

A large, stylized orange Pinocchio character with a long, straight nose and a smiling face, positioned on the left side of the poster.

pinocchio

A blue fairy character with large, translucent wings, positioned in the upper right corner, holding a small star.

September 8-October 18, 2026

By **Carlo Collodi**
Adapted and Directed by **Greg Banks**

A blue cat character with large, expressive eyes, positioned in the bottom left corner.A red fox character with large, expressive eyes, positioned in the bottom right corner.A green insect character, possibly a grasshopper or cricket, positioned on the fox's back.

children's
theatre
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Mission

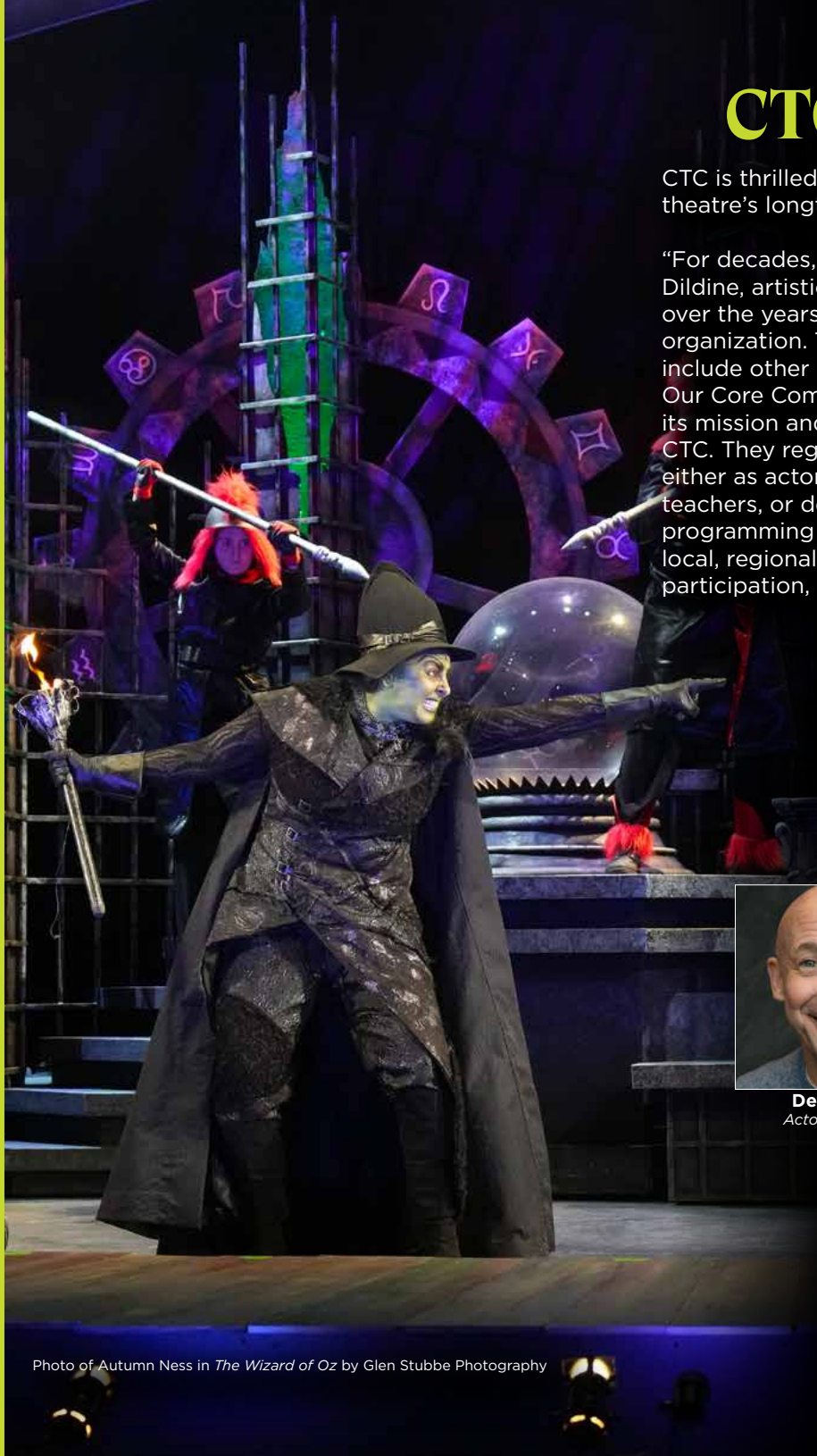
Children's Theatre Company creates extraordinary theatre experiences that educate, challenge, and inspire young people and their communities.

