



# THE WIZARD OF OZ

April 21-June 14, 2026

By **L. Frank Baum**  
With Music and Lyrics by **Harold Arlen** and **E.Y. Harburg**  
Background Music by **Herbert Stothart**  
Dance and Vocal Arrangements by **Peter Howard**  
Orchestration by **Larry Wilcox**  
Adapted by **John Kane for the Royal Shakespeare Company**  
Music Direction and Orchestrations by **Victor Zupanc**  
Choreography by **Christopher Windom**  
Directed by **Rick Dildine**

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## *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

# The Enduring Enchantment of *The Wizard of Oz*

*The Wizard of Oz* has been a cultural touchstone for nearly a century. In the 1950s and 1960s, children looked forward all year to the annual television broadcast of the beloved film. Now, those children are grandparents and they're sharing the magic with their grandchildren here at CTC.

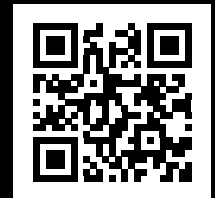
"To share the joy of seeing something magical on stage with my granddaughter is better than any toy I could give her. Thank you, CTC, for doing theatre for children so beautifully!" -CTC Patron

As we journey over the rainbow toward our 2026-2027 Season, we are reminded yet again of the joy we experience in sharing theatre with audiences of every generation.

At CTC, we are in the business of making cherished memories. Every laugh, every moment of wonder, and every treasured experience shared with loved ones is only possible because of generous friends like you. When you donate to CTC, you aren't just supporting what you see on stage. You are creating moments of togetherness for every person in the audience. We hope you enjoy your time at the theatre, and we hope you will consider supporting CTC and inspiring the next generation of audience members.

## Join Our Donor Community Today

[childrenstheatre.org/give](https://childrenstheatre.org/give)



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



## A Message from Leadership

Rick Dildine  
Artistic Director

Welcome to Oz!

Like so many families across America, mine gathered around the television each year for the annual broadcast of *The Wizard of Oz*. It wasn't just a movie night—it was an event. We knew the songs by heart. We knew the lines. And yet, every year, when Dorothy stepped out of sepia-toned Kansas into the brilliant Technicolor of Oz, it felt like a miracle all over again.

That moment—when the world bursts open into color—has stayed with me my entire life.

As a child, I understood Dorothy's longing. That sense that life could feel small, predictable, even dull—and that somewhere beyond the horizon were bigger cities, grander mountains, wider oceans, and a truer version of yourself waiting to be discovered. I understood the desire to be seen. To be understood. To be appreciated for who you are and who you might yet become.

But as I've grown older—and now as I direct this production—I find myself equally moved by what Dorothy must learn.

It is easy to blame the world for what we do not yet have. To believe that fulfillment lies somewhere else, in some other land, with some other people. Oz dazzles. It promises spectacle and solutions. But along the Yellow Brick Road, Dorothy and her companions discover something deeper and more enduring: the very qualities they seek—heart, courage, wisdom—have been within them all along.

How do we bravely face the world?

Some of us pretend to have all the answers. Some of us run from what frightens us. Some of us wait for a wizard to fix what feels broken. But growing up—truly growing up—requires something braver. It asks us to trust those who love us deeply and have our best interests at heart. It asks us to face our fears rather than flee from them. It asks us to act, even when we feel unsure.

There is bliss in that growth. There is splendor in choosing action over avoidance. There is a quiet, powerful glory in discovering that you already possess what you need.

*The Wizard of Oz* endures not because of flying monkeys or sparkling slippers—though we love them dearly—but because it speaks to something universal. The ache for more. The temptation to escape. The realization that home is not a limitation, but a foundation.

As Dorothy journeys down the Yellow Brick Road, I invite you to travel with her. Notice what you long for. Notice what you already carry inside. And perhaps—when the lights come up—you'll see your own world just a little more vividly.

Thank you for joining us. There truly is no place like this moment we share together.

With gratitude,

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), 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.

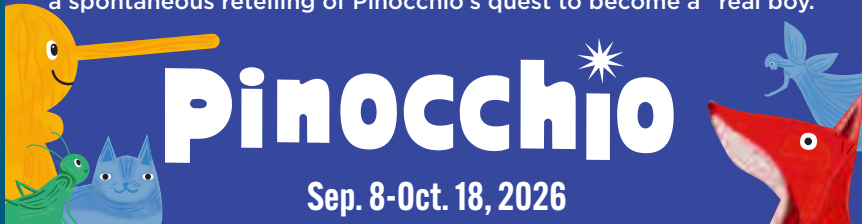
CTC acknowledges that we are now stewards of the land the Wahpekute People of the Dakota Nation were largely driven from. As storytellers, it is our duty to recognize that the narratives of this region have long been told from one dominant perspective without acknowledging those whose narratives began 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](https://childrenstheatre.org/jedi).

# Join us for our exciting 2026-2027 Season!

Learn more about all the shows and  
subscribe at [childrenstheatre.org](http://childrenstheatre.org)

Using only the tools of their trade, five theatre painters inventively stage a spontaneous retelling of Pinocchio's quest to become a "real boy."



## Pinocchio

Sep. 8-Oct. 18, 2026

In this world premiere musical, glide through winter's magic as Ellen recalls icy childhood adventures with her father.

## a musical TWELVE KINDS OF ICE

Oct. 13-Nov. 22, 2026



Climb up to snowy Mount Crumpit for this hit holiday musical spectacular as the grumpy green Grinch tries to steal Christmas from Whoville.

Nov. 3, 2026-  
Jan. 3, 2027



A playful musical  
adventure celebrating  
music, literacy, and  
big alphabet fun for  
younger audiences  
and their families.

## Chicka Chicka Boom Boom the musical

Jan. 12-  
Feb. 7, 2027

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In this lively, audience-participation play, one actress brings three generations of women to life—inviting everyone to dance along.



## HAVANA HOP

Jan. 22-31, 2027

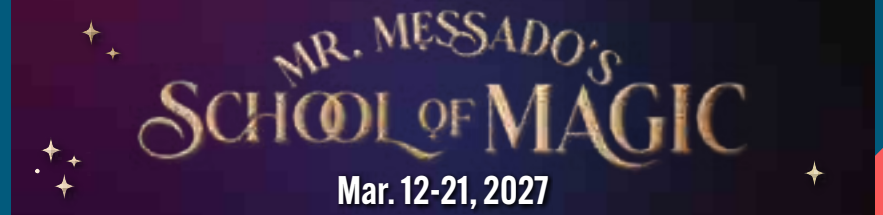
Farm chores, teenage dreams, and a little mystery—Minnesota's beloved state fair comes alive in a world premiere musical.



## A MUSICAL PRINCESS KAY OF THE MILKYWAY

Feb. 23-Apr. 4, 2027

The wildly entertaining Mr. Messado dazzles with astonishing tricks, clean comedy, and interactive magic that invites audiences to join the fun.



