



January 20-February 22, 2026

Adapted for the Stage by **Allison Gregory** and **Steven Dietz**
Based on the Classic Book *Go, Dog, Go!* by **P.D. Eastman**
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by **Mary L. Eastman** | All Rights Reserved.
Music Direction by **Victor Zupanc**
Choreography by **Erin Leigh Crites**
Directed by **Juliette Carrillo**





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

Curiosity
Growth
Kindness

ACT One at CTC | ACT One en CTC

CTC's ACT One platform aims for access, justice, equity, diversity, and inclusion, addressing historical exclusion and working to eliminate bias and racism.

La plataforma ACT One de CTC busca promover acceso, justicia, equidad, diversidad e inclusión, abordando la exclusión histórica y trabajando para eliminar el prejuicio y el racismo.

- 12,210 individuals with limited income received discounted tickets through the ACT Pass program last season. This program continues to grow year over year, with an 8% increase in tickets provided last season.
- 211 students enrolled in Theatre Arts Training classes and camps at CTC were able to receive ACT Pass scholarships last year. This was a 25% increase in scholarships awarded over the previous year.
- 3,827 audience members attended Sensory Friendly performances last season, keeping CTC accessible and enjoyable for all. Demand for these performances increased by 57% over the previous year.
- 12,210 personas con ingresos limitados recibieron boletos con descuento a través del programa ACT Pass la temporada pasada. Este programa continúa creciendo año tras año, con un aumento del 8% en boletos otorgados durante la última temporada.
- 211 estudiantes inscritos en clases y campamentos de Theatre Arts Training en CTC pudieron recibir becas de ACT Pass el año pasado. Esto representó un aumento del 25% en becas otorgadas en comparación con el año anterior.
- 3,827 miembros del público asistieron a funciones Sensory Friendly la temporada pasada, manteniendo a CTC accesible y agradable para todos. La demanda por estas funciones aumentó un 57% respecto al año anterior.

None of this would be possible without the generous philanthropic support of friends like you. Every donation—of every size—is poured directly back into our work, helping us to reduce barriers to participation and ensuring our theatre is a welcome home for every member of our Twin Cities community and beyond.

Nada de esto sería posible sin el generoso apoyo filantrópico de amigos como tú. Cada donación—de cualquier tamaño—se invierte directamente en nuestro trabajo, ayudándonos a reducir las barreras de participación y garantizando que nuestro teatro sea un hogar acogedor para todos los miembros de nuestra comunidad de las Ciudades Gemelas y más allá.



A Message from Leadership

Rick Dildine
Artistic Director

Welcome to *Go, Dog. Go!* • *Ve Perro ¡Ve!*

At Children's Theatre Company, we believe that every child deserves to see their story on stage—to feel seen, celebrated, and inspired through the power of live theatre. This joyful, bilingual production is a reflection of that belief. It's a celebration of imagination, play, and connection across language and culture.

CTC has a proud history of creating bilingual work that embraces the full richness of our community—productions like *Eric Carle's The Very Hungry Caterpillar and Other Stories* have shown us just how powerfully theatre can speak many languages at once. *Go, Dog. Go!* • *Ve Perro ¡Ve!* continues that legacy, inviting all children and families to laugh, move, and dream together.

Our commitment to serving BIPOC communities and families across the Twin Cities is deeply woven into everything we do. Through our JEDI (Justice, Equity, Diversity, and Inclusion) and ACT One initiatives, we're working to make theatre that is accessible, equitable, and welcoming for all—on stage, behind the scenes, and in our audience.

Thank you for being here, for sharing in this moment of joy, and for being part of a community that believes in the transformative power of theatre for young people.

With gratitude and excitement,

Rick Dildine

Bienvenidos a *Go, Dog. Go!* • *Ve Perro ¡Ve!*

En Children's Theatre Company, creemos que cada niño merece ver su historia en el escenario—sentirse visto, celebrado e inspirado a través del poder del teatro en vivo. Esta alegre producción bilingüe es un reflejo de esa convicción. Es una celebración de la imaginación, el juego y la conexión a través del idioma y la cultura.

CTC tiene una orgullosa historia de crear obras bilingües que abrazan toda la riqueza de nuestra comunidad—producciones como *Eric Carle's The Very Hungry Caterpillar and Other Stories* nos han demostrado cuán poderosamente el teatro puede hablar muchos idiomas a la vez. *Go, Dog. Go!* • *Ve Perro ¡Ve!* continúa ese legado, invitando a todos los niños y familias a reír, moverse y soñar juntos.

Nuestro compromiso de servir a las comunidades BIPOC y a las familias de las Ciudades Gemelas está profundamente entrelazado en todo lo que hacemos. A través de nuestras iniciativas JEDI (Justicia, Equidad, Diversidad e Inclusión) y ACT One, trabajamos para crear un teatro accesible, equitativo y acogedor para todos—en el escenario, detrás de él y entre nuestro público.

Gracias por estar aquí, por compartir este momento de alegría y por ser parte de una comunidad que cree en el poder transformador del teatro para los jóvenes.

