

ROALD DAHL'S THE ENORMOUS CROCODILE THE MUSICAL

Book and Lyrics
Suhayla El-Bushra

Music
Ahmed Abdullahi Gallab

Additional Music and Lyrics from Tom Brady

October 1-November 23, 2025

Developed and directed by **Emily Lim**, it features a menagerie of puppets by co-director and puppetry designer **Toby Olié**, with set and costume design by **Fly Davis** and puppetry co-designed and supervised by **Daisy Beattie**.

The Enormous Crocodile was originally co-produced by Roald Dahl Story Company, Regent's Park Open Air Theatre and Leeds Playhouse. *The Enormous Crocodile* musical was developed by Roald Dahl Story Company, Emily Lim, Ahmed Abdullahi Gallab, Suhayla El-Bushra, and Tom Brady.

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



ROALD DAHL'S THE ENORMOUS CROCODILE THE MUSICAL

Roald Dahl's The Enormous Crocodile The Musical is CTC's Opening ACT show for the 2025-2026 Season. Opening ACT provides free access to, and enrichment surrounding, a live CTC theatre experience for all 2nd grade students in Minneapolis Public Schools.

In 2024, 2,389 2nd graders (and 411 accompanying adults) attended *MOYA* by Zip Zap Circus as part of Opening ACT.

In order to connect students directly to the artists, all six student matinee performances attended by MPS 2nd graders will include a talk-back with cast and crew from the show. During this time, students are encouraged to ask questions about the show and about the artists' and crew members' roles in creating and staging it.

For many students, Opening ACT is their first opportunity to connect with the arts and experience the joy and magic of live theatre. This program is a cornerstone of CTC's mission to create extraordinary theatre experiences that educate, challenge, and inspire—and it's all thanks to the philanthropic support from our generous community.

Donations of all sizes make it possible for thousands of young people to experience this production alongside you. As you enjoy the show, we hope you will consider investing in CTC to ensure more children in our community have the same access to the next Opening ACT production.



A Message from Leadership

Ryan French
Managing Director

Dear Friends,

For 60 years, Children's Theatre Company has inspired young minds through the stories brought to life on our stages. Whether they're wholly original tales or adaptations of legends, films, or, more often than not, beloved children's books—we help kids make sense of the world around them through stories. CTC is thrilled to present the U.S. premiere of *Roald Dahl's The Enormous Crocodile the Musical*. This production serves as the opening engagement of the U.S. tour of what has already been a smash hit in the United Kingdom.

CTC is no stranger to the work of Roald Dahl having produced *The BFG (Big Friendly Giant)*, *Charlie and the Chocolate Factory*, and, most recently, *Roald Dahl's Matilda The Musical*. Beyond Charlie and Matilda, Dahl has given the world so many memorable characters.

When my wife, Jenny, and I had kids of our own, we worked our way through Dahl's books starting with *Fantastic Mr. Fox* and moving on to *Charlie and the Chocolate Factory*, *The Witches*, and *Matilda*. We decided early on to establish a rule that before we would watch an animated or live action adaptation of a book, we had to read it together. It's always been fun for our girls to see how these stories change from the pictures in our heads to what we see on stage and screen.

This past July, CTC hosted representatives from the show's producers, the Roald Dahl Story Company and Netflix, on a pre-tour visit. Meeting some of the team behind the production and discussing how the story is lifted from the page and brought to life on stage is so inspiring. We hope to continue working with our new colleagues to bring more of Dahl's works to the nation's leading children's theatre.

At CTC, our vision is to create a better world with, for, and through young people. Annually we welcome 40,000 students through our school matinees. In fact, each year all 2nd graders in the Minneapolis Public Schools attend a CTC production for free as part of the Opening ACT program. For many students, this is the first play or musical they have ever seen live. This year, that show is *Roald Dahl's The Enormous Crocodile The Musical*. Our Student Matinee program and Opening ACT are made possible through the support of our generous donors. CTC is grateful for your support!

We are so happy you've decided to join us for *Roald Dahl's The Enormous Crocodile The Musical*.

Warmly,

Ryan French

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Land Acknowledgment

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

Fall 2025 | Winter 2026 | Spring 2026

Join us at CTC—
where young people **GROW**
into **CONFIDENT**,
CREATIVE individuals,
ready to **SHINE**
both on **STAGE** and in **LIFE**.



Looking
Ahead

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



Nov. 4, 2025-Jan. 4, 2026

In this CTC holiday favorite, filled with music and Seussian rhymes, The Grinch plots the greatest heist imaginable—stealing the very thing the joyful Whos love the most! Until, that is, the combination of kindness and community produces not only a change in the course of Who-History, but the size and capacity of the old green guy's heart.

childrenstheatre.org/Grinch

GO, DOG. GO!
VE PERRO ¡VE!

Jan. 20-Feb. 22, 2026

Dogs are everywhere! Roller-skating, playing baseball, driving race cars, and speaking—in Spanish and English! Sing along with this bilingual spectacle that makes no sense (and TOTAL sense) at the same time!

childrenstheatre.org/GoDogGo

FORTS!