## MR. MESSADO'S SCHOOL OF MAGIC

Mar. 12-21, 2027

A high-voltage musical comedy based on the hit movie and Broadway smash.



## SCHOOL OF ROCK THE MUSICAL

May 4-Jun. 27, 2027

Experience the thrilling true story behind the Hawaiian slide guitar that transformed music around the world.



## JOSEPH KEKUKU AND THE VOICE OF THE STEEL GUITAR

May 14-23,  
2027

# Children's Theatre Company's Anti-Bias and Anti-Racism Statement

Children's Theatre Company is committed to recognizing, addressing, and eliminating all forms of racism, ethnic oppression, and biases on our stages, in our staff, artists, audience, and on our board. We understand that bias can be unconscious or unintentional and that racism is the combination of social and institutional power plus racial prejudice. We acknowledge the historical legacy of exclusion and marginalization in theatre. We are committed to providing a just, equitable, diverse, inclusive, and accessible space for every member of our community.

### CTC will work to:

- Take a proactive approach to eliminating biases and racism in our daily interactions.
- Restructure our systems to eliminate barriers to access that are visible and invisible.
- Engage in ongoing and intentional anti-bias and anti-racist learning to understand personal biases and privileges.
- Reflect the diversity of our community in the stories we tell on our stages.
- Transform our recruitment, hiring, and retention efforts.

We know that this work is ongoing and evolving. We look to our community and ourselves for accountability as we strive to be a theatre where everyone can bring their full authentic selves.



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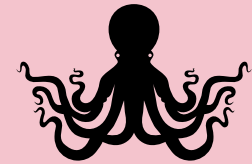
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# Discover More:

## *The Wizard of Oz*

### 3 Things to Know:

- 1 The 1939 film almost had a very different Dorothy:** Before Judy Garland was cast, producers considered Shirley Temple for the role of Dorothy. They wanted Temple because she was a huge box office star, but ultimately Garland's singing voice and emotional depth won her the part.
- 2 The stage version came first—in 1902!:** A full musical stage adaptation of *The Wizard of Oz* premiered **37 years before** the famous movie. It was a huge Broadway hit, but it was very different from the book.
- 3 The movie's "ruby slippers" were a Hollywood invention:** In L. Frank Baum's original book, Dorothy's magical shoes were **silver**, not red! The filmmakers changed them to sparkling ruby red for the 1939 movie to show off the new Technicolor technology.



# Other Stage Adaptations

CTC's production of *The Wizard of Oz* is based on the classic motion picture. But did you know there have been numerous stage adaptations of this beloved story? These are the two that book-end the 20<sup>th</sup> century:

In 1902, *The Wizard of Oz* was adapted into a lavish stage musical, famously starring two of the era's best-loved



comedy stars: Fred Stone (Scarecrow) and David C. Montgomery (Tin Woodman). The production toured the United States and played for 10 months on Broadway.



- Swartz, Mark Evan (2000). *Oz Before the Rainbow: L. Frank Baum's The Wonderful Wizard of Oz on Stage and Screen to 1939*. Johns Hopkins University Press. p. 79.



In 1998, legendary stars Mickey Rooney and Eartha Kitt appeared live in *The Wizard of Oz* at Madison Square Garden, as the Wizard and the Wicked Witch of the West. They subsequently toured the country in the production.

- Lertzman, Richard A.; Birnes, William J. (2015). *The Life and Times of Mickey Rooney*. Gallery Books.

## About L. Frank Baum

Born in 1856, in Chittenango, New York, L. Frank Baum is best remembered for his monumental 1900 classic, *The Wonderful Wizard of Oz*. He returned frequently to the magical world he'd created, writing 13 books set in Oz. His considerable literary output included 55 novels, 83 short stories, over 200 poems, and many miscellaneous writings, including scripts and "lost" novels. He passed away in 1919.

- Penguin Random House, <https://www.penguinrandomhouse.com/authors/1648/l-frank-baum/>



L. Frank Baum, pictured in 1911

# Meet the Totos



Alfie

Bill Berloni  
(Dog Trainer)

Nessa

### What are the breeds, names, and ages of the dogs playing Toto?

Both dogs are Cairn Terriers which was the breed of the dog used in the movie. Alfie plays Toto and he is 6 years old. Nessa is the understudy and she is 11 years old.

### How long have they been performing?

Alfie has been performing four years, first as understudy and then taking over the lead role about two years ago. Nessa has been performing for nine years. She was the lead Toto for many years. Now semi-retired she likes coming along for the ride, sleeping in hotels and dressing rooms.

### When did you get them, and begin working with them?

Both dogs are rescued and it takes a minimum of a year to get a dog ready for the stage. We adopted Alfie from Southern Paws Rescue in March 2022. Nessa came from CRUSA and was adopted in January 2015. They begin training as soon as we adopt them.

### Do you have a particularly memorable experience from when they were performing?

Our training is based on positive reinforcement and trust. I always enjoy the Poppy scene. Toto is supposed to sleep with Dorothy. Our dogs are so comfortable onstage they actually lay on their backs in Dorothy's arms and rest. That shows how safe and comfortable they feel and I am always pleased to see it.

### What are their specialties?

Their specialties are staying still during "Somewhere Over the Rainbow" and escaping from the basket in the Wicked Witch of the West's chamber. Everything else in between is easy.

### What are their favorite treats?

In the animal training world, treats have value like money. There are low-end treats and high-end treats. When we use high-end treats, freeze-dried dog treats are their favorites.

### How do they like to spend their time when they're not performing?

Performing can be tiring. Just like humans, they spend their days resting and taking it easy. This helps clear their minds and then look forward to coming to the theatre and having fun being with all their new friends. So basically they are couch potatoes until we say, "Do you want to go to the theatre?" and they run to the door in excitement.

# Q&A with

## Christopher Windom

### Choreographer



#### **What has been your favorite part of collaborating with Rick Dildine on *The Wizard of Oz*?**

My favorite part of collaborating with Rick has been the design conversations. The scenic and costume designs are fantastic interpretations of *The Wizard of Oz*—they honor the spirit of the story without replicating the film or previous productions. The way lights, music, and videography further inform the story, and the worlds Dorothy encounters, inspires me to stretch my own creativity as a storyteller. We all get to exist in this creative space because of Rick's openhearted style of leadership.

#### **What is it like choreographing such a beloved and timeless story?**

It's both thrilling and daunting! People have deep emotional connections to *The Wizard of Oz*, so I want to honor what audiences cherish about the story, while also offering something personal and fresh. I want the audience to leave having seen something fun, touching, and memorable. For me, that means creating a fully realized universe in every scene. Each song has its own personality, its own emotion, its own heartbeat. If the choreography helps them see the story in a slightly new way, while revitalizing their feelings of nostalgia for such a beloved story, then we've done our job.