Vision

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

Values

Curiosity
Growth
Kindness



CTC's Core Company

CTC is thrilled to announce a new Core Company, expanding the theatre's longtime Acting Company to include additional artists!

"For decades, CTC has worked with a company of actors," said Rick Dildine, artistic director. "As those artists have grown and developed over the years, they have taken on more responsibility within the organization. Today we are expanding the concept of company to include other artists that represent the breadth of theatre-making. Our Core Company members have shown a commitment to CTC and its mission and play a significant role in the day-to-day artistic life of CTC. They regularly participate as practicing artists on and off stage either as actors, directors, playwrights, coaches, choreographers, teachers, or designers. Core Company members support the overall programming of CTC, mentor early career artists, lift up CTC's local, regional, and national profile through their advocacy and participation, and contribute to future artistic planning."



Antonisia Collins
Actor



Melanie Chen Cole
Sound Designer



Dean Holt
Actor/Director



Autumn Ness
Actor



Reed Sigmund
Actor



Chauncy Thomas
Actor



Christopher Windom
Choreographer

Photo of Autumn Ness in *The Wizard of Oz* by Glen Stubbe Photography



A Message from Leadership

Rick Dildine
Artistic Director

Ryan French
Managing Director

Dear Friends,

Welcome to the 2026-2027 Season at Children's Theatre Company! We're delighted that you've joined us for Greg Banks' enchanting adaptation of *Pinocchio*—returning to CTC after a decade. Greg's incredible work has graced the stages of CTC for many years, and it is a pleasure to welcome him back for the first time since 2019.

Pinocchio is a story that has moved us for over 140 years. It remains evergreen because it teaches us important lessons. Be careful where we turn for guidance. Listen to our conscience. And of course: be truthful. But more than anything, *Pinocchio* is a tale that captures our imagination. In Greg's inventive adaptation, Pinocchio's epic journey is brought to life through found objects. *Pinocchio* reminds us that imagination isn't an escape from growing up—it is how we learn. That's what makes *Pinocchio* the perfect way to begin our season: it celebrates the resilience, possibility, and imagination that lives inside every young person.

Imagination is the key to all our work at CTC. From the youngest students in our education and engagement programs, to the professional actors on our stages, to our incredible patrons and supporters: we come together to imagine, to dream, and to create a better world with, for, and through young people.

We also celebrate our 2026-2027 Acting Cohort—a group of four Twin Cities-based early career actors who will each perform in two season productions, engage with student actors, and participate in professional development opportunities at CTC during the upcoming season.

The cast members of *Pinocchio* are all members of the new Core Company, and our two *Pinocchio* understudies are members of the Acting Cohort. We are grateful to all of them for their dedication and artistry!

We are also deeply grateful to you, our audience. Thank you for joining us as we begin another incredible season at CTC.

Warmly,

Rick Dildine

Ryan French

Board of Directors

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Land Acknowledgment

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

Today, Minnesota is a vibrant and diverse state with the history and influence of the Dakota people woven throughout. We honor and respect the many Indigenous People still connected to this land. We acknowledge that we have benefitted from systems that have hoarded power and marginalized Indigenous Nations, communities of color, the LGBTQIAP+ community, people with disabilities, women, children, and all who meet at the intersections.

CTC acknowledges that we are now stewards of the land the Wahpekute People of the Dakota Nation were largely driven from. As storytellers, it is our duty to recognize that the narratives of this region have long been told from one dominant perspective without acknowledging those whose narratives began before. It is our responsibility to the Dakota Nation, our staff, our board, our audiences, and our artists to collectively honor their lives, amplify their voices, and reimagine our future.

For our full Land Acknowledgment and Anti-Racism statement, please visit childrenstheatre.org/jedi.