**BUILD
YOUR OWN
ADVENTURE**

Feb. 13-Apr. 5, 2026

An interactive experience! Imagine you're surrounded by towering towers of cardboard boxes in the coolest attic you've ever seen. What will you build? In Forts! you make it all happen.

childrenstheatre.org/Forts

**DINOSAUR
WORLD LIVE**

Mar. 3-Apr. 5, 2026

Dinosaurs take over CTC! Feel the rumble of their rawrs as a young paleontologist takes you on an up-close adventure that has wowed kids and adults all over the world.

childrenstheatre.org/DinoWorld

**THE
WIZARD
OF**  **Z**

Apr. 21-Jun. 14, 2026

It's not every day that a wild tornado whizzes over your head, or the world magically shifts from black and white to technicolor! Don't miss this grand spectacle, featuring songs from the classic film.

childrenstheatre.org/Oz

Discover More:

Roald Dahl's The Enormous Crocodile The Musical



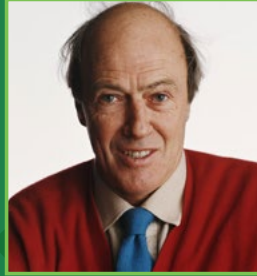
Fun Facts

- 1 There are 26 puppets in the show.
- 2 The smallest puppet is the Mosquito at 4.7 inches long, and the largest is the Enormous Crocodile at 18 feet long.
- 3 The Enormous Crocodile has over 60 teeth in his mouth.
- 4 It took a team of 12 makers to create the puppets.
- 5 What the creatives loved to eat while making the show: sticky Christmas buns, bags of sweets from the Roald Dahl Story Company's office jar, big juicy burgers.
- 6 There are over 10 types of animals in the show.



Photo by Danny Kean

About Roald Dahl (1916-1990)



Roald Dahl is the U.K.'s No.1 storyteller of all time. Before he became a writer, he was a spy and a fighter pilot in World War II.

One of his first moments of inspiration came when he was at boarding school, when a local chocolate factory invited pupils to trial new chocolate bars—35 years later, *Charlie and the Chocolate Factory* was published.

He wrote lots more brilliant stories, many from his writing hut in his back garden in Great Missenden—from Sophie's adventures with the BFG and James' journey on the Giant Peach, to Matilda's brilliant bravery against The Trunchbull.

Each of his stories is an unexpected adventure to the weirdest, wonkiest, and most wonderful worlds, that continue to enthrall generations of kids and adults alike.

RoaldDahl.com

The Language of Dahl

In his books, Roald Dahl created original words and phrases that are now iconic. In 2016, to commemorate what would have been his 100th birthday, the Oxford English Dictionary officially added some of Dahl's most famous contributions to language.

Dahlesque

Implying something resembles or has the characteristics of Dahl's work, "typically characterised by eccentric plots, villainous or loathsome adult characters, and gruesome or black humour."

Golden Ticket

While Dahl wasn't the first to put the words "golden" and "ticket" together, his story about the young boy Charlie and his escapades in *Charlie and the Chocolate Factory* is what truly put the phrase on the map (the phrase actually dates back to 1801). The OED's definition is: "Ticket: one that grants the holder a valuable or exclusive prize, experience, opportunity, etc."

Human Bean

A mispronunciation of "human being" used by the Big Friendly Giant in *The BFG*. However, the first use of the "human bean" dates back to British satirical magazine *Punch*, which used the phrase in 1842.

Oompa Loompa

Another entry originating from *Charlie and the Chocolate Factory*, Oompa Loompas were Willy Wonka's workers who became associated with being orange and wearing dungarees thanks to Gene Wilder's 1971 film adaptation.

Scrumdiddlyumptious

Originally found in *The American Thesaurus of Slang* in 1942, "scrumdiddlyumptious" became a household word following the release of *The BFG*.

Witching Hour

Shakespeare first used "witching time" in *Hamlet*, yet it was Dahl who used "witching hour" in *The BFG* to signify "a special moment in the middle of the night when every child and every grown-up was in a deep deep sleep, and all the dark things came out from hiding and had the world to themselves."

Fun Facts About the Animals

Lots of jungle animals are featured in *Roald Dahl's The Enormous Crocodile The Musical*. But did you know the facts below?

Crocodiles



Crocodiles can sleep with one eye wide open.

Crocs can hold their breath underwater for more than an hour.

(FactAnimal.com)

Elephants

Elephants have been spotted using their trunks as a snorkel when crossing rivers.

Elephants make sounds that we can't even hear. Some of their calls are so low, they are below the range of human hearing. And these amazing animals can recognize over 100 different friends from their calls alone.

(United for Wildlife)



Frogs

There is evidence that frogs have roamed the Earth for more than 200 million years, at least as long as the dinosaurs.

The world's largest frog is the goliath frog of West Africa—it can grow to 15 inches and weigh up to seven pounds.

(American Museum of Natural History)

(United for Wildlife)



Hippopotamuses

Hippos are considered the second largest land animal on Earth (first place goes to the elephant!). Males measure around 11.5 feet long and five feet tall, and can sometimes weigh over 9,000 pounds. That's as much as three small cars!

Hippos are great swimmers and can hold their breath for up to five minutes underwater. When completely submerged, their ears and nostrils fold shut to keep water out.