#### **How does the choreography in this show propel the story forward? What does it reveal about the characters?**

I never think of choreography as a fun distraction for the story. At its best, choreography is storytelling. The way someone moves tells you who they are long before they say a word. The way they dance tells you more about their internal life than words can express. Courage can look one way in the body. Fear takes another shape. Hope has its own posture. I love the way physicality can show growth and transformation. In this production, the movement helps define each world Dorothy encounters, but it also reveals the history of the communities and characters she meets. If we're doing it right, the audience will understand the emotional journey even in the quietest moments.

#### **You choreographed the MGM Aretha Franklin biopic, *Respect*, starring Academy Award-winner Jennifer Hudson. What are some of your favorite memories from that experience?**

That was a very special experience—an honor to help tell the story of The Queen of Soul, Aretha Franklin, one of America's greatest musicians. Some favorite memories center around the collaboration process. A shift in a scenic design would inspire a costume adjustment, which would inform my choreography, which could spark something new in the music department. That kind of creative domino effect gave the production a beautiful synergy.

I also loved researching the social dances and movement styles from the late 1940s through the early 1970s. Those were incredibly rich and exciting decades for music and dance. Immersing myself in that history, and taking the cast along on that journey, was creatively energizing.

#### **You've also worked on Broadway. What are a few highlights from your Broadway career?**

One of my favorite highlights was performing in a production of *Fosse* which was a song and dance retrospective of the luminous director/choreographer Bob Fosse. He directed and choreographed awarding winning shows for theatre, television, concerts, and film. He was a prolific entertainer. He was always true to his own voice and the ways he believed dance could be interpreted. Mr. Fosse believed that dancers are the athletes of the gods, and when you dance his choreography, you feel...invincible. His choreography asks of dancers to be not only well trained technically, but to be great actors, musicians, and storytellers. To be responsible for such an exacting style of performing, at such a high level as Broadway, asks a lot of a performer. But the satisfaction of feeling a part of such an accomplished legacy is the gift you receive in return. Experience is a wonderful teacher, and no one can ever take away the lessons I learned on that production.

#### **What (and who) are your biggest inspirations as a choreographer?**

My biggest inspirations as a choreographer are: George Balanchine, for his musicality, precision, and the vivid personalities he pulled from his dancers. Agnes DeMille, for her devotion to storytelling and specificity of each character within an ensemble. And Twyla Tharp, for her boldness and willingness to be so unique. Also her fearless commitment to letting her artistic voice run free. I also find inspiration in observing people as social creatures. Theatre artists are by nature anthropologists, after all.

# Follow the Yellow Brick Road

**1** As Dorothy leaves Munchkinland, she sets off with the goal to meet the Wizard of Oz. Talk to your family about a goal that you have and what steps you might take to reach it.

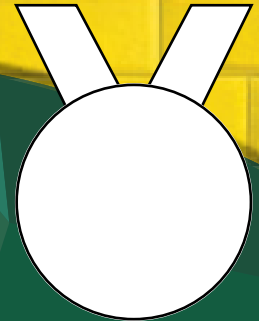
**2** The Scarecrow is looking for a brain. Share with your family something you've learned recently. Talk about things you'd like to learn.

**3** The Tin Man is looking for a heart. What fills up your heart? Draw something that you love.

**4** The Lion is looking for courage. Talk to your family about something that makes you feel afraid. Picture what you're afraid of and give your best loud lion roar!

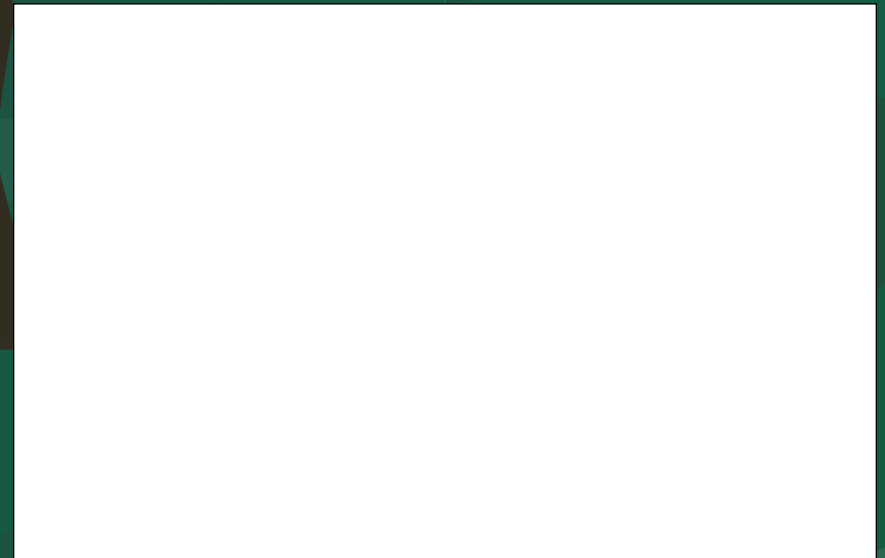
**5** When they reach the Poppyfield, the Wicked Witch of the West has put a spell on the poppies preventing Dorothy and her friends from reaching Oz. Talk about a setback that you've had. What did you do to overcome this setback? Did anybody help you?

**6** You've reached Oz! Design your own medal that depicts achieving the goal you set out to accomplish when you left Munchkinland.



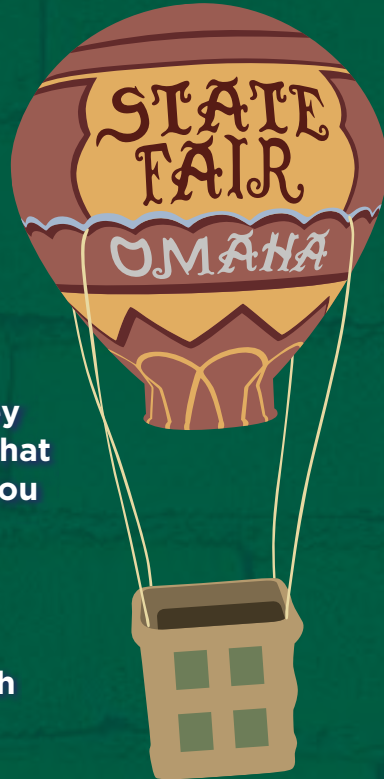
## Design Your Own Magical Shoes

Design your own pair of shoes to skip down the Yellow Brick Road! What magical powers do they have?



# Questions for the Ride Home

- 1 What would you ask the Wizard for?
- 2 What was your favorite song, and why?
- 3 Everything Dorothy and her friends asked for, they actually had all along. What are some qualities that you value in yourself?
- 4 Is there a memorable journey you've taken with family or friends?
- 5 What would you do if you ended up in Oz?



## 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](http://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. The Ticket Office is open Tuesday-Friday 1-6pm and one hour prior to public performances.