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

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

CTC will work to:

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

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

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Discover More: *Pinocchio*



Photo of Dean Holt and Reed Sigmund by Dan Norman

3 Things to Know:

From Greg Banks, Playwright and Director:

1

At the end of one performance, the last time we did *Pinocchio*, a young audience member shouted, 'tell it again!' Great response. Makes it all worthwhile.

2

As the writer and director I love how much energy and creativity the cast brings to the show...I have never seen a human cricket leap so high or so far...I gasp in amazement every time!!

3

One of my favorite behind-the-scenes moments was watching the designer blowing air into a washing up glove and it turning into a fish before my eyes... simple magic!

Q&A with

Greg Banks

Playwright and Director



What is your first memory of *Pinocchio*?

Being scared when he got lost in the stomach of the whale and really happy when he met Geppetto and they escaped through the whale's mouth.

If you could be any character in *Pinocchio*, who would it be and why?

I would definitely be the cricket, he's quick and fast and funny and he really cares about Pinocchio.

Why do you think *Pinocchio* has remained such a beloved story for over 140 years?

Because he's so playful, has a ton of fun sometimes doing naughty things (only a bit naughty) we are not supposed to do, and he is especially full of wonder at the world and all it has to offer.

Have you ever been tricked by a cat or a fox? If so: how?

Well, I do have chickens and a hungry fox did make off with one of them. But I guess even foxes have to eat.

What wish would you ask the Blue Fairy to grant?

Remind people that it's important to play, however old you are. To have fun and to laugh when you can.

If you had a cricket in your life trying to guide you, what advice would it give you? What are some moments when it might get frustrated with you?

Move with kindness through the world. Trust your thinking. Take a moment before you speak. Think before you act. I'm quite a speedy person so the last two are sometimes hard for me and could cause some frustration for the cricket.

What do you hope audiences gain from their experience at *Pinocchio*?

It is very hard to anticipate what people might gain from experiencing *Pinocchio*, it will be different for everybody. All I can do is tell the story as well as possible and hope they have an enjoyable fun-filled time.



Create!

Every fairy tale has many versions with different details. Have you heard the story of *Pinocchio* before? Imagine if *Pinocchio* took place in Minnesota. Who would Pinocchio meet? Where would he travel? What would his adventures involve? Draw a picture or write a sentence below for the different parts of the story.

Who	Where	What

Imagine!

In our play, simple objects become the props, set pieces, costumes, and more. What could this program become? Can you turn it into a magic wand? Fairy wings? A boat? Look in your pockets or purse—what can you turn those items into? Look at the stage—what could the items on stage be turned into? Tell a story to the people sitting next to you inspired by the things you've discovered.



Act!

Can you hide the truth? Think of two things that are true about you and one thing that is a lie. Turn to the person sitting next to you and tell them your two truths and one lie in any order you choose. Have them guess which was the lie. Your nose may not have grown, but ask why they thought you were lying.

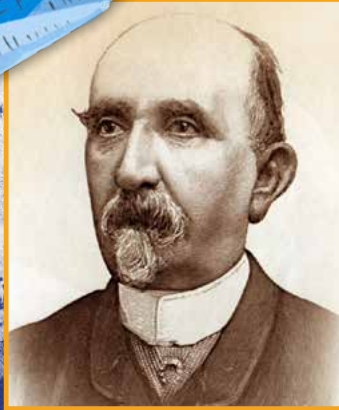


Draw!

Pinocchio dreams of being rich and plants a coin hoping it will become a money tree. What is your dream? What would you have to plant for your dreams to come true? Draw your dream in the branches of the tree below. Under the roots, draw or write what you need to plant for your dream to come true.



About Carlo Collodi



Carlo Collodi
(IT'S TUSCANY)

Carlo Collodi (born Carlo Lorenzini in Florence, 1826) was an Italian children's writer and most famous for his children's novel *The Adventures of Pinocchio*. Involved in political matters, he wrote satires during the Wars of Independence, going on to found a satirical newspaper *Il Lampione (The Streetlight)*. He won fame with a novel, *In Vapore*, before focusing on children's literature as a way to explore political allegory. He began writing *Storia di un burattino (Story of a Marionette)*, serialized in *Il Giornale dei Bambini (The Children's Newspaper)*. This story would later come to be known as *The Adventures of Pinocchio*. Collodi died in his native city in 1890, aged 63.