(National Geographic Kids)



Monkeys

Pygmy marmosets are the world's smallest monkeys. Native to the Amazon Basin of South America, this tiny New World monkey is around five inches long and weighs about four ounces in adulthood.

Mandrills are the world's largest monkeys. They live in the tropical rainforests of central West Africa. While female mandrills weigh in at around 25 pounds on average, adult male mandrills weigh an average of 55 pounds and as much as 119 pounds.

(Treehugger)

Story Creation

Create your own animal story! Start with an animal and a word to describe it.

The

(animal)

was

(adjective)

Now write a story starring your animal!

Once upon a time... _____

And every day... _____

Until one day... _____

And because of that... _____

And because of that... _____

Until finally... _____

And ever since then... _____

Find All the Crocodiles

There are 11 crocodiles hiding throughout the program! Try and find them all! Hint: you may only be able to see his tail!



Crocodile in Hiding

In *Roald Dahl's The Enormous Crocodile The Musical*, the Crocodile disguises himself as multiple different objects to trick the children into getting close enough to eat. Draw what you think the Crocodile would look like trying to disguise himself as these objects!









Roald Dahl Onstage

***Roald Dahl's The Enormous Crocodile The Musical* is not the first stage adaptation of a Roald Dahl story.**

In 2001, CTC produced a stage adaptation of Roald Dahl's *Charlie and the Chocolate Factory*. Films inspired by this classic favorite include *Willy Wonka & the Chocolate Factory* (1971), *Charlie and the Chocolate Factory* (2005), and *Wonka* (2023).
(Collider.com)



In 2006, CTC produced a stage adaptation of *Roald Dahl's The BFG (Big Friendly Giant)*. This beloved story became a Disney film in 2016, directed by Steven Spielberg. It is available on Disney+.
(Disney.com)



In 2019, CTC produced *Roald Dahl's Matilda The Musical*, a show which had dazzled audiences in London's West End and on Broadway. The musical was later adapted for the screen in 2022, and can be viewed on Netflix.
(Cinema Express)

Other stage adaptations of Dahl's work include *Danny the Champion of the World*, *James and the Giant Peach*, *Fantastic Mr. Fox*, *The Twits*, and *The Witches*.
(Concord Theatricals)

Questions for the Ride Home

1

Have you ever stood up to a bully?

2

When have you kept going after a setback?

3

What jungle animal would you want to be?

4

What advice would you give to the Enormous Crocodile?



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

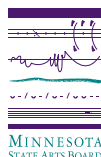
For personal safety and as a courtesy to those already seated, latecomers will be seated after a designated "hold period."

NEED A QUIET SPACE?

Should your child need a change of environment, we invite you to enjoy a live feed of the performance from the lobby.

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



Children's Theatre Company presents
The Roald Dahl Story Company's production of
THE ENORMOUS CROCODILE
The Musical

Book and Lyrics by
Suhayla El-Bushra

Music by
Ahmed Abdullahi Gallab

Additional Music and Lyrics from Tom Brady

The Enormous Crocodile The Musical is based on the story by Roald Dahl, and was developed by Emily Lim, Ahmed Abdullahi Gallab, Suhayla El-Bushra, Tom Brady & the Roald Dahl Story Company.

Creative Team

Bookwriter & Lyricist | **Suhayla El-Bushra**

Composer & Additional Lyrics |

Ahmed Abdullahi Gallab

Additional Music & Lyrics, Orchestrations,

Arrangements & Music Supervisor | **Tom Brady**

Direction & Development | **Emily Lim**

Co-Director & Puppetry Designer | **Toby Olié**

Set & Costume Designer | **Fly Davis**

Puppetry Co-Designer & Supervisor |

Daisy Beattie

Digital Designer & Production Draughting |

Tim Blazdell

Choreographer | **Vicki Igbokwe-Ozoagu**

Lighting Designer | **Jessica Hung Han Yun**

Sound Designer | **Tom Gibbons**

Music Technology & Ableton Programmer |

Phij Adams

Musical Director | **Ben Kubiak**

Casting Director | **Annelie Powell CDG**

Voice Coach | **Aundrea Fudge**

Singing Coach | **Tina Thomas**

Copyist | **Ann Barnard**

Associate Director | **Tash Holway**

Associate Director | **Blythe Stewart**

Associate Puppetry Director |

Michael Jean-Marain

Associate Lighting Designer | **Lucy Adams**

Associate Sound Designer | **Johnny Edwards**

Associate Choreographer |

Shanelle Clemenson

Music Associate | **Mãth Roberts**

Costume Supervisor | **Rebecca Gunstone**

Wigs Hair & Make-up Supervisor |

Bethan Owens

Casting Associate | **Gabriella Shimeld-Fenn**

Cast

The Enormous Crocodile | **Taya Ming**

Trunky the Elephant & Alternate The

Enormous Crocodile | **Nia Stephen**

Humpy Rumpy the Hippopotamus |

Ryan Crellin-Simpson

Roly Poly Bird | **Alison Arnopp**

Muggle-Wump the Monkey & Movement

Captain | **Siobhan Athwal**

Swing | **Eleanor Ambekar**

Stage Management

Company Stage Manager | **Tyler Matylewicz**

Deputy Stage Manager | **Nathan Babb**

Assistant Stage Manager (Book Cover) |

Molly Goodison

Assistant Stage Manager | **Sophie Turner**

Production Team

Production Manager | **John Page**

Production Sound Engineer | **Dylan Saberton**

Production Electrician | **Theo Chadha**

Sound No 1 | **Dylan de Buitlear**

Sound No 2 | **Alex Duckworth**

Cameras and video recorders may not be operated during the performance.
Roald Dahl's The Enormous Crocodile The Musical has a run time of 1 hour with no intermission.