## 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**

By **L. Frank Baum**

With Music and Lyrics by **Harold Arlen** and **E.Y. Harburg**

Background Music by **Herbert Stothart**

Dance and Vocal Arrangements by **Peter Howard**

Orchestration by **Larry Wilcox**

Adapted by **John Kane** for the Royal Shakespeare Company

Music Direction and Orchestrations by **Victor Zupanc**

Choreography by **Christopher Windom** ♦

Directed by **Rick Dildine** ♦

Based upon the Classic Motion Picture owned by Turner Entertainment Co.  
and distributed in all media by Warner Bros.

## Creative Team & Production Staff

Scenic Designer | **Adam Koch** ●

Costume Designer | **Lex Liang** ●

Lighting Designer | **Jeanette Oi-Suk Yew** ●

Sound Designer | **Reid Rejsa**

Projection Designer | **Kylee Loera** ●

Animal Trainer | **William Berloni**

Animal Supervisor | **Lara Hayhurst**

Animal Handler | **Landon Tate Boyle**

Student Actor Coach | **Alli St. John**

Assistant Director | **Hannah Steblay**

Assistant Choreographer | **Gabrielle Dominique**

Assistant Lighting Designer | **Ellie Simonett**

Stage Manager | **Daniel J. Hanson** ❖

Assistant Stage Manager/Stage Manager | **Z Makila** ❖

Assistant Stage Manager | **Nate Stanger** ❖

Stage Management Fellow | **Ashley Pupo**

## Cast

Dorothy | **Aniya Bostick**

Dorothy | **Harriet Spencer**

Aunt Em/Glinda the Witch of the North | **Becca Claire Hart** ❖

Uncle Henry/Gatekeeper/Ensemble | **Riley McNutt**

Zeke/Cowardly Lion | **Reed Sigmund** ❖■

Hickory/Tin Man | **Regina Marie Williams** ❖

Hunk/Scarecrow | **Dean Holt** ❖■

Almira Gultch/Wicked Witch of the West | **Autumn Ness** ❖■

Professor Marvel/The Wizard of Oz/Ensemble | **JoeNathan Thomas** ❖

Toto | **Alfie and Nessa**

Ensemble | **Aliya Bailey, Truman Bednar, Brody Breen, Zhandile Chidothe, Brendan Nelson Finn, Charles Foster** \*, **Wren Lillian Hatling** \*, **Morgan Houser** \*, **Bradley Johnson, Keegan Robinson, Addica Sharbono** \*, **George Wellens, Bella West, Julia Wissink** \*

## Understudies

Aunt Em, Glinda, Almira Gultch,

Wicked Witch of the West | **Deidre Cochran**

Zeke/Cowardly Lion | **Brendan Nelson Finn**

Hickory/Tin Man | **Bradley Johnson**

Hunk/Scarecrow | **Keegan Robinson**

Dorothy | **Bella West**

Ensemble | **Evie Blake** \*, **Logan Gordon** \*, **Monty Hays,**

**Luciana Erika Mayer, Joshua Row, Chloe Sorensen** \*

## Orchestra

Conductor, Keyboard 1 | **Victor Zupanc** ▼

Keyboard 2 | **Justin Cook** ▼

Violin | **Theresa Elliott** ▼

Woodwind 1 | **Mark Henderson** ▼

Woodwind 2 | **Doug Haining** ▼

Trumpet | **Sylvain Pineault** ▼

Trombone | **Scott Agster** ▼

Percussion | **Jay Johnson** ▼

♦ Denotes a member of SDC, the Stage Directors and Choreographers Society, a national theatrical labor union

● Denotes a member of the United Scenic Artists, Local 829

❖ Denotes a member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

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

■ Denotes a member of the CTC Acting Company

○ Denotes a Performing Apprentice

\* Denotes a student in Theatre Arts Training

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

*Wizard of Oz* has a run time of 2 hours with one 15 minute intermission.

## Song List

**Overture**  
(Ensemble)

**Over the Rainbow**  
(Dorothy)

**Munchkin Musical Sequence**  
(Munchkins, Glinda, Dorothy)

**Yellow Brick Road**  
(Munchkins)

**If I Only Had a Brain**  
(Dorothy, Scarecrow, Crows)

**We're Off to See the Wizard**  
(Dorothy, Scarecrow)

**If I Only Had a Heart**  
(Tin Man, Trees, Dorothy, Scarecrow)

**We're Off to See the Wizard**  
(Dorothy, Scarecrow, Tin Man)

**Lions, Tigers and Bears**  
(Dorothy, Scarecrow, Tin Man)

**If I Only Had the Nerve**  
(Lion, Dorothy, Scarecrow, Tin Man)

**We're Off to See the Wizard**  
(Dorothy, Scarecrow, Tin Man, Lion)

**Poppies**  
(Ensemble)

**You're Out of the Woods**  
(Glinda)

**We're Off to See the Wizard**  
(Dorothy, Scarecrow, Tin Man, Lion, Ensemble)

**Entr'acte (You're Out of the Woods)**  
(Ensemble)

**Merry Old Land of Oz**  
(Gatekeeper, Dorothy, Scarecrow, Tin Man, Lion, Ensemble)

**King of the Forest**  
(Lion, Dorothy, Scarecrow, Tin Man)

**March of the Winkies**  
(Winkies)

**Winkies March with Friends**  
(Winkies, Lion)

**Ding Dong! The Witch is Dead**  
(Dorothy, Scarecrow, Tin Man, Lion, Winkies)

### 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

### Artistic Director, Director

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

### Music Director and Orchestrator

**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

### Choreographer

**Christopher Windom** (he/him) choreographed the feature film *Respect* for MGM, starring Jennifer Hudson as Aretha Franklin. He has directed and/or choreographed at The Vineyard Theatre, The Public Theater, Trinity Repertory Company, Guthrie Theater, Alley Theatre, Alabama Shakespeare Festival, Cleveland Play House, Dallas Theater Center, and Disneyland. He's a Drama League Fellow. B.F.A., Webster University; M.F.A., Brown/Trinity.

### Scenic Designer

**Adam Koch** On Broadway Adam designed *A Wonderful World: The Louis Armstrong Musical*. Additional credits include off-Broadway, national tours, and projects around the world, including: *Dreamgirls*, *Sister Act* (Seoul); *Pretty Woman*, *Mean Girls* (São Paulo). Hundreds of regional productions, with multiple awards and nominations, including *Disney's Beauty and the Beast* (The Ordway). Education: Carnegie Mellon University. For William and Mary Koch. See more on Instagram @instadamkoch.