Illustration from 1883
Edition by Enrico Mazzanti

-Tor Publishing Group



Questions for the Ride Home



1

Why is it important to Pinocchio that he be a real boy? Did Pinocchio deserve to become a real boy? Why or why not?

2

Why do people lie? Can a lie ever be helpful? What is harmful about lying?

3

How does Geppetto show his love for Pinocchio? How does Pinocchio show his love for Geppetto? Where else do we see love in the story of Pinocchio?



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

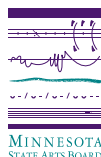
For personal safety and as a courtesy to those already seated, latecomers will be seated after a designated "hold period."

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

Pinocchio

Managing Director
Ryan French

By **Carlo Collodi**
Adapted and Directed by **Greg Banks**

Creative Team & Production Staff

Scenic Designer | **Joseph Stanley**
Costume Designer | **Mary Anna Culligan**
Original Lighting Designer |
Rebecca Fuller Jensen
Lighting Designer | **Karin Olson** ●
Sound Designer | **Victor Zupanc**
Associate Sound Designer | **Reid Rejsa**
Assistant Lighting Designer | **Kurt Jung**
Stage Manager | **Stacy McIntosh** ♦
Assistant Stage Manager | **Taylor Engel**
Stage Management Fellow | **Jada B. Smith**

Cast

Antonisia (Nisi) Collins ■
Reed Sigmund ♦ ■
Autumn Ness ♦ ■
Dean Holt ♦ ■ (Sep. 8-27)
Chauncy Thomas ♦ ■ (Sep. 30-Oct. 18)
Victor Zupanc ▼

Understudies

Anya Naylor □
Jeffrey Nolan □

● 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 Core Company

□ Denotes a member of the CTC Acting Cohort

Cameras and video recorders may not be operated during the performance.
Pinocchio has a run time of 1 hour 30 minutes with one 15 minute 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 and Director

Greg Banks has been working as an actor, writer, and director since 1979. His work taking him from Singapore to Seattle via Moscow, New York, and the Arctic Circle. Previous work for Children's Theatre Company includes his adaptations of *Antigone*, *Huck Finn*, *Romeo and Juliet*, *Robin Hood*, *The Hobbit*, *Snow White*, and *The Jungle Book*.

Scenic Designer

Joseph Stanley designed *The Hobbit*, *The Jungle Book*, *Pippi Longstocking*, *A Wrinkle in Time*, *Robin Hood*, *Mulan* (Ivey Award), *Romeo and Juliet*, *The Magic Mrs. Piggie-Wiggle*, *Huck Finn*, and others at CTC. He's designed for Mixed Blood Theatre Company, Stages Theatre Company, Frank Theatre, Illusion Theater, Park Square Theatre, History Theatre, Pillsbury House + Theatre, Theater Mu, and more.

Costume Designer

Mary Anna Culligan's design work appeared in many Children's Theatre Company productions including: *Charlotte's Web*, *Pinocchio*, *The Biggest Little House in the Forest*, *Huck Finn*, *Buccaneers!*, *A Wrinkle in Time*, *Robin Hood*, *Romeo and Juliet*, *Pippi Longstocking*, *The Magic Mrs. Piggie-Wiggle*, *Antigone*, and *The Iron Ring*. Mary costumed numerous Twin Cities theatre productions at companies including: Ten Thousand Things Theater, Theater Mu, Park Square Theatre, Joe Chvala, and the Flying Foot Forum, and 15 HEAD—a theatre lab. Mary, who passed away in May 2014, was on staff at CTC as the costume painter/dyer for nearly 30 years.

Original Lighting Designer

Rebecca Fuller Jensen enjoyed 13 seasons as lighting, sound, and video director at CTC. Her design credits include: *Pinocchio*, *Dr. Seuss's The Cat in the Hat*, *Pippi Longstocking*, *A Wrinkle in Time*, *Robin Hood*, *The Iron Ring*, *Romeo and Juliet*, *The Magic Mrs. Piggie-Wiggle*, and *Dr. Seuss's The 500 Hats of Bartholomew Cubbins*.