Con gratitud y entusiasmo,

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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Shows Pictured: *Morris Micklewhite* and *the Tangerine Dress*,
Alice in Wonderland, *Milo Imagines the World*

Discover More •

Descubre Más: *Go, Dog. Go! • Ve Perro ¡Ve!*



4 Things to Know:

From Juliette Carrillo, Director



- 1 The playwrights are a husband and wife team and they wrote the play after receiving the book as a gift for their child, who immediately fell in love with it. They wrote the original version of the play for their 3-year-old girl in 2002.
- 2 The Spanish language version premiered in 2025 in Chicago.
- 3 The writers are inspired by the book's "wondrous and loopy anarchy."
- 4 There are less than 75 words in the book, and the writers have done a great job inspiring physical movement and design to tell the story.

4 Cosas que Debes Saber

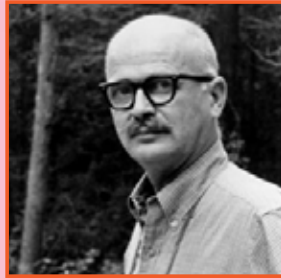
De Juliette Carrillo, Directora

- 1 Los dramaturgos son un equipo de esposos que escribieron la obra después de recibir el libro como regalo para su hija, quien inmediatamente se enamoró de él. Escribieron la versión original de la obra para su niña de tres años en 2002.
- 2 La versión en español tuvo su estreno en 2025 en Chicago.
- 3 Los escritores se inspiran en la "maravillosa y alocada anarquía" del libro.
- 4 El libro tiene menos de 75 palabras, y los escritores han hecho un gran trabajo inspirando el movimiento físico y el diseño para contar la historia.



About P.D. Eastman

Philip Dey Eastman (1909-1986) was born in Amherst, Mass., graduating from Amherst College in 1933. He studied at the National Academy of Design in New York City, and in 1936 moved to Los Angeles to work at the Walt Disney Studios. He worked in production design and story, and as an assistant animator. By 1942 Philip was working at Leon Schlesinger Productions (Warner Brothers Cartoons).



In 1943, Philip was inducted into the Army and assigned to the Signal Corps Film unit. He did picture planning for animated sequences in orientation and training films, and was a writer and storyboard artist on the *Private Snafu* series for the *Army-Navy Screen Magazine*. Ted Geisel (aka Dr. Seuss) was the head of his unit.

Philip was discharged from the Army in 1945 and began working at United Productions of America (UPA), where he was a writer and storyboard artist. He was co-writer, with Bill Scott, of the screenplay for *Gerald McBoing-Boing*, which was based on a children's phonograph record written by Dr. Seuss. It won an Oscar for Best Animated Short Subject in 1951.

He started freelancing in 1952, mostly on comic books for Whitman Publishing, and in 1954 he and his family moved from Los Angeles to Westport, Conn.

At about this time, Ted Geisel approached him to write for his new Beginner Books series at Random House. By 1958 Random House had published Phil—now P.D.—Eastman's first children's book, *Sam and the Firefly*.

Sobre P.D. Eastman

Philip Dey Eastman (1909-1986) nació en Amherst, Mass., y se graduó de Amherst College en 1933. Estudió en la National Academy of Design en la ciudad de Nueva York, y en 1936 se mudó a Los Ángeles para trabajar en los estudios Walt Disney. Trabajó en diseño de producción, desarrollo de historias y como asistente de animación. Para 1942, Philip trabajaba en Leon Schlesinger Productions (Warner Brothers Cartoons).

En 1943, Philip fue reclutado en el Ejército y asignado a la unidad de cine del Signal Corps. Allí planificó imágenes para secuencias animadas en películas de orientación y entrenamiento, y fue escritor y artista de guion gráfico en la serie *Private Snafu* para la revista cinematográfica *Army-Navy Screen Magazine*. Ted Geisel (Dr. Seuss) era el jefe de su unidad.

Philip fue dado de baja del Ejército en 1945 y comenzó a trabajar en United Productions of America (UPA) como escritor y artista de storyboards. También fue coautor, junto con Bill Scott, del guion de *Gerald McBoing-Boing*, basado en un disco infantil escrito por Dr. Seuss. Ganó un Óscar al Mejor Cortometraje Animado en 1951.

Comenzó a trabajar como freelance en 1952, principalmente en cómics para Whitman Publishing, y en 1954 él y su familia se mudaron de Los Ángeles a Westport, Conn.

Por esta época, Ted Geisel le pidió que escribiera para su nueva serie Beginner Books en Random House. Para 1958, Random House había publicado el primer libro infantil de Phil—ahora P.D.—Eastman: *Sam and the Firefly*.



Some Fun Facts About Dogs

1. A dog's nose print is unique, much like a person's fingerprint.
2. A dog's sense of smell is legendary, but did you know that their nose has as many as 300 million receptors? In comparison, a human nose has about five million.
3. Dogs' noses can sense heat and thermal radiation, which explains why blind or deaf dogs can still hunt.
4. Yawning is contagious—even for dogs. Research shows that the sound of a human yawn can trigger one from your dog. And it's four times as likely to happen when it's the yawn of a person your pet knows.
5. Human blood pressure goes down when petting a dog. And so does the dog's.
6. Dogs have about 1,700 tasted buds. We humans have between 2,000 and 10,000.