### Costume Designer

**Lex Liang** NYC/Off-Broadway: 50+ productions; Select Regional: Alliance Theatre, Asolo Rep, Cleveland Play House, Cincinnati Playhouse, Dallas Theater Center, Denver Center, Goodman, Guthrie, La Jolla Playhouse, McCarter, Old Globe, Oregon Shakespeare Festival. Other: executive creative director of LDC Design Associates, an experiential event design and production company in NYC. lexliang.com @MrLexLiang

### Lighting Designer

**Jeanette Oi-Suk Yew** is an award-winning designer for theatre, dance, opera, musicals, music performances, and large-scale immersive installation across the U.S. Her designs have been described as "clever" and "inventive." Excited to be back at CTC since *An American Tail the Musical*. Arts professor and head of lighting design training with NYU Tisch Drama. jeanetteyew.com

### Sound Designer

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

### Projection Designer

**Kylee Loera** is a video designer for live performances. Selected designs: *Warner Theatre* (Hispanic Heritage Awards),

WNO Kennedy Center (*Gods and Mortals*, *Fidelio*), Alabama Shakespeare Festival (*Murder on the Orient Express*, *Disney's Frozen The Broadway Musical*), The Muny (*Jersey Boys*, *La Cage aux Folles*, *Disney's Frozen The Broadway Musical*), Pittsburgh CLO (*Young Frankenstein*, *The Color Purple*). kloeradesign.com

### Animal Trainer

**William Berloni** is the 2011 Honoree for Excellence in Theatre. Broadway: 33 Broadway shows, from *Annie* (1977) to *Gypsy* (2025). Animal director for the new musical *Because of Winn Dixie*. Credits include hundreds of off-Broadway, regional, national tours, television shows, and movies. Latest film: *The Friend*. Author of *Broadway Tails*. Follow us on Instagram @berlonitheatricalanimals and theatricalanimals.com

### Animal Supervisor

**Lara Hayhurst** has been an actor/handler with Berloni Theatrical Animals for 12 years and has Broadway, Off-Broadway, film, and television credits. Most recently: *Gypsy* (Audra McDonald), *And Just Like That* (HBO), *The Wizard of Oz* (Alabama Shakespeare). She is honored to go Over the Rainbow with the amazing Minneapolis community. @larahayhurst and larahayhurst.com for more

### Animal Handler

**Landon Tate Boyle** (he/him) is ecstatic to be joining the William Berloni team, and even more excited to work with the team at CTC. He is also an actor who has worked around the country and holds a B.F.A. from Webster University.

### Student Actor Coach

**Alli St. John** (she/her) is a theatre director and educator based in the Twin Cities. She has worked with organizations such as Guthrie Theater, Theater Latté Da, Children's Performing Arts, and Phipps Center for the Arts. Alli holds a B.A. in Theater and an M.F.A. in Theater for Youth and Community. She is casting director and associate producer for CTC.

### Assistant Director

**Hannah Steblay** (she/her) is overjoyed to return to Children's Theatre Company to dive into the land of Oz, having served as an associate director for *Drawing Lessons* (2024) and an assistant director on *Alice in Wonderland* (2013, 2024) and *Pippi Longstocking* (2012). She is a freelance director, educator, and enthusiastic momma. She holds a B.A. in Theater from Hamline University.

### Assistant Choreographer

**Gabrielle Dominique** is thrilled to be making her CTC choreographic debut! A south Minneapolis native, she graduated from St. Olaf College with two bachelor's degrees in Dance and Theatre, and has been working across the country as a performing/teaching artist since 2011. In addition to her onstage appearances at CTC (*Annie*, *I Come From Arizona*), she has been featured in the Twin Cities at Guthrie Theater, Ordway Center, Chanhassen Dinner Theatres, Theater Latté Da, and more. Proud member of Actors Equity Association (AEA). Gabrielle would like to extend special thanks to her family and her partner Michael for their constant love and support.

### Assistant Lighting Director

**Ellie Simonett** (she/her) worked on *An American Tail the Musical*, *Dr. Seuss's How the Grinch Stole Christmas!* ('22-'25), *Bina's Six Apples*, and *Diary of a Wimpy Kid the Musical* at Children's Theatre Company and is excited to return. She has also worked with the Guthrie Theater, the Minnesota Opera, The Ordway, and other organizations around the Twin Cities.

### Stage Manager

**Daniel J. Hanson** is a Chicago-based AEA stage manager and is thrilled to be back at CTC. Previous CTC credits include *A Year With Frog and Toad* and *500 Hats of Bartholomew Cubbins*. Other credits include Skylight Music Theatre, Mercury Theater Chicago, and Paramount Theatre. Dan serves as production stage manager for Santa Cruz Shakespeare.

### Assistant Stage Manager/Stage Manager

**Z Makila** (he/him and they/them) loves to make theatre with and for people of all ages at CTC! Favorite shows include *Milo Imagines the World*, *Morris Micklewhite and the Tangerine Dress*, and *An American Tail the Musical*. Z also works for places like the Guthrie Theater, The Ordway, Minnesota Orchestra, and as a teaching artist! zmakila.com

### Assistant Stage Manager

**Nate Stanger** (he/him) has stage managed at CTC for the last 10 years. His favorite credits include *A Year with Frog and Toad*, *Dr. Seuss's How the Grinch Stole Christmas!*, *Corduroy*, *Cinderella*, and *The Jungle Book*. Other notable credits include Guthrie Theater, Ordway, and Perseverance Theatre in Juneau Alaska.

### 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

### Dorothy

**Aniya Bostick** is thrilled to make her CTC debut in *The Wizard of Oz!* She has performed in multiple high school musicals like *Mamma Mia!*, *Hairspray*, *Sister Act*, and *Hadestown*. She was selected as a 2025 Triple Threat on Hennepin. She's immensely thankful for her teachers and this opportunity.

### Dorothy

**Harriet Spencer** is filled with gratitude to be returning for her fifth and final production at CTC before she graduates high school! She has enjoyed roles in *Dr. Seuss's How the Grinch Stole Christmas!* (2024, 2025), *Alice in Wonderland*, and *Corduroy* at Children's Theatre Company. She has also performed with various theatres in the Twin

Cities, including Youth Performance Company, Theatre in the Round, and Shakespearean Youth Theatre. Harriet would like to thank everyone at CTC, her family, friends, and mentors, for teaching her everything she knows.

### Aunt Em/Glinda the Witch of the North

**Becca Claire Hart** (she/her) feels so lucky to be a part of this wonderful show. Hart has performed in several CTC shows and has worked at the Guthrie Theater, Jungle Theater, Theater Latté Da, and other stages around the Twin Cities. She sends love to her family and friends!

### Uncle Henry/Gatekeeper/Ensemble

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

### Zeke/Cowardly Lion

**Reed Sigmund** ain't afraid of making his 5<sup>th</sup> prancing and dancing journey down that glorious road of yellow bricks! Now in his 26<sup>th</sup> season at CTC, Reed has appeared in numerous shows here, including *Dr. Seuss's How the Grinch Stole Christmas!*, *Annie*, Disney's *Frozen* The Broadway Musical, and *Treasure Island*.

### Hickory/Tin Man

**Regina Marie Williams** last performed at CTC in *Bud Not Buddy*. Williams' recent works include *Macbeth*, *A Midsummer Night's Dream*, and *The Nacirema Society* at the Guthrie. She has performed at theatres locally and nationally, and has received the McKnight Theater Artist Award and was 2023 *Minnesota Star Tribune* Artist of The Year.

