrie), and *Heaven* (Flying Foot Forum/Park Square). They graduated from the U.M.N./Guthrie Theater BFA Actor Training Program, where they recently directed *Anna in the Tropics*. Catch them next in *Go, Dog. Go!* • *Ve Perro iVe!* with Children's Theatre Company!

Long John Silver; Black Dog/Israel Hands/Morgan

Riley McNutt (he/they) is back after playing in *Alice in Wonderland* last season. Off-Broadway, Riley worked at the Sheen Center, regionally at Asolo Repertory Theatre, and several national tours. Other local theatre companies he has worked with include Theater Latté Da, Artistry, Minnesota Orchestra, Minnesota Opera, and Flying Foot Forum.

Gray/Job Anderson; Harry/George Merry; John/Joseph

Anya Naylor (she/her) is very excited to be making her Children's Theatre Company debut! Recent credits include *The Nacirema Society* (Guthrie Theater), *Survivors* (Six Points Theater), and *Beautiful: The Carole King Musical* (Chanhassen Dinner Theatres). She holds a B.F.A. in Acting from the University of Minnesota/Guthrie Theater.

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

License Treasure Island

Stuart Paterson's adaption of *Treasure Island* (as well as his play *Merlin the Magnificent*) is available for licensing via Plays for New Audiences (PNA). A division of Children's Theatre Company, PNA licenses quality scripts for multigenerational audiences and actors. Written by some of the world's most extraordinary playwrights, PNA's 300+ show catalog features plays and musicals for any programming need.

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STAFF SPOTLIGHT: Ryan French Managing Director

CTC: What does your job involve?

RF: The short answer is: None of the artistic or production responsibilities that fall to the artistic director. In truth, the managing director leads the administrative operations for a theatre company. While this can vary by theatre, at CTC it includes finance, building operations, education, human resources, DEI, legal affairs, fundraising, marketing, and front of house. I also work closely with CTC's Board of Directors, government entities, and community partners.

CTC: How do you balance the day-to-day responsibilities of running CTC with planning for the future?

RF: The key to successfully co-leading a theatre like CTC comes down to three things: 1) having a great partner in an artistic director like Rick; 2) building a team of smart and passionate staff; and 3) learning how to prioritize the most important and impactful things while still leaving room for some fun! With those pieces in place, it's possible to tackle what's in front of us today while charting a bold vision for tomorrow.

CTC: How would you describe your own vision for CTC, through this season and beyond?

RF: I start with an abundance mindset. I believe that we can do more with others than on our own. We're looking to get more people involved with CTC, whether that's audience members, families engaging in our Theatre Arts Training, or donors investing in our future. Together, we can make a long-term, sustainable impact. The future is bright for CTC, and I'm excited to be a part of this new chapter.

CTC: What is your favorite thing about your role?

RF: I can't pick just one. I love the variety, the collaboration with others—both with staff and within the community—the big moments and the small ones, and of course, I love seeing the magic come together day after day. I'm very fortunate to work with such talented people and have a role that brings all of these elements together.

CTC: What do you love most about CTC?

RF: My favorite thing about my work at CTC goes back to the impact we have on young people's lives. The most powerful measures of that, in my mind, are the individual stories I hear from parents or kids themselves. There is nothing like a school group's collective "wow" when they enter the theatre, or walking out next to a family chattering about what they learned in summer camp that day. That's really powerful, and real impact!

Looking Ahead

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The Enormous Crocodile is weaving his way through the jungle with his tummy rumbling! Get to know all of the creatively puppeted creatures in the U.S. premiere of this smash U.K. hit. You'll go from the jungle into outer space and back again, just in time for a wild dance party!

childrenstheatre.org/crocodile

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Statewide Star Party
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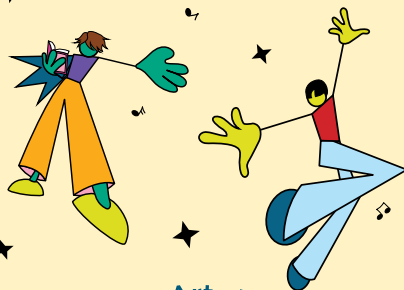
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Make The Magic Possible

Thrilling new adventures await in Children's Theatre Company's 2025-2026 Season, and we hope you'll join us on the journey. As a nonprofit organization, CTC relies on the generosity of our community to power our work and bring these vibrant and legendary stories to life on our stages.

Your investment in the arts will connect thousands of families to the magic of theatre and create extraordinary experiences that educate, challenge, and inspire.

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Audience Photo by Pixel Dust Photography

CTC gratefully recognizes
Bill and Jane Johnson
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whose generous support made this production of
Treasure Island possible.