Lighting Designer

Karin Olson (she/her) has previously designed *Spamtown*, *USA!* at Children's Theatre Company. She has designed locally with Minnesota Opera, Park Square Theatre, Jungle Theater, Guthrie Theater, Mixed Blood Theatre Company, Artistry Theater, Ordway Center for the Performing Arts, and regionally at the Alliance Theatre and Oregon Shakespeare Festival. Karin is a '23-'24 McKnight Theater Artist fellow and a United Scenic Artist 829 member.

Associate Sound Designer

Reid Rejsa has worked in the Twin Cities for over 35 years. He has sound designed for Jungle Theater, Mixed Blood Theatre Company, 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.

Stage Manager

Stacy McIntosh is in her 29th season at Children's Theatre Company. She has also worked at Cort Theatre (Broadway), New Victory Theater (New York), The Old Globe (San Diego), Sod House Theater, Guthrie Theater, Mixed Blood Theatre, Illusion Theater, and History Theatre (Minneapolis). When not doing theatre, she has been a part of managing large events such as the Super Bowl, NHL Winter Classic and Stadium Series, Basilica Block Party, Taste of Minnesota and the special Olympics 2026 USA Games.

Assistant Stage Manager

Taylor Engel (he/him) is excited to return to the stage management side at Children's Theatre Company. Previous shows include *Babble Lab* and *Drawing Lessons*. But you probably recognize him from many shows here at Children's Theatre Company, as well as Guthrie Theater, working backstage as run crew. Supported by his wife, Talia.

Stage Management Fellow

Jada B. Smith is a stage manager and theatre technician from Raleigh, N.C. Recent credits include *Come From Away* (ASM, Theatre Raleigh), *Once On This Island* (ASM/A2, Theatre Raleigh), and *Mad Libs Live!* (PSM, Raleigh Little Theatre). She holds a B.A. Stage Management and B.S. Broadcast Communication from Western Carolina University.

Meet the Cast

Antonisia (Nisi) Collins is thrilled to be returning to CTC once more. Minn. credits: (CTC): *Dr. Seuss's How the Grinch Stole Christmas!*, *Alice in Wonderland*, *A Year With Frog and Toad*, *Milo Imagines the World*, Disney's *Frozen* The Broadway Musical. (Artistry Theater): *Once on This Island*. (The Zephyr Theatre): *Robin Hood*, *The Hobbit*. (Penumbra): *Don't Bother Me*, *I Can't Cope*. You can see more of her work on Instagram @antonisiacollins

Reed Sigmund welcomes y'all to another thrilling season at CTC! He has been a company member here for the past 27 years, and has appeared in numerous shows, including: *Dr. Seuss's How the Grinch Stole Christmas!*, *The Wizard of Oz*, and *Treasure Island*. When not chasing after his li'l puppet, Reed can be found bounding around with his two real boys!

Autumn Ness (she/her) is celebrating her 27th season as a member of the CTC Core Company! A few of her favorite CTC shows include *Dr. Seuss's How the Grinch Stole Christmas!*, *The Wizard of Oz*, *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 2020 and 2025 Metro Regional Arts Council Next Step Fund. Autumn is a mom to two wild boys and a naughty pug dog.

Dean Holt (he/him) is a member of CTC's Core Company (1994-present), appearing in countless CTC shows over the past 32 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.

Chauncy Thomas (he/him) is ecstatic to make his Children's Theatre Company debut. He has performed with Utah Shakespeare Festival, Bay Street Theatre, Alabama Shakespeare Festival, The Repertory Theatre of St. Louis, The Black Rep (St. Louis, Mo.), Illinois Shakespeare Festival, and Gulfshore Playhouse. He holds a B.A. from Washington University in St. Louis.

Sound Designer/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

Understudies

Anya Naylor (she/her) is very excited to return to Children's Theatre Company after understudying *Treasure Island!* Other recent credits include *The Hobbit* (The Zephyr), *Men On Boats* (Ten Thousand Things Theater), and *The Nacirema Society* (Guthrie Theater). She holds a B.F.A. in Acting from the University of Minnesota/Guthrie Theater.

Jeffrey Nolan (he/him) is thrilled to be making his CTC debut! He has performed with Brave New Workshop, The Zephyr, Gremlin Theatre, and Melancholics Anonymous, of whom he is a proud company member. He'd like to thank his friends and family for all their support.

