ANNOUNCING OUR 2024 – 2025 SEASON
Three diverse and imaginative shows will celebrate women’s stories in complex and beautiful ways.

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**Helen**

BY EURIPIDES
DIRECTED BY MARCELA LORCA
MUSIC BY JD STEELE
OCTOBER 3 – NOVEMBER 10, 2024

The virtuous Helen continues to wait in Egypt for her husband to return many years after the Trojan War has ended. Meanwhile, her phantom double has appeared in Troy, leading to unwarranted rumors that the real Helen has been unfaithful. As a perilous situation unfolds, the play asks audiences to consider what is illusion and what is reality — and are they as interchangeable as they seem in this 21st century moment?

“TTT’s diverse audiences will find resonance with the notion that one’s authentic truth can be overshadowed by persisting false narratives,” says Lorca. “We imagine that the pain of being mis-understood or mis-judged may be especially familiar to our audiences in correctional facilities, shelters, rehabilitation centers and youth centers.”

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**This Girl Laughs, This Girl Cries, This Girl Does Nothing**

BY FINEGAN KRUCKEMEYER
DIRECTED BY MARCELL KIEFER
FEBRUARY 4 – MARCH 16, 2025

In this moving, modern-day fairy tale, three young sisters are left in a forest by their woodcutter father and forced to find their way in the world. The sisters each make their own resolution: one walks away to find purpose, one sets off to find adventure, and one stays where she is to create a home. Years later—having circled the globe, crossed oceans, tamed wilds, and achieved greatness—the three sisters meet again, as women and equals.

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**Violet**

BY EURIPIDES
DIRECTED BY MARCELA LORCA
MUSIC BY JD STEELE
OCTOBER 3 – NOVEMBER 10, 2024

A young woman embarks on a cross-country bus trip in search of a televangelist she believes can cure a scar on her face. Along the way, she meets two soldiers who are facing their own troubles with money and racism. The trio’s journey becomes a rollicking ride through love, resilience, and questions about what beauty really is in this tale full of country, gospel, blues, and honky-tonk rock music.
**TWELFTH NIGHT** by William Shakespeare explored love and power through the twists and turns of mistaken identities. We toured to 16 community sites at no charge and expanded our 23 paid performances to a new site: Hennepin Avenue United Methodist Church. Directed by Marcela Lorca. Music direction by Isabella Dawis. Featuring Brian Bose, Katie Bradley, Maggie Chestovich, Ryan Colbert, Dariana Elise Pérez, Mo Perry, Will Sturdivant, Karen Wiese-Thompson and Berto Borroto.

“Thank you all for continuing to spread joy and happiness. You truly are all rockstars!”

– Attendee at MSS

**THE HATMAKER’S WIFE** shared a whimsical and surreal story that bent time and space to redefine the idea of family, home, and true love. We performed at 18 community sites at no charge with 16 paid performances at Hennepin Avenue United Methodist Church and Open Book. Directed by Joel Sass. Music direction by Katherine Fried. Featuring Pedro Bayón, Michelle de Joya, Tyson Forbes, Jim Lichtscheidl, Clay Man Soo, Kimberly Richardson.

“Thank you for coming back. The plays you bring are such a bright light for us here. It humanizes us, it provides us relief, and it makes me think. Thank you.”

– Attendee at St Peter Regional Treatment Center

**THE SPITFIRE GRILL** celebrates fresh starts and the hope one person can bring to an entire community for the final show of the 30th anniversary season. It will be performed at 19 community venues, including a special mini-tour to correctional facilities in the metro and Greater Minnesota and 21 paid performances at Hennepin Avenue United Methodist Church, Westminster Presbyterian Church, Jungle Theater and Everwood Farmstead in WI. Co-directed by Marcela Lorca and Michelle O’Neill. Music Directed by Peter Vitale. Featuring Michelle Barber, Katie Bradley, Tyson Forbes, Katherine Fried, George Keller, Tom Reed and Dominic Schiro.

*April 25 – June 9*

Get your tickets at tenthousandthings.org

**CELEBRATING 30 YEARS WITH EVERYONE IN THE AUDIENCE!**

“Connection” was the theme for Ten Thousand Things in 2023-2024, the company’s 30th anniversary season. We were thrilled to share stories and moments that invited our audiences to explore the unique connections that transform, heal, and contribute to healthy communities. We launched our 30th season with a sold-out celebration of the community partners, artists, and friends who make our mission possible. An anonymous supporter provided a $50,000 gift that we used as a match to raise more than $100,000!

“Thank you all for continuing to spread joy and happiness. You truly are all rockstars!”

– Attendee at MSS

**TEN THOUSAND VOICES: YOUTH**, a co-production with St. Paul Conservatory for Performing Artists (SPCPA), invited teens to express their voices and imagination through writing and performance. Directed by George Keller. Music by Ben Lohrberg. Performed by SPCPA students alongside TTT actors Brian Bose and Isa Condo-Olvera.

“Amazing show. We saw it three times and it gets better each time.” – Audience Member

*April 25 – June 9*

Get your tickets at tenthousandthings.org
In April, Artistic Director Marcela Lorca announced that she will step down at the end of 2024. “Marcela navigated Ten Thousand Things through significant societal challenges over the past six years with grace and calm,” says board chair H. Adam Harris. “She directed stellar shows and brought wonderful, new ideas to our organization. We will miss her tremendously.”