Artistic 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.

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.

Creative Team

Bookwriter and Lyricist

Suhayla El-Bushra Theatre work includes *The Suicide* (National Theatre), *The Long Song* (Chichester Festival Theatre), and *NW Trilogy* (Kiln Theatre). She was lead writer and executive producer on *Ackley Bridge* (C4/The Forge) and her first feature film, *Brides* (BFI/Neon Films), premiered at Sundance this year.

Composer and Additional Lyrics

Ahmed Abdullahi Gallab is a Sudanese-American composer, producer, singer, and songwriter based in Brooklyn, New York. He performs under the moniker Sinkane and has just released his latest album, *We Belong*. Food is his other passion and he loves to freak people out by putting hot sauce on everything ... yes, even ice cream.

Additional Music and Lyrics, Orchestrations, Arrangements and Music Supervisor

Tom Brady has worked at the National Theatre, Royal Shakespeare Company, and in the West End. Recent credits include *Guys and Dolls* (Bridge Theatre), for which he was nominated for an Olivier Award; *Hamlet: Hail to the Thief* (MFI and RSC) with music by Radiohead; and feature film, *The Choral* (Sony Pictures.)

Direction and Development

Emily Lim is an award-winning director whose work explores theatre as a form of community building and radical joy. She has created work nationally and internationally with organizations including the National Theatre, Manchester International Festival, Kiln, and Company Three. She is the director of public acts and an associate artist at the National Theatre.

Co-Director and Puppetry Designer

Toby Olié (he/him) has designed and directed puppetry for: *Spirited Away* (Tokyo/London), *Animal Farm* (U.K. tour), *101 Dalmatians* (Regent's Park), *Pinocchio* (National Theatre), and Disney's *The Little Mermaid* (Netherlands/Moscow/Tokyo). His professional debut in puppetry was the hind puppeteer of Joey in the original production of *War Horse* (National Theatre).

Set and Costume Designer

Fly Davis

I Want My Hat Back, *Pericles*, *Ocean at the End of the Lane* (National Theatre and West End); *Caroline or Change* (West End, Broadway, Tony and Olivier Nominated Best Costume Design); *James and the Giant Peach* (Leeds Playhouse); *Oliver Twist* (Regent's Park Open Air Theatre); *Primetime* (Royal Court); and *A Christmas Carol-ish* (West End).

Puppetry Co-Designer and Supervisor

Daisy Beattie Work in puppetry spans across designing, making, supervising, and puppeteering. Her most recent work includes: *Little Shop of Horrors* (Sheffield Theatre), *Spirited Away* (Toho and PW Productions), *The Ocean at the End of the Lane* (National Theatre), *Zarafa Giraffa* (Sebastian Mayer), *Hey Duggee* (Kenny Wax), *Animal Farm* (Fiery Angel), and *The Wolves in the Walls* (Little Angel Theatre).

Choreographer

Vicki Igbokwe-Ozoagu was meant to be a Barrister. At 17, they switched paths, drawn to choreography, even though they weren't quite sure what it involved. They just knew dance brought joy. Today, they create movement that inspires, connects, and uplifts. Their mission? To bring JOY into your life, one step at a time.

Lighting Designer

Jessica Hung Han Yun Recent theatre credits include: *Hamlet Hail To The Thief* (RSC), *Wild Rose* (Royal Lyceum Theatre Edinburgh), *The Estate* (National Theatre), *Dr. Strangelove* (Noël Coward Theatre), *Fan Girls* (Lyric Hammersmith), *Equus* (Theatre Royal Stratford East/ English Touring Theatre/ Trafalgar Studios), and *My Neighbour Totoro* (RSC / Barbican - Olivier and WhatsOnStage Award).

Sound Designer

Tom Gibbons is an Olivier Award-winning sound designer who has worked in the U.K. in the West End and for the National Theatre, RSC, Almeida, Donmar, Old Vic, and Young Vic, among others, as well as internationally, including many productions on Broadway and across Europe.

Music Technology and Ableton

Programmer

Phij Adams is one of the U.K.'s leading music programmers. As programmer, credits include: *Newsies*, *Abba-Voyage*, *Back To The Future*, *SIX The Musical*, and *Juliet*, *Everybody's Talking About Jamie*, and *The Tina Turner Musical*, amongst many others.

Musical Director

Ben Kubiak hails from New Zealand, where he worked as musical director for *Cats*, *Oliver!*, *Wendy* (National Youth Theatre); *Dirty Work* (Indian Ink Theatre Company); assistant musical director for *Kinky Boots* (Amici Trust/GandT Productions); and Keyboard 1 for *Chess* (Auckland Philharmonia Orchestra/ GandT Productions). He recently graduated from the Royal Academy of Music, where he was musical director for *Assassins*.