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



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 Contact Abigail Fleming, Ticket Office Manager, at 612.872.5181 or afleming@childrenstheatre.org to book your group tickets!
 Group discount applies only to public performances.



Join us for another show this season!



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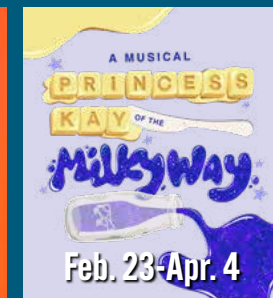
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Chicka Chicka Boom Boom the musical
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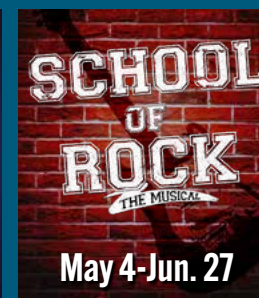
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Make the Magic Possible

Spectacle and wonder await in CTC's 2026-2027 Season—and friends like you make every moment possible.

As we begin this new season together, now is the perfect time to start a monthly sustaining gift that fits your budget and fuels every extraordinary moment on our stages and in our classrooms.

Your support today also means you can enjoy exclusive experiences throughout the season, including:

- ★ Invitations to CTC's opening night celebrations ★
- ★ Special behind-the-scenes events at the theatre ★
- ★ Private backstage tours upon request ★

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Photo of Regina Marie Williams, Reed Sigmund, Harriet Spencer, and Dean Holt in *The Wizard of Oz* by Glen Stubbe Photography

WELCOME BACK, *PINOCCHIO*

A Note from Stefanie Adams, Chair of CTC's Board of Directors



Photo of Dean Holt, Joy Dale, Reed Sigmund, and Elise Langer in *Pinocchio* by Dan Norman

"I remember my first experience with CTC. Over two decades ago, I took my son to see *Pinocchio*. To watch the show through his eyes...such joy and wonderment.

I am proud and honored to be a part of an organization that inspires curiosity and creativity, fosters empathy, and builds confidence in our kids."



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, 2025 and ending June 30, 2026.

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Leadership Circle

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Photo of Anna Kostick in The Wizard of Oz by Glen Strickland Photography

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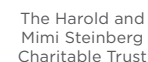
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The Core Company | Antonisia (Nisi) Collins, Melanie Chen Cole, Dean Holt, Autumn Ness, Reed Sigmund, Chauncy Thomas, Christopher Windom
Emeritus Company Member | Gerald Drake
Acting Cohort | Aidan Folvag, Anya Naylor, Jeffrey Nolan, Elisheva Scheuer
Generation Now Fellow | Antonisia (Nisi) Collins
Music Director | Victor Zupanc
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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); Kate Thomas; The Okee Dokee Brothers

Production

Director of Production | Ellen Baker
Associate Production Manager/Company Manager | Todd Kalina
Production Stage Manager | Kenji Shoemaker
Stage Managers | Taylor Engel, Meghan Gaffney, Lori Lundquist, Z Makila, Stacy McIntosh, Austin Schoenfelder, Nate Stanger
Stage Management Fellow | Jada B. Smith
UnitedHealth Group Head Stage Carpenter | Charles Fillmore
Pinocchio Run Crew | David Pisa
Pinocchio Run Crew Swing | Emily Jannusch
Technical Director | Adriane L. Heflin
Head Carpenter | Bradley Holmes
Carpenter/Drafter | Eric Charlton
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Charge Artist | Mary Novodvorsky
Scenic Artists | Lizzie Tredinnick
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Cutter/Draper | Daylee Reichenbach
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Props Director | Sue Brockman
Props Artisans | Katie Albright, Steve Kath, Amy J. Reddy
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Pinocchio Light Board Programmer/Operator | Kate Eichhorst
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Sound Director | Reid Rejsa
Head Sound Engineer/UnitedHealth Group Stage Sound Board Operator | Rick Berger
Cargill Stage Sound Board Operator | Sean Healey
Pinocchio Sound Crew | Ryan Healey, Sean Healey

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Education Operations Coordinator | Carson Uthe
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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



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Photo of Reed Sigmund by Glen Stubbe Photography

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