Algunos Datos Divertidos Sobre los Perros

1. La huella de la nariz de un perro es única, igual que la huella dactilar de una persona.
2. El sentido del olfato de un perro es legendario: pueden tener hasta 300 millones de receptores olfativos. En comparación, el ser humano tiene alrededor de 5 millones.
3. Las narices de los perros pueden detectar calor y radiación térmica, lo que explica por qué los perros ciegos o sordos aún pueden cazar.
4. Bostezar es contagioso... incluso para los perros. Investigaciones muestran que el sonido del bostezo humano puede provocar uno en tu perro, y es cuatro veces más probable si el bostezo proviene de una persona que conoce.
5. La presión arterial de una persona baja cuando acaricia a un perro. Y la del perro también.
6. Los perros tienen alrededor de 1,700 papilas gustativas; los humanos tenemos entre 2,000 y 10,000.



Q&A with Juliette Carillo, Director



What is your earliest memory of *Go, Dog. Go!*?

I really only remember the cover of the book. I don't remember reading it, but when I read it to prepare for this show, I knew I had it in my DNA somewhere!

Why do you think the book *Go, Dog. Go!* remains so popular with children and families?

It's very silly and simple, but playful and theatrical, too! It makes you want to jump in the book and join the dogs.

Do you have a dog, and have you ever taught your dog any tricks?

I taught my dog how to read himself to sleep.

Do you prefer roller skating, riding a scooter, bike-riding, or playing baseball? Which would you rather do with a dog?

Once I tried riding a scooter with my dog running along side. He didn't like it too much.

What is a language you'd like to learn?

I speak some dog and some cat, but I could also improve on my conjugations.

What are you excited for audiences to experience at *Go, Dog. Go! • Ve Perro ¡Ve!*?

I'm excited to share our clowning skills! Hopefully they will laugh with us!

Any other cool facts, tidbits, individualisms, etc. about you that you'd like to share?

My cat is wondering when the theatre will be producing *Go, Cat. Go! • Ve, Gato ¡Ve!*.



Preguntas y Respuestas con Juliette Carillo, Director



¿Cuál es tu primer recuerdo de *Go, Dog. Go!*?

Realmente solo recuerdo la portada del libro. No recuerdo haberlo leído, pero cuando lo leí para prepararme para este espectáculo, isupe que lo tenía en mi ADN de alguna manera!

¿Por qué crees que el libro *Go, Dog. Go!* sigue siendo tan popular entre niños y familias?

Es muy tonto y simple, pero también juguetón y teatral. ¡Te dan ganas de saltar dentro del libro y unirte a los perros!

¿Tienes un perro, y le has enseñado algún truco?

Le enseñe a mi perro cómo leerse solo para dormirse.

¿Prefieres patinar sobre ruedas, andar en scooter, andar en bicicleta o jugar béisbol? ¿Cuál te gustaría hacer con un perro?

Una vez intenté andar en scooter mientras mi perro corría a mi lado. A él no le gustó mucho.

¿Qué idioma te gustaría aprender?

Hablo algo de perro y algo de gato, pero también podría mejorar mis conjugaciones.

¿Qué te emociona que el público experimente en *Go, Dog. Go! • Ve Perro ¡Ve!*?

¡Estoy emocionada de compartir nuestras habilidades de clown! ¡Ojalá se rían con nosotros!

¿Algún otro dato, curiosidad o detalle personal que te gustaría compartir?

Mi gato se pregunta cuándo el teatro producirá *Go, Cat. Go! • Ve Gato ¡Ve!*.



Behind the Design with Danielle Nieves, Costume Designer



"The costume designs for *Go, Dog. Go! • Ve Perro ¡Ve!* were inspired by P.D. Eastman's classic illustrations in *Go, Dog. Go!* Our team wanted to honor the original book's playful shapes and colors to visually reflect iconic moments while adding our own flair to the world. While many of the silhouettes found in the book are present in the costumes—especially accessories like hats—we've incorporated Latin American textiles and vibrant colors into many of the pieces.

Growing up in a Mexican American household, brilliant colors and textiles have always been a foundational part of the worlds I help create. Working on this production has been a delight and a beautiful blend of my favorite things: color and dogs!"

- Danielle Nieves, Costume Designer

"Los diseños de vestuario para *Go, Dog. Go! • Ve Perro ¡Ve!* se inspiraron en las ilustraciones clásicas de P.D. Eastman en *Go, Dog. Go!* Nuestro equipo quiso honrar las formas y colores juguetones del libro original para reflejar visualmente momentos icónicos mientras añadíamos nuestro propio estilo al mundo. Aunque

muchas de las siluetas del libro están presentes en los vestuarios—especialmente accesorios como los sombreros—también hemos incorporado textiles latinoamericanos y colores vibrantes en muchas de las piezas.

Crecí en un hogar mexicano-americano, y los colores brillantes y los textiles siempre han sido una parte fundamental de los mundos que ayudo a crear. Trabajar en esta producción ha sido un deleite y una hermosa combinación de mis cosas favoritas: ¡color y perros!"

- Danielle Nieves, Diseñadora de Vestuario



Costume Renderings by Danielle Nieves

Translation Word Match • Juego de Palabras: Traducción

Complete the rest of the translations! ¡Completa el resto de las traducciones!

English Words	Spanish Words
Dog	Árbol
Blue	Sombrero
Hello	Día
Goodbye	Fiesta
Hat	Perro
Water	Casa
Tree	Sol
Sun	Azul
Night	Agua
Day	Hola
House	Noche
Party	Adiós

Color in Your Own Party Hat! • ¡Colorea tu Propio Sombrero de Fiesta!



Connect the Dots • Une los Puntos

Connect all the dots to see what shape they make. Start at the first dot and follow the numbers counting up. Once you connect the dots feel free to color in the picture!