Casting Director

Anellie Powell CDG is a casting director working across theatre, television, and film and is creative associate to Jonathan Church Theatre Productions. Recent theatrical credits include: *Wendy and Peter Pan* (RSC), *Kathy and Stella Solve a Murder!* (West End), *House of Shades* (Almeida), and *Wonder Boy* (Bristol Old Vic).

Voice Coach

Aundrea Fudge is an accent/dialect and speech coach from New York. Theatre includes: *Hercules* (Theatre Royal Drury Lane), *Good Night, Oscar* (Barbican), *Clueless* (Trafalgar Theatre), *The Crucible* (Globe Theatre), *Slave Play* (Noël Coward Theatre). Film includes: *Bernard and The Genie*, *Locked In-Film*, and *Wheel of Time*. TV includes: *The Buccaneers* (Season 2), *Andor* (Season 2).

Associate Director

Tash Holway has loved making, telling and looking after many different stories in theatre and TV; currently at *Harry Potter and the Cursed Child* (London). Previously: *The Lion*, *the Witch and the Wardrobe* and *Amelie* (London), *101 Dalmatians* (Regent's Park Open Air Theatre). More at www.tashholway.com.

Associate Director

Blythe Stewart has worked for the National Theatre, Donmar Warehouse, Soho Theatre, HighTide, LAMDA, ArtsEd, Guildhall, and Oxford School Of Drama. Recent associate on *101 Dalmatians the Musical* (Runaway), *Minority Report* (Lyric Hammersmith/Simon Friend), *The Crucible* (National Theatre), and *The Curious Incident of the Dog in the Night-Time* (U.K. tour).

Associate Puppetry Director

Michael Jean-Marain Training: The Urdang Academy. Theatre credits include: *Animal Farm* (Children's Theatre Partnership), *War Horse* (National Theatre U.K. and international tour), *The Lion*, *The Witch and The Wardrobe* (West Yorkshire Playhouse). Screen credits include: *Andor* (Disney+), *Mary and George* (Sky Atlantic). Associate director: *There's a Bear on My Chair* for Fuel Theatre.

Associate Lighting Designer

Lucy Adams works all over the U.K. as a lighting designer and technician. As lighting designer - *Giselle: REMIX*, *Nine Sixteenths* (Pleasance Theatre); *Would You Bet Against Us?* (Birmingham Rep); *dressed.* (Edinburgh Fringe Festival and U.K. tour); *Ex-Boyfriend Yard Sale* (Camden People's Theatre and Toronto). As associate - *Shucked* (Regent's Park Open Air Theatre), *Kin* (U.K. tour), *Dr. Strangelove* (Noël Coward Theatre), *The LeftBehinds* (NT Schools Tour).

Creative Team

Associate Sound Designer

Johnny Edwards' work as a sound designer includes *Peter Pan* at The Gate Theatre, Dublin (dir. Ned Bennett), *Happy Days* at Riverside Studios (dir. Trevor Nunn), *Idle, They Yammer at The Other Room* (dir. Dan Jones), and *Middletown* at GSA (dir. Maisie Newman).

Associate Choreographer

Shanelle Clemenson has worked with theatre companies such as Uchenna, K2Co, and Catherine Wheels for The Edinburgh Fringe Festival in 2024. Additionally, she has performed in the *Eurovision Song* contest (2023), danced in the movies *WICKED* and *Snow White*, and performed with *SAULT*. Shanelle continues her dance training at Runway House.

Music Associate

Màth Roberts is a Welsh musical director. Recent credits include: *Make Good: The Post Office Scandal* (Pentabus), *Roald Dahl's The Enormous Crocodile The Musical* (Regent's Park Open Air Theatre and Leeds Playhouse), *O.G. Prince of Wales* (Sherman Theatre), *Ble Mae Trennau'n Mynd* (Y Cwmni), *The Light in The Piazza* (Alexandra Palace), and *Berlusconi* (Southwark Playhouse).

Costume Supervisor

Rebecca Gunstone trained at The Royal Central School of Speech and Drama. She has worked as a costume supervisor, deputy supervisor, and associate costume designer in the U.K. and internationally. Recent work includes *Much Ado About Nothing* at the RSC, the U.K. tour of *Ghost Stories*, and *King Lear at the Shed in New York*.

Wigs Hair and Make-up Supervisor

Bethan Owens With over 20 years in fashion and beauty, Bethan has worked across editorial, advertising, and commercial projects. Her recent focus is theatre, designing hair and makeup for Sadler's Wells productions including *Quadrophenia: A Mod Ballet*, *Message in a Bottle*, *Ebony Scrooge*, and *Our Mighty Groove*.

Casting Associate

Gabriella Shimeld-Fenn (she/her) cut her teeth working on shows like *Casualty* and *Father Brown* at the BBC for five years, before finding her way back to her first love: theatre! Recent assistant/associate credits include *Wendy and Peter Pan* and *The Winter's Tale* (RSC), *2:22 A Ghost Story* (U.K. tour), and *One Flew Over The Cuckoo's Nest* (Old Vic).