### Hunk/Scarecrow

**Dean Holt** (he/him) is a member of CTC's Acting Company (1994-present), appearing in countless CTC shows over the past 30 years. Highlights include

*Reeling, If You Give a Mouse a Cookie, Romeo and Juliet, Huck Finn, Pinocchio, and Cinderella*. He is the recipient of two Ivey Awards (*Reeling* and *If You Give a Mouse a Cookie*) and St. John's University Alumni Achievement Award.

### Almira Gultch/Wicked Witch of the West

**Autumn Ness** (she/her) is celebrating her 26<sup>th</sup> season as a member of the CTC Acting Company! A few of her favorite CTC shows include *Dr. Seuss's How the Grinch Stole Christmas!*, *Babble Lab*, *Annie*, *Cinderella*, *Roald Dahl's Matilda The Musical*, *The Biggest Little House in the Forest*, *The Jungle Book*, and *Romeo and Juliet*. Autumn is a recipient of the TCG Fox Foundation Fellowship, the 2022 and 2026 Minnesota State Arts Board Creative Support Grant, and the 2021 and 2025 MRAC Next Step Fund. Autumn is a mom to two wild boys, and a naughty pug dog.

### Professor Marvel/The Wizard of Oz/ Ensemble

**JoeNathan Thomas** (he/him) is elated to be back at CTC, having performed previously in *Annie*, *Once on this Island*, and *Galileo*. He has worked the stages of The Ordway, Guthrie Theater, Chanhassen Dinner Theatres, Artistry Theater, Mixed Blood Theatre, Frank Theatre, and Yellow Tree Theatre, to name a few. Most recently seen in *Waitress* (Artistry Theater) and *White Christmas* (Chanhassen Dinner Theatres).

### Ensemble

**Aliya Bailey** (she/her) appears in the ensemble of *The Wizard of Oz* at Children's Theatre Company. Her credits include *The Sound of Music* (Artistry Theater), *Mamma Mia!*, *Chicago*, *Fugitive Songs*, and *Hadestown* (Saint Paul Conservatory for Performing Artists). She currently trains at Saint Paul Conservatory for Performing Artists.

### Ensemble

**Truman Bednar** (he/him) has enjoyed roles in *Treasure Island*, *Morris Micklewhite and the Tangerine Dress*, and *Corduroy* at Children's Theatre Company. Other performance

experience include *Goosebumps The Musical* (Park Square Theatre), *Billy Elliot* (Delano Dramatic Company), *Fun Home* (Theater Latté Da), and *School of Rock* (Zephyr Theatre).

### Ensemble

**Brody Breen** (he/him) is thrilled to be back at CTC. Previous CTC credits include *Dr. Seuss's How the Grinch Stole Christmas!* (2024, 2025), Disney's *Frozen* The Broadway Musical, and *Treasure Island*. Brody has also enjoyed roles at Shakespearean Youth Theatre, and Stages Theatre Company. Brody is a Junior at SPCPA, and would like to thank his family and friends for their support!

### Ensemble

**Zhandile Chidothe** is a dedicated 11-year-old performer who has dreamed of taking the stage at Children's Theatre Company since she was 2 years old. She has trained in Jazz, Ballet, and African dance, and has already stepped into the spotlight with leading roles in her elementary school's Disney grant productions. She made her professional debut at Stages Theatre Company in *Madagascar*, marking the beginning of her growing performance career. Zhandile is thrilled to make her debut at CTC and to continue her journey as a young actor.

### Ensemble (Understudy: Zeke/Cowardly Lion)

**Brendan Nelson Finn** (he/they) is thrilled to be making his CTC debut! He has performed with Park Square Theatre, History Theatre, Artistry Theater, Lyric Arts, Theatre L'Homme Dieu, Duluth Playhouse, and Arizona Broadway Theatre. Brendan holds a B.F.A. in Musical Theatre from University of Minnesota-Duluth.

### Ensemble

**Charles Foster** (he/him) is a 6<sup>th</sup> grader at Eagle Ridge Academy. He enjoys singing and gymnastics and is thrilled to make his debut with Children's Theatre Company in *The Wizard of Oz*. Charles is excited to share the stage with this talented cast and bring this classic story to life.

**Ensemble**

**Wren Lillian Hatling** has always loved to sing, act, write creative stories, and do gymnastics since an early age. She performed in the Minneapolis Prelude Choir for two years. In the summer of 2024, Wren was in the chorus for Southwest High School Performing Arts Community's production of *The Little Mermaid*. She starred as Matilda at her school. Wren is now in the Minneapolis Youth Choir as a 6<sup>th</sup> grader. She has been doing gymnastics since she was 3. Her idol is Idina Menzel.

**Ensemble**

**Morgan Houser** (she/her) is thrilled to be making her Children's Theatre Company debut! Favorite credits include *A Christmas Carol* (Guthrie Theater); *Elf the Musical Junior*, *Rudolph the Red-Nosed Reindeer* (Stages Theatre Company); and *High School Musical on Stage* (Lundstrum Performing Arts). She is a 9<sup>th</sup> grader at Hill-Murray High School.

**Ensemble (Understudy: Hickory/Tin Man)**

**Bradley Johnson** (he/they) is returning to CTC after being in last year's production of Disney's *Frozen The Broadway Musical*. They have also appeared at Theatre Elision, Theater Latté Da, Artistry Theater, Lyric Arts, and the Starling Shakespeare Company. He must thank his friends and family for all their love. Instagram: @bradleygladley

**Ensemble (Understudy: Hunk/ Scarecrow)**

**Keegan Robinson** (he/they) is honored to be back onstage and over the rainbow for his 11<sup>th</sup> production with CTC where he has enjoyed roles in *Milo Imagines the World*, *Treasure Island*, *Corduroy*, and more. He'd like to thank everyone behind the scenes who make productions like this possible.

**Ensemble**

**Addica Sharbono** (she/her) is thrilled to be back for her second show with Children's Theatre Company, after previously performing in *Drawing*

*Lessons!* She is a senior at the FAIR School for Arts and a PSEO student at the University of Minnesota. Addica would like to thank her family and friends for their support!

**Ensemble**

**George Wellens** (he/him) is thrilled to be making his CTC debut. George has previously been on stage at Stages Theatre Company. He is a junior at Hill Murray and he would like to thank his family and friends for their support.

**Ensemble (Understudy: Dorothy)**

**Bella West** (she/her) is psyched to be making her CTC debut! She has worked locally with the Guthrie Theater, Collide Theatrical Dance Company, and Trademark Theater. She holds a B.F.A. with a Dance Emphasis from Boston Conservatory at Berklee. For Lily, her Toto.

**Ensemble**

**Julia Wissink** (she/her) is beyond excited to be making her CTC debut! Credits include *Mean Girls* and *Alice By Heart* at Edina High School, and numerous shows at her second home, Morningside Theatre Company! She's a Junior at EHS and thanks everyone involved in her theater journey!