Conecta todos los puntos para ver qué figura forman. Empieza en el primer punto y sigue los números en orden ascendente. ¡Cuando termines de unirlos, si quieres, puedes colorear el dibujo!



Questions for the Ride Home

- 1 What are ways you can be appreciative of someone else's taste?
- 2 How did the dogs work together, even though they're so different?
- 3 What does the play say about friendship and having fun together?
- 4 If your family were dogs in the play, who would drive the car? Who would roller skate? Who would ride the bicycle? Who would play baseball?
- 5 What kind of dog would you be, if you were a dog?

Preguntas para el Camino a Casa

- 1 ¿De qué maneras puedes mostrar aprecio por los gustos de otra persona?
- 2 ¿Cómo trabajaron juntos los perros, aun siendo tan diferentes?
- 3 ¿Qué dice la obra sobre la amistad y divertirse juntos?
- 4 Si tu familia fuera un grupo de perros en la obra: ¿quién manejaría el carro? ¿Quién patinaría? ¿Quién andaría en bicicleta? ¿Quién jugaría béisbol?
- 5 ¿Qué tipo de perro serías, si fueras un perro?



ESTACIÓN DE APOYO AL PÚBLICO

Visite nuestra Estación de Conserjería y Servicios de Accesibilidad, donde podrá encontrar objetos para manipular (fidgets), tapones para los oídos, audífonos con cancelación de ruido, dispositivos de asistencia auditiva, artículos de primera necesidad y recursos para ayudar a que la función sea la experiencia más placentera posible.

SERVICIOS DE ACCESIBILIDAD

Los servicios de audiodescripción y de interpretación en ASL están disponibles en funciones selectas.

El calendario de funciones Sensoriales, así como guías, recursos y herramientas, están disponibles en línea en childrenstheatre.org/sensory.

Hay asientos para usuarios de sillas de ruedas disponibles en ambos teatros. Los asientos del balcón en el UnitedHealth Group Stage no son accesibles por ascensor.

Un baño accesible y para todos los géneros se encuentra en el Vestíbulo Rojo, junto al ascensor, y en el Vestíbulo de la Familia MacMillan.

Por favor, llame a la Oficina de Boletos al 612.874.0400 con cualquier pregunta o solicitud relacionada con los servicios de accesibilidad.

FOTOS Y VIDEO

Tomar fotografías o realizar grabaciones de audio o video dentro del teatro está estrictamente prohibido de acuerdo con los contratos sindicales y las leyes de derechos de autor. ¡Sin embargo, le animamos a tomarse fotos y selfies en el vestíbulo!

DISPOSITIVOS ELECTRÓNICOS

Por favor apague todos los dispositivos electrónicos (teléfonos, tabletas, relojes inteligentes, etc.) antes de que comience la función, ya que la luz de su dispositivo puede distraer durante la presentación. Por favor no encienda ningún dispositivo mientras la función está en curso.

COMIDA Y BEBIDAS

Nos enorgullece ofrecer una selección de bocadillos sin gluten, sin nueces y aptos para personas veganas. Tenga en cuenta que los alimentos deben consumirse en el vestíbulo. Solo se permiten bebidas en envases con tapa dentro del teatro. Para su comodidad, hay fuentes de agua ubicadas en el vestíbulo del primer piso.

CUIDADO, ESTÁ OSCURO

Si necesita salir de su asiento durante la función, permita que un acomodador con linterna le asista. Al salir o entrar al teatro durante la función, deje que la primera puerta se cierre completamente antes de abrir la segunda.

SI LLEGA TARDE, POR FAVOR ESPERE

Por seguridad personal y como cortesía para quienes ya están sentados, las personas que lleguen tarde serán ubicadas después de un "período de espera" designado.

¿NECESITA UN ESPACIO TRANQUILO?

Si su niño necesita un cambio de ambiente, le invitamos a disfrutar la función desde nuestra Sala Tranquila, ubicada en la parte trasera izquierda del piso principal del UnitedHealth Group Stage.

ESPACIO PARA ORACIÓN / LACTANCIA PRIVADA

Por favor, solicite a un miembro de nuestro personal el uso de nuestro espacio privado para amamantar a un niño, orar u otras necesidades.

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

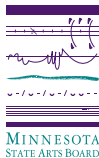
For personal safety and as a courtesy to those already seated, latecomers will be seated after a designated "hold period."

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 **Allison Gregory** and **Steven Dietz**
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Music Composed by **Michael Koerner**
Arrangements by **Robertson Witmer**
Spanish Translations by **Ana Maria Campoy**
"Do You Like My Hat?" Lyrics by **Michael Koerner**
Music Direction by **Victor Zupanc**
Choreography by **Erin Leigh Crites**
Directed by **Juliette Carrillo** ♦

Originally commissioned by Seattle Children's Theatre in Seattle, WA

VE PERRO IVE! received its world-premiere production at Chicago Children's Theatre under Jacqueline Russell, Artistic Director

Produced by Special Arrangement with Plays for New Audiences

Creative Team & Production Staff

Scenic Designer | **Sara Ryung Clement** ●
Costume Designer | **Danielle Nieves** ●
Lighting Designer | **Paul Whitaker** ●
Sound Designer | **Jaime Lupercio**
Assistant Director | **Matt Lytle**
Assistant Lighting Designer | **Samantha Brown**
Stage Manager | **Jenny R. Friend** ✧
Assistant Stage Manager | **Kenji Shoemaker** ✧
Stage Management Fellow | **Ashley Pupo**
Dance/Movement Captain | **Kimberly Richardson** ✧
Spanish Dialect Consultant | **Alejandro Tey**