Cast

The Enormous Crocodile

Taya Ming graduated in 2021. Her credits include *Much Ado About Nothing* (RSC), *Slumlord* (Theatre Peckham), *Innocent Means Not Guilty* (Theatre Peckham), *Robin Hood: The Legend. Rewritten* (Regents Park Open Air Theatre), *Aromatherapy* (Talawa Theatre Company), *Merchant Of Venice* (OVO theatre), *Coming To England* (U.K. tour), *Wild Mix* (Chapter Theatre Arts).

Trunky the Elephant and alternate The Enormous Crocodile

Nia Stephen

Training: The Urdang Academy where she was awarded the Andrew Lloyd Webber Scholarship. Credits: Cover Juliet in *& Juliet* (U.K. tour), Ensemble in *Cinderella* (Julia Cave/ Imagine Theatre), Actor in *Google Hands Raised Film* (Uncommon Creative Studio). Instagram: niastephen_

Humpy Rumpy the Hippopotamus

Ryan Crellin-Simpson is an actor and singer originally from Hampshire and is a recent graduate of Rose Bruford College. This will be Ryan's second show after graduating, having completed a run of *The Elephant in the Room* by Peter Hamilton (Waterloo East Theatre) in 2024.

Roly Poly Bird

Alison Arnopp (she/her) is an Irish performer and writer. Her credits include *The Magician's Elephant* (RSC), *Malory Towers* (Wise Children), *Hair* (50th Anniversary Tour), *The Tempest* (RSC), *Les Liaisons Dangereuse* (Donmar Warehouse), and *Oliver Cromwell Is Really Very Sorry* (Xnthyony), which earned her a "Best Performer" nomination at Dublin Fringe. www.alisonarnopp.com @alisonarnopp

Muggle-Wump the Monkey and Movement Captain

Siobhan Athwal is a critically acclaimed WhatsOnStage award nominee actress originating roles in *Eastenders*, *Doctors* (BBC), *The Good Ship Murder* (Channel5), and *Emmerdale* (ITV). She has performed with establishments including The National Theatre, The Curve, Shakespeare's Globe, The Royal Opera House, Piccadilly Theatre, York Theatre Royal, Stratford East, and Hachette Audio.

Swing

Eleanor Ambekar (she/her) graduated in 2024 with an M.A. in Musical Theatre from Guildford School of Acting. Whilst training, she played the role of Amélie in *Amélie the Musical*. She is delighted to make her professional debut in *The Enormous Crocodile*.

STAGE MANAGEMENT TEAM

Company Stage Manager

Tyler Matylewicz is an NYC-based producer and show caller with 15 years of experience. Regional: *A Moon for the Misbegotten* with Audra McDonald at Williamstown Theatre Festival. Beyond the stage, he has produced experiences for Nike, *The New York Times*, the NBA/ WNBA, and Google.

Deputy Stage Manager

Nathan Babb Past credits include: *Shucked* (Regents Park Open Air Theatre, U.K. premiere), *Becoming Nancy* (Birmingham Repertory Theatre, U.K. premiere), *The Book Of Mormon* (West End), *Newsies* (Troubadour Wembley), *Heathers The Musical* (The Other Palace), *Anything Goes* (U.K. tour and Barbican), *9 to 5 The Musical* (U.K. tour and South Korea), *Where Is Peter Rabbit?* (Haymarket and Asia tour)

Assistant Stage Manager (Book Cover)

Molly Goodison Graduated LAMDA in 2021 with an FdA in Production and Technical Arts. Credits include: *The Play That Goes Wrong*, *Drop the Dead Donkey: The Reawakening*, *Witness for the Prosecution*, *The Lavender Hill Mob*, *The Choir of Man* (London | Daegu International Musical Festival); and *Beyond the Border: Storytelling Festival*. Molly is passionate about sharing the magic of theatre.

Assistant Stage Manager

Sophie Turner graduated from East 15 Acting School with a B.A. Hons in World Performance and from the Royal Welsh College of Music and Drama with an M.A. in Design for Performance-Puppetry. Sophie is both a puppeteer performer and designer/technician. It is safe to say Sophie is passionate about puppets.

PRODUCTION TEAM

Sound No 1

Dylan de Buitléar is a sound operator and engineer working in live and musical theatre. He has extensive experience working across London theatre having worked with the National Theatre, RSC, and Jamie Lloyd Co., among others, in addition to touring internationally to the U.S.A., Japan and China.

Sound No 2

Alex Duckworth is a freelance sound operator whose theatre credits include *Flashdance* (Korea tour), *Grease* (U.K. and Ireland tour), *School of Rock* (U.K. and Ireland tour), *Peter Pan Goes Wrong* (West End and U.K. tour); as well as sound operator and engineer credits including *Best Exotic Marigold Hotel* (U.K. tour) and *Becoming Nancy* (U.K. premiere).

PRODUCERS

Roald Dahl Story Company (RDSC) is the home of Roald Dahl's much-loved stories and characters. With over 300 million books sold globally and translated into 68 languages, our stories have entertained generations of kids and adults with their unique mix of mischief, irreverence and full-hearted hope.

Together with our parent company Netflix, and united by our love of these great stories, we're working with some of the world's best storytellers and creative minds to bring them to life in new ways that will delight fans. This includes animated and live action films and series, publishing, theatre, immersive experiences, games, consumer products, brand partnerships, and more.