**Toto**

**Alfie** was discovered through Southern Paws Rescue in 2022 by guardian/trainer William Berloni. His first role ever was as the Stray Dog in a production of *Annie* before moving on to understudying the role of Toto. He has now performed in *The Wizard of Oz* all across America.

**Toto**

**Nessa** was rescued by Bill Berloni in 2014 from Cairn Terrier Rescue USA. She has been starring as Toto in productions of *The Wiz* and *The Wizard of Oz* all over the country. She has followed in the footsteps of the great cairn terriers trained by Bill Berloni before her, entertaining young and old in this classic story.

## Understudies

**Aunt Em, Glinda, Almira Gultch, Wicked Witch of the West**

**Deidre Cochran** last seen at Children's Theatre Company in *An American Tail the Musical*, is elated to return to CTC. Other appearances include *Scotland, PA* at Theatre Latté Da, *In the Green* at Theatre Elision, and performances at The Ordway and Artistry. She recently presented a staged reading of *Ida: The Musical*, which she co-wrote. @deidreonstage

**Ensemble**

**Evie Blake** (she/her) is thrilled to make her Children's Theatre Company debut. Previous credits include *A Christmas Carol* (Open Window), *The Music Man* (Lyric Arts), *The 25th Annual Putnam County Spelling Bee* (Youth Performance Company), *Beauty and the Beast* (Ashland Productions), and *Matilda* (CastleCo Theatre). Evie, a 10<sup>th</sup> grader at Eagan High School, enjoys dance and speech team.

**Ensemble**

**Logan Gordon** (he/him), an 8<sup>th</sup> grader at Woodbury Middle School, is making his Children's Theatre Company debut. He has enjoyed roles in *Beauty and the Beast Jr.* (Ashland Productions); *Seussical* (Open Door Community Theater); *Moana*, *Frozen*, *Grease* (WMS); and *High School Musical*, *Newsies*, *Legally Blonde* (Aspire Music Academy).

**Ensemble**

**Monty Hays** (they/he) is thrilled to be back at Children's Theatre Company. He was in *The Wizard of Oz*, *Dr. Seuss's How the Grinch Stole Christmas!*, *Alice in Wonderland*, and *Shrek the Musical*. He has also performed at Theater Latté Da, Guthrie Theater, and the Chanhassen Dinner Theatres.

**Ensemble**

**Luciana Erika Mayer** (she/her) is elated to be back at CTC! Luci has enjoyed roles in *Corduroy*, *Alice in Wonderland*, and *Dr. Seuss's How the Grinch Stole Christmas!* (2023, 2024, 2025) at

Children's Theatre Company. Outside of theatre, she dances and participates in speech. Luci is a freshman at St. Croix Preparatory Academy.

**Ensemble**

**Joshua Row** is thrilled to be back at CTC! His last appearance was *Milo Imagines the World*. He has also been seen at: Theater Latté Da, Guthrie Theater, Nautilus Music-Theatre, and Open Window Theatre. Joshua would like to thank his amazing wife, Elle. JoshuaRow.com Ephesians 1:3

**Ensemble**

**Chloe Sorensen** is thrilled to return to Children's Theatre Company! Recent credits include Disney's *Frozen The Broadway Musical* (CTC 2025), *Dr. Seuss's How the Grinch Stole Christmas!* (CTC 2024, 2025), and *The Sound of Music* (SOAR Regional Arts). A passionate 7<sup>th</sup> grader, Chloe loves singing, acting, art, and ballet. She is grateful to CTC, her mentors, and her family for making acting dreams come true. Chloe can't wait to see you in Oz!

**Actors' Equity Association (AEA)**

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



## STAFF SPOTLIGHT: Rick Dildine Artistic Director

### CTC: What is your role at CTC?

**RD:** I am the artistic director of Children's Theatre Company. Along with the managing director, I co-lead the institution.

### CTC: What does your job involve?

**RD:** I oversee all artistic programming on our stages as well as our production builds. My work includes season selection, assigning artists to productions, and shaping a compelling artistic vision for CTC. I spend most of my days developing the plays and musicals that we will be premiering for our audiences. My job involves problem solving, managing creative timelines, and recruiting top-tier artists to work at CTC.

### CTC: What is your favorite thing about your job?

**RD:** My favorite thing about my job is that I get to be a full-time artist—using curiosity and creativity every day—while creating and curating work for an audience I am deeply passionate about: young people.

### CTC: What do you love most about CTC?

**RD:** I love that CTC takes young audiences seriously and believes they deserve bold, imaginative, and meaningful theatre. The artists, staff, and students here are endlessly curious, and the work we make truly respects the intelligence and creativity of young people.

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

**RD:** A career like mine benefits from a strong foundation in theatre history and current trends, as well as meaningful relationships with artists across the country—actors, directors, designers, playwrights, and producers. I began as an actor and worked through nearly every department in a professional theatre, which gave me a deep understanding of how a theatre functions. Learning about budgets and financial management is also important. Most of all, this work is about people—listening, collaborating, and building trust.

## In Memory Enzo La Hoz Calassara



Children's Theatre Company mourns the tragic loss of Enzo La Hoz Calassara, who passed away suddenly on March 1, 2026, due to an accident in the Cook Islands while on a study abroad program from Dartmouth. Enzo, 21 years old, was a CTC Theatre Arts Training alum, and performed onstage in the world premiere, *I Come From Arizona* (2018). He was both a performer and composer for *COVIDtown*, through CTC's Theatre Arts Training, in the summer of 2020. He also served as the sound design intern for 2022's production of *Carmela Full of Wishes* (2022), shadowing Victor Zupanc. The La Hoz Calassara family are wonderful friends and ambassadors of CTC.



*COVIDtown* (2020)

Enzo was in the midst of an extraordinary adventure—participating in Dartmouth's linguistics foreign study program—when he passed away. He was thriving, exploring the world, and embracing every moment with the same passion and presence that defined him.

From childhood, Enzo captivated audiences as a gifted musician, poet, and performer. His voice—powerful, soulful, and full of life—lifted spirits on every stage he graced. At his beloved parish, St. Joan of Arc in Minneapolis, Minn., he left an indelible legacy of inspiration and joy. At Dartmouth, he pursued majors in Cognitive Science and Music (with a deep interest in linguistics) and served as sparring captain and vice president of Dartmouth Club Taekwondo. Enzo played drums in the Stratosphere band. He shared his talents with the Handel Society and Glee Club, the Dartmouth College Gospel Choir, and The Dartmouth Sings, among many musical avenues. He was brilliant, kind, disciplined, and always ready to uplift others—whether through a song, a poem, a sparring session, or a quiet moment of support.

Enzo is survived by his devoted parents, his younger brother, his loving girlfriend, and a wide family spanning Brazil, Peru, the United States, and beyond—each one now grieving a young man who brought light wherever he went. He will be deeply missed.