We have been coming to Children's Theatre Company since we were just dating—and we've been married for 49 years now! Our connection to CTC runs deep. We've raised children and brought them up going to CTC and now they're raising children and we're bringing grandchildren to CTC. Why? Because it's an extraordinary place to introduce children to theatre. There isn't another theatre company in the Twin Cities that is more committed to providing outstanding theatre to young people. The quality of the sets, costumes, scripts, music, acting, and direction are never less than extraordinary.

But there's more to CTC than just plays. This dedicated organization also reaches out to the community. They provide free performances for every 2nd grader in Minneapolis Public Schools. They also place professional actors in classrooms to help broaden children's educations. And of course, CTC holds theatre classes and camps that, in addition to teaching acting, also build self-confidence, self-esteem, reading, and social skills. We are proud to be supporters and donors of this amazing organization that is working tirelessly to make our community a better place to raise children.

- Bill and Jane Johnson

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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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- ◊ Member of CTC Board of Directors
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Join the Encore Circle

Generations of young people will benefit from your generosity and belief in the power of transformational theatre experiences.

For more information on creating your legacy with Children's Theatre Company, contact Vera Jane Lee, Associate Director of Development, Individual Giving, at 612.872.5195 or vlee@childrenstheatre.org



childrenstheatre.org/encorecircle

Photo of Matthew Woody in *An American Tar the Mission* by Glen Stubbs Photography

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Our institutional giving partners provide annual support for Children's Theatre Company's productions and programs, including new play development, community engagement, and arts education. Corporate, foundation, and government supporters enjoy a special relationship with CTC, and we are proud to recognize them. The following annual, capital, and multi-year gifts were made for the fiscal year beginning July 1, 2024 and ending June 30, 2025.

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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.



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Managing Director | Ryan French
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Artistic

The Acting Company | Gerald Drake, Dean Holt, Autumn Ness, Janely Rodriguez, Reed Sigmund
Acting Cohort | Julia Diaz, Ben Glischinski, Zachary David Hodgkins, Theo Janke-Furman, Logan Lang, Ebony Ramquist, Anna M. Schloerb, Bella West
Generation Now Fellow | Antonisia (Nisi) Collins
Music Director | Victor Zupanc
CASTING DIRECTOR/ASSOCIATE PRODUCER | Alli St. John
Artists Under Commission | Greg Banks; 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 Gómez (Co-Commissioned with Latino Theater Co. at The LATC); Kalani Queypo and Chadwick Johnson (Co-Commissioned with Native Voices); Dustin Tahmahkera (Co-Commissioned with Native Voices); Nambi Kelly (Co-Commissioned with Penumbra Theatre); Michael Lew (Co-Commissioned with Ma-Yi Theater); Lisa Sanaye-Dring (Co-Commissioned with Ma-Yi Theater)

Production

Director of Production | Ellen Baker
Associate Production Manager/Company Manager | Kyia Britts
Production Stage Manager | Jenny R. Friend
Stage Managers | Z Makila, Stacy McIntosh, Shelby Reddig, Kenji Shoemaker, Nate Stanger
Stage Management Fellow | Ashley Pupo
Treasure Island Student Actor Supervisors | Nate Stanger, Meghan Gaffney
UHG Head Stage Carpenter | Charles Fillmore
Treasure Island Run Crew | Taylor Engel, Eric Lucas, David Pisa, Nich Prax
Treasure Island Run Crew Swing | Evangelen Lee
Technical Director | Adriane L. Heflin
Assistant Technical Director | Cian Jaspas Freeman
Head Carpenter | Bradley Holmes
Carpenter/Drafter | Eric Charlton
Carpenters/Welders | Matt Arcand, Whitley Cobb, Frank Grant, Steve Kath, Kris Paulson, Julia Reisinger
Charge Artist | Mary Novodvorsky
Scenic Artists | Lizzie Treddinnick, Abbey Ortiz, Gamma Lister
Scenic Artist Intern | Michaela Lochen
Costume Director | Amy Kitzhaber
Costume Assistant | Julia Collins
Cutter/Drapers | Ali Gould, Daylee Reichenbach
First Hands | Carol Lane, Yelena Rowen
Crafts Artisan | Rob Phillips
Painter/Dyer | Arlene Lind-Watson
Crafts Overhire | Emily Jannusch
Stitchers | Lucia Callender, Kristine Robinson, Emily Jannusch