Our Theatre Division creates shows which capture the timeless appeal of Roald Dahl's stories and characters, whilst also speaking powerfully to today's audiences. We work with world-class artists and top theatre producers to bring these stories to life on stage in bold new ways, surprising fans and reaching audiences across theatrical forms; from master puppetry and major musicals to free digital productions and huge live events.

PW Productions

PW Productions is one of the West End's most prolific and significant theatre producers, responsible for some of the most successful productions in British theatre since it was founded in 1983 by Peter Wilson MBE. Productions have included *Spirited Away* at the London Coliseum, *Susan Hill's The Woman in Black*, Stephen Daldry's production of *J.B. Priestley's* classic thriller *An Inspector Calls*, *De La Guarda* at the Roundhouse, *Nigel Slater's Toast*, *Ross Willis' Wonder Boy* and many more. The company has acted as General Manager and Production Accountant for more than 500 productions throughout the world. PW Productions has also presented work in Japan, Singapore, Canada, USA, Germany, Ireland, Luxembourg, Austria, Australia and Hong Kong.

Pemberley Productions

Pemberley Productions is a producing, general management, and tour booking company based in NYC/Chicago. We collaborate with overseas companies and US-based productions to bring theatre across North America as well as internationally. Highlights include the long-running West End production of *The Woman in Black* (off-Broadway at NYC's McKittrick Hotel and across the US); the US Tour of *Wise Children's* *Wuthering Heights*; the Center Theatre Group (Los Angeles) production of *The Secret Garden*; the US Tour of the National Theatre's *An Inspector Calls*; and the US Tour of *The Last Ship* (starring STING). In the 25/26 Season, Pemberley is also looking after *Heathers The Musical* (off-Broadway), *Kim's Convenience* (US Tour), *Elizabeth McGovern's Ava: The Secret Conversations* (US/Canada Tour), the Royal Shakespeare Company's production of *Hamnet* (US Tour), and more. For information on upcoming tours and projects in development, visit www.pemberleyproductions.com

Producers

Produced by **Roald Dahl Story Company**.
Originally co-produced by **Roald Dahl Story Company, Regent's Park Open Air Theatre & Leeds Playhouse**.

Roald Dahl Story Company For The Enormous Crocodile

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Production Assistant | **Shannon David**
Artistic Associate | **Amy Hodge**
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Production Accountant | **Jenny Halsey & Mark Green** for JH Theatre Finance

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Trumpet | **Matt Yardley**
Trombone | **James Adams**
Violin | **Millie Ashton**
Cello | **Verity Simmons**
Bass | **Rory Dempsey**
Drums | **Mike Parkin**

Merchandise

Artworks by **Laura Coppolaro**.
Merchandise supplied by **Event Merch**.

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Costume makers and suppliers
Costumes made by **Ash Luton, Cristina Ruggeri, Leah Curtis**
Alterations by **Amberley Hunt, Hanna Randall**
Dye and Fabrication by **Gabrielle Firth**

Set & Props

Set built by **Rutters UK, Illusion Design and Construct**.
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Props by **Marcus Hall**.

Puppet makers

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Thank You's

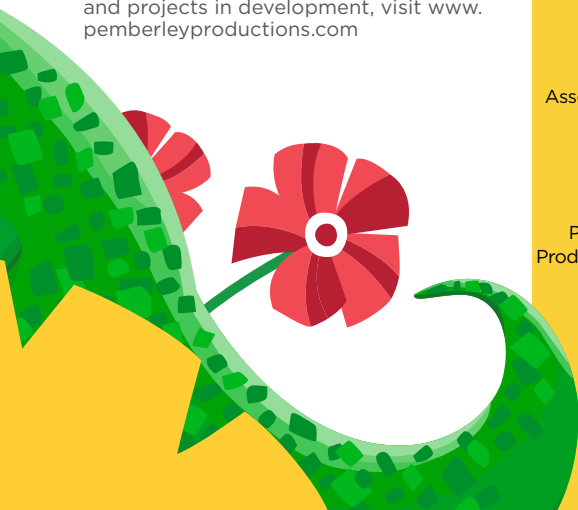
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Special thanks to the originating casts of **Leeds Playhouse and Regents Park Open Air Theatre: Elliotte Williams-N'Dure, Charis Alexandra, Philippa Hogg, Robyn Sinclair, Lawrence Hodgson-Mullings, Malinda Parris, Nuwan Hugh Perera, Joanna Ada Ran, Audrey Brisson, Elise Zavou, Laura Buhagiar**, and to the actors who workshoped **The Enormous Crocodile: Simbi Akande, Hammed Animashaun, Nandi Bhebhe, Audrey Brisson, Nathanael Campbell, Anna Jane Casey, Perola Congo, Akiya Henry, CJ Johnson, Chris Jarman, Ebony Jonelle, Luke Latchman, Michael Jean-Marain, Georgina Onuorah, Carlyss Peer, and Obioma Ugoala. Mervyn Millar, Jeremy Sams, Stanley Lim-Oates.**

All Regent's Park Open Air Theatre, Roald Dahl Story Company and Leeds Playhouse staff. Lucy Pattison, Bella Rodrigues, Tom Paris, Alecia Marshall. Music Technology Hires - supplied by - Philip Adams Music. Toynbee Studios for the rehearsal space. Gerry, Matt Noddings and Steve Cowton. Michael Jean-Marain and Elisa de Grey, Yana Penrose and Tall Studios for the December 2024 workshop.