Cast

Green Dog | **Julia Diaz** □
Red Dog | **Zachary David Hodgkins** □
Blue Dog | **Cooper Lajeunesse**
MC Dog | **Kimberly Richardson** ✧
Hattie/Spotted Dog | **Eric Romero**
Yellow Dog | **Anna M. Schloerb** □

Musicians

Joe Cruz ▼
Victor Zupanc ▼

Understudies

MC Dog, Yellow Dog | **Becca Claire Hart** ✧
Blue Dog, Hattie/Spotted Dog | **Keegan Robinson**
Red Dog, Green Dog | **Janely Rodriguez** ✧■

♦ 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 CTC Acting Company

▼ Denotes a member of the Twin Cities Musician Union, Local 30-73, AFM

□ Denotes a member of the CTC Acting Cohort

Thanks to Joseph Dodd for use of the car designs from CTC's 2004 production.

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

Go, Dog, Go! • Ve Perro IVE! has a run time of 75 minutes with no intermission.

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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.

Meet the Creative Team

Playwright

Allison Gregory's work has been produced nationally and internationally for multi-generational audiences. She has received commissions and development from The Kennedy Center, the Playwright's Center, the Skirball-Kenis Foundation, and The National New Play Network (NNPN). Her innovative plays for young audiences include *Go Dog. Go!*, adapted from the P.D. Eastman book and co-written with Steven Dietz; *Ronia, the Robber's Daughter*, adapted from the Astrid Lindgren novel; a contemporary reimagining of *Red Riding Hood*; and *Junie B. in Jingle Bells*, *Batman Smells!*, *Junie B. is Not A Crook*, *Junie B., Toothless Wonder*, and *Junie B. in BOO...and I MEAN it!*, all adapted from the beloved book series by Barbara Park. Allison has been recognized by TYA USA as "One of the 10 Most Produced TYA Playwrights". Her plays are published by Dramatic Publishing, Playscripts, Concord Theatricals, Smith & Krauss.

Playwright

Steven Dietz's forty-plus plays and adaptations have been seen at over one hundred regional theatres, as well as Off-Broadway and in twenty-five countries internationally. For the '24-'25 season, Dietz was once again named one of the "Twenty Most Produced Playwrights in America" by *American Theatre Magazine*. Dietz co-adapted his play, *Shooting Star*, into the Meg Ryan movie, *What Happens Later*. Recent premieres include *Gaslight* (from Patrick Hamilton); two comic mysteries from Agatha Christie (*Murder on the Links*, *Peril in the Alps*); and a new thriller, *Vineyard Place*. Dietz was awarded the Steinberg New Play Citation for *Bloomsday*; the Kennedy Center Fund for New American Plays Award for both *Fiction* and *Still Life with Iris*; the PEN USA-West Award in Drama for *Lonely Planet*; and an Edgar® Award for *Sherlock Holmes: The Final Adventure*. His first play, *Brothers and Sisters*, was produced by CTC in 1981.

Composer

Michael Koerner is a composer, music director and musician who lives in Minneapolis. Since 1983, he composed and musical directed over 20 productions at Children's Theatre Company. In a 25-year association with Theatre de la Jeune Lune, he composed the music and musical directed 25 productions including *Cyrano*, *Yang Zen Froggs*, *The Hunchback of Notre Dame*, *The Kitchen*, *Circus*, and many others.

Spanish Translations

Ana María Campoy is a Chicana theatre artist based in Seattle. Theatre work: The 5th Avenue Theatre, Chicago Children's Theatre, Lexington Children's Theatre, Seattle Rep, Seattle Children's Theatre, Key City Public Theatre, New Mexico Shakespeare Festival, Oregon Shakespeare Festival's FUERTE, and The Kennedy Center's Family Theatre. Outside theatre, she organizes with WashMasks Mutual Aid.

Director

Juliette Carrillo (she/her) has directed mostly grown-up plays at theatres such as the Mark Taper Forum, Seattle Repertory, and Arena Stage. In Minneapolis, she directed *Blood Wedding* for Ten Thousand Things. She's directed two children's musical premieres by Karen Zacarias: *Jane of the Jungle* (South Coast Repertory), and *Oliverio* (Kennedy Center). She is a graduate of Yale School of Drama.

Choreographer

Erin Leigh Crites (she/they) is an international theatre artist, specializing in positive embodied presence and ensemble dynamics. Institutional collaborative highlights include: Clowns Without BordersUSA, Center Theatre Group, Idyllwild Arts Academy, Google, VICE, World Expo Milan, Accademia dell'Arte, The Paolo Grassi School, Dell'Arte International, University of Louisville, Plaza de la Raza, Hospital Juárez de Ciudad de México, and Risaterapia.

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

Scenic Designer

Sara Ryung Clement (she/her) designs sets and costumes for theatres around the country. Recently, she has worked at the Guthrie, Oregon Shakespeare Festival, Mark Taper Forum, Arena Stage, Geffen Playhouse, and other fun places. Sara graduated from Princeton University and Yale School of Drama, and she currently teaches at University of Minnesota, Twin Cities.