Head of Wigs, Hair and Make-Up | Andrea Moriarity
Wig Assistant | Julia Kugler
Head of Wardrobe | Andi Soehren
Treasure Island Wardrobe Assistant | Jennifer Probst
Treasure Island Wardrobe Swing | Julia Kugler
Props Director | Sue Brockman
Props Artisans | Katie Albright, Jesse Crouch, Joe Cruz, Christopher Engstrom, Emily Jannusch, Steve Kath, Julia Kugler, Michaela Lochen, Jennifer Probst, Amy J. Reddy
Props Intern | Rene'e Gonzales
Lighting & Video Director | Matthew T. Gross
Head Electrician | David A. Horn
Staff Electricians | Jeremy Ellarby, Andy Glischinski, Carl Schoenborn
Treasure Island Electricians | Dante Benjegerdes, Joe Chambers, Paul Epton, Mark Kieffer, Evangelen Lee, Eric Lucas, Karin Olson, David Riisager, Andrew Saboe, Ellie Simonett, Andrew Vance
Lighting Programmer | Jeremy Ellarby
Light Board Operators | Alex Clark, Mark Kieffer
Projections Programmer | Gloria Collyard
Sound Director | Reid Rejsa
Head Sound Engineer/UnitedHealth Group Stage Sound Board Operator | Rick Berger
Cargill Stage Sound Board Operator | Sean Healey
Treasure Island Deck Sound Technician | Ryan Healey
Treasure Island Sound Crew | Sean Healey, Joshua Savoie, Nathaniel Glewwe

Education

Director of Education | Ann Joseph-Douglas
Theatre Arts Training Education Manager | Amanda Espinoza
School Engagement Coordinator | Claire Bancroft Loos
Resident Teaching Artists | Johanna Gorman-Baer, Kiko Laureano
Education Administrative Associate | Carson Uthe
Neighborhood Bridges Founder | Jack Zipes
Theatre Arts Training Teaching Artists | Nathan Aastuen, Hannah Bakke, Claire Chenoweth, Zach Christensen, Riley Coduto, Maggie Cramer, Laura Delventhal, Dominic Delong-Rogers, Sophie Rose Finner, Gaberille Dominique, Alex Hagen, Chris Harney, Elizabeth Hino, Jackie Hofmeister, Wesley Hortenbach, Megan Kelly Hubbell, Leah Jensen, Sophie La Fave, Natavia Lewis, Ben Lohrberg, Xan Mattek, Terese Mock, Jack Moorman, Jeffery Nolan, Hawken Paul, Marley Ritchie, Sophina Saggau, Sara Sawyer, Jesse Schmitz-Boyd, Jen Scott, Eli Sibley, Colleen Somerville, Kiera Stegall, Mason Tyer, Amanda Wies, Willis Weinstein, Erin Willis, Bailey Wilson

ACT One

Director of Community Engagement/Associate Artistic Director | Michael Winn
ASL Interpreters | Cheryl Fielitz, Jules Lehto
Audio Describers | Elana Center, Connie Fullmer, Laurie Pape Hadley, Laura Wiebers

Administration

Facilities Operations

Facilities Operations Manager | Aaron Novodvorsky
Day Porter | Alex Itzep
Safety and Security Team Lead | Jori Walton
Safety and Security Associates | Em Engler, Aster Kander, Zoe Walczyk

Finance

Director of Finance | Jill Jensen
Payroll and Benefits Administrator | Anna Wienke
Accounting Associate | Sara Klaphake

Human Resources

Director of Human Resources | Andrew Robertson

Plays for New Audiences

Director of Plays for New Audiences and Licensing | Karli Twedten

External Relations

Senior Director, External Relations | Katie Nelsen

Development

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
Development Officer | Tiana Daun
Annual Fund Manager | Julie Erickson
Development Operations Coordinator | Katlyn Moser

Marketing and Communications

Associate Director of Communications | Jonathan White
Associate Director of Marketing | Julia Nicholas
Senior Manager, Design and Digital | Kaitlin Randolph
Digital Marketing Coordinator | Amanda Maurer
Design and Digital Assistant | Ryan Brook

Ticketing Services

Tessitura Systems Administrator | Erin Korthals
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, Hunter Goldsmith, Genia Voitsekhovskaya,
Front of House Associates | Ben Anderson, Lynn Annis, Tim Baka, Melanie Bakken, Julie Flannery, Suzanna Greiveldinger, Ashlyn Higbee, Angelina Huynh, Will Johnson, Abby Koel, Basil Matthes, Emery McElin, Hasan Mohammad, Ramona Redding, Xander Salazar, Frank Thorpe, Ashley Wims
Concessions Leads | Linnea Dahlquist, Carter Jensen, Ella Rios, Donovan Stroebel

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
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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, AFM

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Dr. Seuss's
HOW
The
GRINCH
STOLE
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Best for all ages! | UnitedHealth Group Stage



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A Children's Theatre Company
Original Production

Tickets at childrenstheatre.org/grinch or **612.874.0400**

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