During Lorca’s tenure, Ten Thousand Things has expanded community partnerships to include more than 90 organizations throughout the Twin Cities and greater metro area. TTT public shows have consistently drawn sold-out audiences, and Lorca has received widespread acclaim for her staging of such productions as Into the Woods, Thunder Knocking on The Door, The Sins of Sor Juana, Iphigenia at Aulis, and Emilia.

She led an artist-centric response to the pandemic, keeping all artists hired for the 2019-2020 season on contract despite canceled productions and developing a fund for TTT artists to work virtually. She also oversaw the creation of Ten Thousand Voices, which encourages community members in isolated settings to create and share their perspectives.

“TTT is an incredible organization with a deeply respected mission and impressive community impact,” said Lorca. “I am proud of the work we have done together over the past six years, through a pandemic and turbulence in our community. However, recent shifts in both my personal and professional life have highlighted the importance of more flexibility for my next chapter.”

Lorca will direct TTT’s first show of the 2024-2025 season this fall. Her future plans include directing shows at the Alley Theater in Houston, TX, and the Asolo in Sarasota, FL, in 2025, as well as spending more time with her mother in Chile.

The board is forming a transition committee to guide a national search to fill the Artistic Director position by June 2025.

**CELEBRATING PETER VITALE**

“I do theater because it reminds me how important it is to listen. And, cast parties.”

Those are the words Peter Vitale has used for years to describe his work with Ten Thousand Things. The Spitfire Grill marks the final show for the long-time music director as part of TTT staff. His remarkable work with the company spans 29 years and includes more than 50 shows!

“Peter is incredible in so many ways,” says Artistic Director Marcela Lorca. “He is such a gifted musician and composer, and he is so creative, collaborative, flexible, kind, and so fun to work with in any setting. All of us at TTT extend deep gratitude to this wonderful human for all he has done for our company.”

To mark this auspicious occasion, we asked Peter to reflect on his years with TTT.

Tell me about your first show with TTT.

I came to TTT 1995 as an actor in The Caucasian Chalk Circle. I didn’t really know much about the company. I was new to town. We were so tiny then. I think we just had 10-11 shows and only one public show, mostly for friends and family. But I was hooked. It was different than any traditional theater experience I’d had. Super playful and challenging in such interesting ways.

Why were you immediately drawn to the TTT performance style?

I have learned that I am better when I have a set of parameters or limitations. When I am presented with “Here’s the demand and here’s the challenge,” then I can apply my creativity. TTT starts with “I have no idea how we’re going to do this but we’re going to figure it out,” and that is awesome! This type of theater requires tremendous flexibility. Artists think we are flexible but a lot of what we create is rigid and rehearsed. There is certainly spontaneity and creativity in creating art, but with TTT the stakes are so clear. Ultimately, it comes down to this: Did the audience get the story? That is an incredible challenge that TTT delivers on over and over.

So first you were an actor, but then you transitioned to music director. How did that happen?

I was cast in Measure for Measure in the 1996 season, and I found myself helping translate between the director and musician. I thought, what if I tried this? I “speak” music and theater. So, I asked Michelle Hensley to let me give it a shot and she said, “Sure!” My first show in that role was The Emperor of the Moon. We had just a couple of instruments so I just exploited what gimmicks I could do.

What have you learned in your time with TTT?

I have learned to love Shakespeare, to really understand the essence of what he wrote. I also learned that the audience is an incredible challenge that TTT delivers on over and over.

What is next for you?

I’m definitely taking on just a few things whenever it feels like a good fit.

Can you pick out just one show that resonated with a non-traditional audience?

We were performing Carousel at Shakopee Women’s CorrectionalFacility and Ruth McKenzie was singing “You’ll Never Walk Alone.” I started to hear other voices and eventually the whole room was gently singing along. It was such a healing moment. This was not a goal to have a sing-a-long; it just happened.

How about a funny moment?

There are too many to name! One time we were performing Red Noses at a juvenile detention facility in Eden Prairie. It was snowing and the van with the props and costumes and instruments was stuck. The youth were getting pretty antsy so we just decided to start the performance with just a couple instruments. The actors had nothing! The van eventually showed up so we just started incorporating props and instruments. It was so stressful but in the end it was so fun!

Since partially stepping back in the last couple years, you have been helping develop the next generation of TTT musicians. Tell us about that.

Here’s the thing: with a TTT show, there’s only one musician. If I’m in that spot, somebody else isn’t. So, a couple summers ago, we put out a call and a number of gifted musicians responded. I’m here to offer advice but also not be prescriptive. You can only learn how to do this kind of theater by just doing it.

What is next for you?

I now live in the Outer Banks of North Carolina on Hatteras Island. My husband retired from his medical practice and we moved here in 2022. I won’t ever stop being a musician or an artist but I’m definitely taking on just a few things whenever it feels like a good fit.

You get the last word. What would you like to share with the TTT community?

I could not have planned this journey with TTT, so the fact that it happened is astonishing. I have grown so much. I got better as an artist because of the demands of the environments and the performance style. My ear has gotten better. And I get to play with really fun people! Seriously, that’s my job. It has led me down so many paths and opened up so many opportunities.
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TICKETS and FLEX PASSES!

Watch your inbox for more details for Flex Passes (available via lottery for TTT donors this summer) and HELEN tickets (on sale in September).