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All Staff at Netflix: Michael Bolgar, Greg Lombardo, Josh Simon. Bernadette Thomas from Art Scape Limited.





STAFF SPOTLIGHT:

Claire Bancroft Loos

School Engagement Coordinator

CTC: What does your job involve?

CBL: I run the Student Matinee program at CTC. On any given day, you can find me greeting school buses, helping teachers coordinate field trips, creating educational materials to accompany our productions, or doing all of the nitty gritty admin behind the bustling program. As a member of the education team, I also help manage and administer our summer camps and sometimes am lucky enough to teach a camp or two. :)

CTC: What is your favorite thing about your job?

CBL: Sitting in the audience during a student matinee. There's no match to the excitement and thrill that the students show on their field trip. You'd think they were attending a rock concert! It's so fun to hear them laugh, clap, cheer, and react to the theatre magic and the emotional moments in the stories that we produce on stage.

CTC: What do you love most about CTC?

CBL: I believe that the performing arts help young people gain life skills such as empathy, teamwork, cooperation, courage, and persistence, to name a few. I love that our productions and education programs help foster these life skills in the youth in our community.

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

CBL: There are many ways to prepare for a career like mine. The path I followed included getting an M.F.A. in Arts Leadership, touring with a children's theatre as an actor and director, and working with other large children's theatres around the country managing educational programs and teaching theatre.

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

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- Former member of CTC Board of Directors

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 Tail* the Musical by Glen Stubbs Photography

Corporate, Foundation, and Government Gifts

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.

\$100,000 and Above

Hugh J. Andersen
Foundation



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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Artistic Director | Rick Dildine
Managing Director | Ryan French
Executive Assistant | Jen Johnsen

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
UnitedHealth Group Head Stage Carpenter | Charles Fillmore
Roald Dahl's The Enormous Crocodile The Musical Head Stage Carpenter | Dante Benjegerdes
Roald Dahl's The Enormous Crocodile The Musical Run Crew | Emily Jannusch
Roald Dahl's The Enormous Crocodile The Musical Run Crew Swing | Julia Kugler
Technical Director | Adriane L. Heflin
Assistant Technical Director | Cian Jasper 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 Artist | Lizzie Tredinnick
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
Head of Wigs, Hair and Make-Up | Andrea Moriarity

UnitedHealth Group Stage Head of Wardrobe | Andi Soehren
Roald Dahl's The Enormous Crocodile The Musical Head of Wardrobe | Emily Jannusch
Roald Dahl's The Enormous Crocodile The Musical Wardrobe Swing | Julia Kugler
Props Director | Sue Brockman
Props Artisans | Katie Albright, Amy J. Reddy
Lighting & Video Director | Matthew T. Gross
Head Electrician | David A. Horn
Staff Electricians | Jeremy Ellarby, Andy Glischinski, Carl Schoenborn
Roald Dahl's The Enormous Crocodile The Musical Electricians | Paul Epton, Melissa Johnson, Kurt Jung, Anthony Karna, Mark Kieffer, Evangelen Lee, Karin Olson, David Riisager, Andrew Saboe, Andrew Vance
Lighting Programmer | Jeremy Ellarby
Roald Dahl's The Enormous Crocodile The Musical Light Board Operator | Andrew Saboe
Sound Director | Reid Rejsa
Head Sound Engineer/UnitedHealth Group Stage Sound Board Operator | Rick Berger
Cargill Stage Sound Board Operator | Sean Healey
Roald Dahl's The Enormous Crocodile The Musical Sound Crew | Bailey Fenn, Ryan Healey, Sean Healey, Evangelen Lee, Joshua Savoie

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, Bailey Wilson
Education Administrative Associate | Carson Uthe
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

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

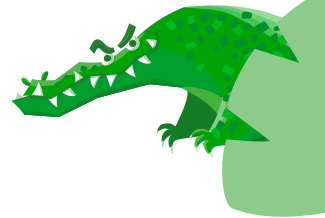
Tessitura Systems Administrator | Erin Korthals
Ticket Office Supervisors | Andrew Gaffney, Theo Kidd, Charles Markell Evans-Anderson
Ticketing Associates | Kate Bonnett, Lukas Brasherfons, Mia Lawrence, Lior Perlmutter, Johnna Pietz, Esteban Rodriguez, Theresa Venth

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

Program designed by Blanka Melbostad



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, AFM

Don't let the holidays sneak up on you—Grab your tickets
NOW to snag the perfect date before it's too late!

Dr. Seuss's
HOW
The
GRINCH
STOLE
CHRISTMAS!



November 4, 2025-January 4, 2026

Best for all ages! | UnitedHealth Group Stage



Based on the book *How the Grinch Stole Christmas* by **Dr. Seuss**
Book and Lyrics by **Timothy Mason**
Music by **Mel Marvin**
Choreography by **Karla Grotting**
Directed by **Dean Holt**

A Children's Theatre Company
Original Production

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

Photo of Reed Sigmund and Chloe Hu by Glen Stubbe Photography
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