## Create Cherished Memories

Theatre has the power to bring us closer together. Whether it's your first time at the theatre or you've been attending for years, something magical happens when we gather with loved ones to share a story.

We hope your family creates lasting memories at Children's Theatre Company—and we hope you will help us make those special moments possible for more children and families. Your gift today will ensure every member of our community, at every age, can share in the magic of theatre.

Donate Today  
[childrenstheatre.org/give](https://childrenstheatre.org/give)



## CTC GRATEFULLY RECOGNIZES

# Mary Ebert and Paul Stembler

whose generous individual support made this production of *The Wizard of Oz* possible.



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Your gift to CTC can go twice as far with an employer match. Many companies will match their employees' and retirees' charitable contributions, doubling—and sometimes tripling—the difference you make on our stages, in our classrooms, and throughout our community.



Visit [childrenstheatre.org/matchmygift](https://childrenstheatre.org/matchmygift) to learn more.

## Individual and Family Foundation Gifts

As a nonprofit organization, CTC relies on your generosity to create extraordinary theatre experiences that educate, challenge, and inspire young people and their communities. We gratefully recognize the following donors and our entire donor community, who make everything we do possible.

The following gifts were made to the fiscal year beginning July 1, 2024 and ending June 30, 2025.

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### Key

- ◇ Member of CTC Board of Directors
- Former member of CTC Board of Directors

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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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- ◊ Member of CTC Board of Directors
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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

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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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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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### \$25,000 to \$49,999



### \$10,000 to \$24,999

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**The Acting Company** | Gerald Drake, Dean Holt, Autumn Ness, 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  
**Associate Production Manager/Company Manager** | Todd Kalina  
**Production Stage Manager** | Jenny R. Friend  
**Stage Managers** | Daniel J. Hanson, Z Makila, Stacy McIntosh, Shelby Reddig, Kenji Shoemaker, Nate Stanger  
**Stage Management Fellow** | Ashley Pupo  
**The Wizard of Oz Student Actor Supervisors** | Ashley Pupo, Nate Stanger  
**UnitedHealth Group Head Stage Carpenter** | Charles Fillmore  
**The Wizard of Oz Run Crew** | Matt Arcand, Dante Benjegerdes, Katie Cornish, Taylor Engel, Tyion Houston, Jud Kilgore, Evangelen Lee, Janae Lorick, Eric Lucas, Amy J. Reddy  
**The Wizard of Oz Run Crew Swing** | Amy Rummenie  
**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, Kris Paulson, Julia Reisinger  
**Charge Artist** | Mary Novodvorsky  
**Scenic Artists** | Gamma Lister, Lizzie Tredinnick  
**Costume Director** | Amy Kitzhaber  
**Costume Assistant** | Julia Collins  
**Cutter/Drapers** | Alexandra Gould, Barbara Portinga, Daylee Reichenbach  
**First Hand** | Carol Lane, Audrey Pugh, Yelena Rowen  
**Stitchers** | Lucia Callendar, Emily Jannusch, Becca Michelle

**Crafts Artisan** | Rebecca Gardner, Julia Kugler, Arlene Lind-Watson, Rob Phillips  
**Head of Wigs, Hair and Make-Up** | Andrea Moriarity  
**Wig Assistant & Swing** | Julia Kugler  
**UnitedHealth Group Stage Head of Wardrobe** | Andi Soehren  
**The Wizard of Oz Wardrobe Assistant** | Jennifer Probst  
**The Wizard of Oz Wardrobe Crew** | Emily Jannusch  
**The Wizard of Oz Wardrobe Swing** | Julia Kugler  
**Props Director** | Sue Brockman  
**Props Artisans** | Katie Albright, Steve Kath, Amy J. Reddy  
**Lighting & Video Director** | Matthew T. Gross  
**Head Electrician** | David A. Horn  
**Staff Electrician** | Carl Schoenborn  
**The Wizard of Oz Electricians** | Samantha Brown, Paul Epton, Chase Foster-Adams, Jackson Funke, Matt Gawryk, Andy Glischinski, Mark Kieffer, Evangelen Lee, Eric Lucas, Karin Olson, Phillip O'Toole, David Riisager, Andrew Saboe  
**The Wizard of Oz Video Programmer** | Gloria Collyard  
**The Wizard of Oz Light Board Programmer** | Jeremy Ellarby  
**The Wizard of Oz Light Board Operators** | Carl Schoenborn, Mark Kieffer  
**Sound Director** | Reid Rejsa  
**Head Sound Engineer/UnitedHealth Group Stage Sound Board Operator** | Rick Berger  
**Cargill Stage Sound Board Operator** | Sean Healey  
**The Wizard of Oz Deck Sound Technician** | Ryan Healey  
**The Wizard of Oz Sound Crew** | Sean Healey

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**School Engagement Coordinator** | Claire Bancroft Loos  
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**Audio Describers** | Elana Center, Connie Fullmer, Laurie Pape Hadley, Laura Wiebers

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**Safety and Security Associates** | Em Engler, Theo Janke-Furman, Zoe Walczyk

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**Accounting Associate** | Sara Klaphake

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**Director of Plays for New Audiences and Licensing** | Karli Twedten

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**Annual Fund Manager** | Julie Erickson  
**Development Operations Coordinator** | Katlyn Moser

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**Associate Director of Marketing** | Julia Nicholas  
**Senior Manager, Design and Digital** | Kaitlin Randolph  
**Design and Digital Assistant** | Ryan Brook

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

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Meet Minneapolis

Minneapolis Regional Chamber of Commerce  
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CTC Costume and Wardrobe Staff, Front of House Staff, Ticketing Staff, Stagehands and Craftspeople are represented by IATSE Local 13



CTC engages members of the Stage Directors and Choreographers Society (SDC), a national theatrical labor union



CTC engages designers represented by United Scenic Artists, Local USA 829



CTC engages members of Actors' Equity Association (AEA) under a special agreement with AEA

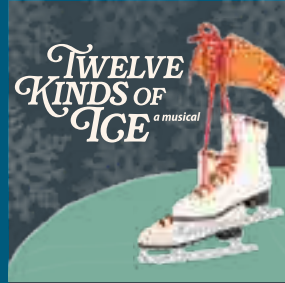


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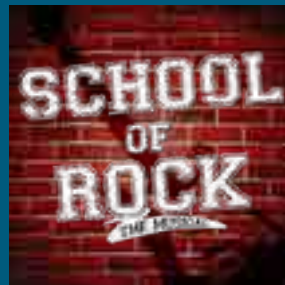
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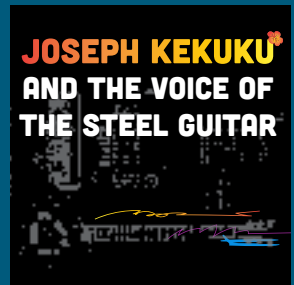
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