Costume Designer

Danielle Nieves is honored to be making her CTC debut. Regional: Old Globe, 5th Avenue Theatre, Seattle Rep, Dallas Theater Center, South Coast Rep, Goodman Theatre, St. Louis Shakespeare Festival, Writers Theatre, ACT Theatre, Intiman Theatre, Village Theatre, Seattle Children's Theatre, Alabama Shakespeare Festival, and Cleveland Playhouse. Off-Broadway: PTP/NYC at the Atlantic Stage 2. daniellenieves.com

Lighting Designer

Paul Whitaker (he/him): CTC Credits: *Drawing Lessons*, *Alice in Wonderland*, *Morris Micklewhite and the Tangerine Dress*, *Carmela Full of Wishes*, *I Come From Arizona*, *The Snowy Day and Other Stories by Ezra Jack Keats*, *Cinderella*, *Seedfolks*, *Annie*, and *Lizzie Bright and the Buckminster Boy*, among others. Paul is a Partner at Schuler Shook, a theatre planning, AV, and architectural lighting firm.

Sound Designer

Jaime Lupercio (they/he) is the head of sound at Ohio University. Jaime was a sound designer and composer in Minneapolis. Their credits include *Valour* at the Guthrie, and *Dinner for One* at the Jungle. This is Jaime's first show at Children's Theatre Company.

Assistant Director

Matt Lytle (he/him) is "dog"gone thrilled to be working on his first show at CTC. He has worked with theatres including Trinity Repertory Company, Eugene O'Neill Theater Center, Alabama Shakespeare Festival, Repertory Theatre of STL, and Florida Repertory Theatre. He holds his B.F.A. from Boston University and his M.F.A. from Brown/Trinity Rep.

Assistant Lighting Designer

Samantha Brown (she/her) is excited to return to CTC! She has been involved in several productions in Duluth and the Twin Cities, but most recently was the lighting designer for *Clue: The Musical* (Buffalo Community Theater). She holds a B.F.A. from the University of Minnesota Duluth.

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 to Cape Town, South Africa. When not in a dark theatre, she's out with her own sweet big dogs, Reuben and Helga, trying to find just the right hat.

Assistant Stage Manager

Kenji Shoemaker (he/they) is a Minneapolis-based stage manager and props designer last seen at CTC for *Milo Imagines the World*. Other recent non-CTC credits include: American Players Theatre, Ten Thousand Things, Theater Mu, and Theater Latté Da, among others. When not at CTC, Kenji also works in various prop shops around town, was a 2024 Art in This Present Moment recipient artist, and has taught at Macalester College.

Stage Management Fellow

Ashley Pupo (she/her) is excited to be the stage management fellow for Children's Theatre Company's 2025-2026 Season. Past technical credits include *Paw Patrol Live! The Great Pirate Adventure*. Stage management credits include *Beauty and The Beast*, *Sweeney Todd: School Edition*, and *Elf Jr.*

Meet the Cast

Green Dog

Julia Diaz (she/her) made her professional debut in *Something Happened In Our Town* at Children's Theatre Company in 2022. Since then, she has trained and performed with the Guthrie, Ordway, MN Opera, Theater Latté Da, Artistry, Ten Thousand Things, and more. Julia holds a B.A. in Sociology from University of Minnesota.

Red Dog

Zachary David Hodgkins (he/him) is thrilled to make his adult debut at CTC, having performed in *Peter Pan*, *Sneetches*, and *Abominables* as a student. He has also worked with the Guthrie Theater, Minnesota Opera, History Theatre, and more. ZDH holds a B.F.A. from the University of Minnesota. Thank you for coming!

Blue Dog

Cooper Lajeunesse is even more thrilled to make their CTC debut after understudying *Treasure Island*. They have recently performed at the Guthrie Theater, Jungle Theater, Park Square Theatre, Artistry, and The Gray Mallard Theater Co. They graduated from the U.M.N./Guthrie Theater B.F.A. Actor Training Program.

MC Dog

Kimberly Richardson is super more thrilled to return to Children's Theatre Company after previous roles in *Cinderella* and *A Special Trade*. In her 25-year career, she has worked as a dancer, choreographer, actor, teaching artist and theatre-maker with companies like Upstream Arts, Ten Thousand Things, Guthrie Theater, and Sod House Theater.

Hattie/Spotted Dog

Eric Romero is making his Children's Theatre Company debut in *Go, Dog. Go! • Ve Perro ¡Ve!* Eric was last seen in *Grease* and *Beautiful: The Carole King Musical* (Chanhassen Dinner Theatres). Previous credits include *Smokey Joe's Cafe* (Lyric Arts), *Xanadu* (Duluth Playhouse) *Stick Fly*, *Dance Works*, and *Maxa* (University of Minnesota Duluth).

Yellow Dog

Anna M. Schloerb (she/they) is super most more thrilled to be back at CTC! Local credits include: The Moving Company, Ten Thousand Things, Nautilus Music-Theater, Illusion Theater, and Open Eye Figure Theatre. Anna has studied at Dell'arte International and the Wesley Balk Opera/Music-Theater Institute, and she holds a B.A. in American Studies and in Theater & Dance from Macalester College.

Musician

Joe Cruz (he/him) has enjoyed working both on-stage (musician) and off-stage (props artisan) for *Go, Dog. Go! • Ve Perro ¡Ve!* Musician credits in theatre include CTC, Theater Latté Da, Park Square, Oregon Shakespeare Festival, Guthrie Theater. Props artisan work has been part of numerous productions at both CTC and The Guthrie. joecruzmusic.com

Understudies

MC Dog, Yellow Dog

Becca Claire Hart (she/her) welcomes you to the show! Hart's previous CTC credits include *A Year with Frog and Toad*, *An American Tail the Musical*, *Annie*, and *The Hobbit*. She has performed at the Guthrie Theater, Jungle Theater, Theater Latté Da, and other stages around the Twin Cities. ¡Bienvenidos los todos!

Blue Dog, Hattie/Spotted Dog

Keegan Robinson (he/they) is mostly thrilled to be back at CTC after having written and starred in *Hamilton* on Broadway. You could Google that... or just let a sleeping dog lie. This is Keegan's 10th production with CTC. He has lived abroad in Argentina and Spain, and is thrilled to be bringing this bilingual show to Minnesota audiences.

Red Dog, Green Dog

Janely Rodriguez (she/they/he) hails from Miami, Fla. and holds a B.F.A. in Musical Theatre from Brenau University. She is a proud member of the Acting Company at CTC and has enjoyed roles in *Dr. Seuss's How the Grinch Stole Christmas!*, Disney's *Frozen The Broadway Musical*, *A Year With Frog and Toad*, *Alice in Wonderland*, and *Annie* at Children's Theatre Company. They've also had the pleasure of working with other organizations throughout the Twin Cities including the Guthrie Theater (*Cabaret*), Trademark Theater (*The Reunion*), Theater Latté Da (*Hello, Dolly!*), Ten Thousand Things (*Iphigenia at Aulis*), and Artistry Theater (*Shrek the Musical*, *Songs for a New World*).

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. actorequity.org



STAFF SPOTLIGHT ENFOQUE EN EL PERSONAL:

Karli Twedten Director of Plays for New Audiences

CTC: What is your role at CTC?

KT: My role is director of Plays for New Audiences which is CTC's script licensing program!

CTC: What does your job involve?

KT: My job is to ensure that all of the fabulous shows that CTC and our partner theatres have created (such as *Go, Dog. Go!* • *Ve Perro ¡Ve!*) continue to impact and inspire audiences around the world!

CTC: What is your favorite thing about your job?

KT: I think my favorite part of the job is working with all of the incredible artists and playwrights. CTC works with some of the best playwrights in the world, and I am in awe of their talent every day!

CTC: What do you love most about CTC?

KT: I love being part of an organization that wholeheartedly believes that theatre changes lives and proves it every day. There is a real commitment to excellence that connects audiences across generations. The mix of creativity, purpose, and heart at CTC is something truly special.

CTC: ¿Cuál es tu función en CTC?

KT: Mi función es directora de Plays for New Audiences, que es el programa de licencias de guiones de CTC.

CTC: ¿En qué consiste tu trabajo?

KT: Mi trabajo consiste en asegurar que todos los espectáculos maravillosos que CTC y nuestros teatros asociados han creado (como *Go, Dog. Go!* • *Ve Perro ¡Ve!*) continúen impactando e inspirando a audiencias en todo el mundo.

CTC: ¿Qué es lo que más te gusta de tu trabajo?

KT: Creo que mi parte favorita del trabajo es colaborar con todos los artistas y dramaturgos increíbles. CTC trabaja con algunos de los mejores dramaturgos del mundo, ¡y me asombra su talento todos los días!

CTC: ¿Qué es lo que más amas de CTC?

KT: Me encanta ser parte de una organización que cree de todo corazón que el teatro está vivo y lo demuestra cada día. Hay un verdadero compromiso con la excelencia que conecta a las audiencias a través de generaciones. La combinación de creatividad, propósito y corazón en CTC es algo verdaderamente especial.



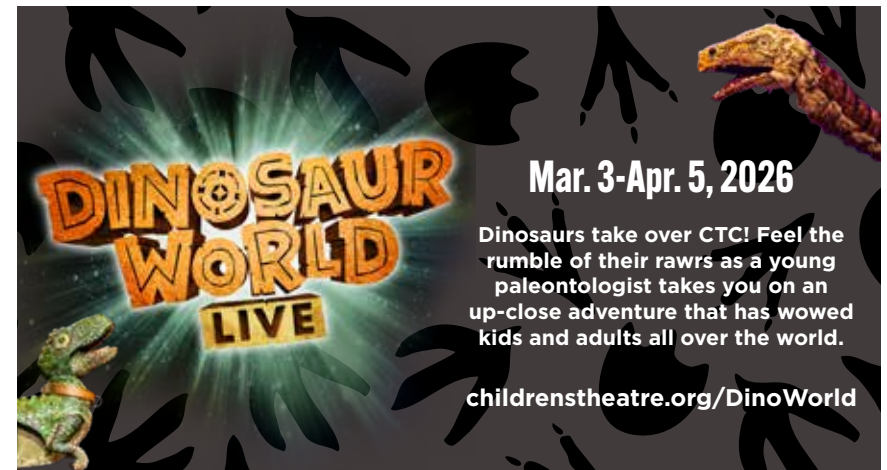
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Photo of Truman Bednar and Jose Salbón in Treasure Island, by Glen Stubbe Photography

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Photo of Children's Theatre Company, by Glen Stubbe Photography

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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



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Photo of Matthew Woods by Lisa Anderson for CTC. Photo by Alan Blumstein 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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Artistic

The Acting Company | Gerald Drake, Dean Holt, Autumn Ness, Janely Rodriguez, Reed Sigmund
Acting Cohort | Julia Diaz, Ben Glisczinski, 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 (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); Maddox K. Pennington (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
Production and Company Management Assistant | Anna Schloerb
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 Stage Head Stage Carpenter | Charles Fillmore
Go, Dog. Go! • Ve Perro iVe! Run Crew | Emily Jannusch, Eric Lucas, David Pisa
Go, Dog. Go! • Ve Perro iVe! 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, 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 Artisans | Rob Phillips, Rebecca Gardner
Crafts Overhire/Stitcher | Emily Jannusch
Head of Wigs, Hair and Make-Up | Andrea Moriarity
Wig Assistant | Julia Kugler
UnitedHealth Group Stage Head of Wardrobe | Andi Soehren

Go, Dog. Go! • Ve Perro iVe! Wardrobe Assistant | Jennifer Probst
Go, Dog. Go! • Ve Perro iVe! Wardrobe Swing | Julia Kugler
Props Director | Sue Brockman
Props Artisans | Katie Albright, Joe Cruz, Amelia B. Gotera, Steve Kath, Amy J. Reddy, Lizzie Tredinnick
Props Intern | Ashley Pupo
Lighting & Video Director | Matthew T. Gross
Head Electrician | David A. Horn
Staff Electrician | Carl Schoenborn
Go, Dog. Go! • Ve Perro iVe! Electricians | Samantha Brown, Paul Epton, Chase Foster-Adams, Andy Glischinski, B Kelly, Mark Kieffer, Jon Kirchhofer, Karin Olson, Andrew Saboe, Ellie Simonett, Jacquelin Stauder, Kai Yamanishi
Light Board Programmer | Jeremy Ellarby
Go, Dog. Go! • Ve Perro iVe! Light Board Operator | Mark Kieffer
Sound Director | Reid Rejsa
Head Sound Engineer/UnitedHealth Group Stage Sound Board Operator | Rick Berger
Cargill Stage Sound Board Operator | Sean Healey
Go, Dog. Go! • Ve Perro iVe! Deck Sound Technician | Ryan Healey
Go, Dog. Go! • Ve Perro iVe! Sound Crew | Sean Healey

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 Utte
Theatre Arts Training Teaching Artists | Nathan Aastuen, Claire Chenoweth, Zach Christensen, Alex Church, Riley Coduto, Xander Condie, Isa Condo-Olvera, Maggie Cramer, Laura Delventhal, Dominic Delong-Rogers, Sophie Rose Finner, Gabrielle Dominique, Alex Hagen, Chris Harney, Lizzy Hinman-LeDoux, Elizabeth Hino, Jackie Hofmeister, Wesley Hortenbach, Megan Kelly Hubbell, Leah Jensen, Sophie La Fave, Tony Larkin, Natavia Lewis, Ben Lohrberg, Xan Mattek, Terese Mock, Jeffery Nolan, Samuel Osborne, Hawken Paul, Marley Ritchie, Madeleine Rowe, Sophina Saggau, Sara Sawyer, Jesse Schmitz-Boyd, Jen Scott, Eli Sibley, Nikko Soukup Raymo, Kiera Stegall, Mason Tyer, Amanda Wies, Erin Willis, Bailey Wilson

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ASL Interpreters | Cheryl Fielitz, Jules Lehto
Audio Describers | Elana Center, Connie Fullmer, Laurie Pape Hadley, Laura Wiebers

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Facilities Operations Manager | Aaron Novodvorsky
Day Porter | Alex Itzep
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Safety and Security Associates | Em Engler, Theo Janke-Furman, Zoe Walczyk

Finance

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Payroll and Benefits Administrator | Anna Wienke
Accounting Associate | Sara Klaphake

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Director of Human Resources | Andrew Robertson

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Director of Plays for New Audiences and Licensing | Karli Twedten

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Associate Director of Development, Individual Giving | Vera Jane Lee
Senior Manager, Stewardship and Events | Suzy Q. Piper
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Annual Fund Manager | Julie Erickson
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Associate Director of Marketing | Julia Nicholas
Senior Manager, Design and Digital | Kaitlin Randolph
Digital Marketing Coordinator | Amanda Maurer
Design and Digital Assistant | Ryan Brook

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Ticket Office Manager | Abigail Fleming
Ticket Office Supervisors | Kate Bonnett, Charles Markell Evans-Anderson, Theo Kidd
Ticketing Associates | Lukas Brasherfons, Maren Findlay, Alia Gaildon, Tatum Gaskell-Kirschenheiter, Sri Peck, Johnna Pietz, Esteban Rodriguez

Patron Services

Senior Audience Experience Manager | D'aniel 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, Jace Cruz, Julie Flannery, Suzanna Greiveldinger, Ashlyn Higbee, Angelina Huynh, Will Johnson, Abby Koel, Basil Matthes, Quin McConkey, Emery McElin, Hasan Mohammad, Ramona Redding, Kat Ruiz, Xander Salazar, Frank Thorpe
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 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



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Photo of Reed Sigmund, Bradley Greenwald, Traci Allen Shannon, and Dean Holt by Dan Norman