

CORDUROY™

FEBRUARY 14-APRIL 2, 2023

Based on the books entitled *Corduroy* and
A Pocket for Corduroy by **Don Freeman**
Licensed by **CBS Consumer Products**
Adapted for the stage by **Barry Kornhauser**
Directed by **Peter C. Brosius**



Photo of Dean Holt by Dan Norman



New Play Development at CTC

Barry Kornhauser's adaptation of *Corduroy* was originally commissioned and produced by Children's Theatre Company in 2018. CTC has developed many new works of theatre for multigenerational audiences. These plays are created in collaboration with the playwrights and the artistic leadership at CTC. Through workshops and readings, scripts are shepherded through numerous drafts and revisions, culminating in a full production.



Photo of Dr. Seuss's *The Sneetches* The Musical workshop by Kaitlin Randolph



Photo of *An American Tail the Musical* workshop by Kaitlin Randolph



Mission, Vision, and Values

Mission

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

Vision

We unleash the power of curiosity, empathy, and imagination.

Values

- Imagination
- Excellence
- Respect
- Inclusion

CTC has developed over

200
plays

Over

90

original CTC plays are currently available for licensing with Plays for New Audiences

CTC currently has

10

new works in active development

Since premiering at CTC in 2018, *Corduroy* has had

15

U.S. productions at other organizations, with another

4

productions planned for 2023



A Message from Peter Brosius & Kimberly Motes

Peter C. Brosius
Artistic Director

Kimberly Motes
Managing Director

Welcome to *Corduroy*! We are so excited to have you here. When Don Freeman wrote this book in 1968, he created one of the most beloved stories in children's literature. This little bear is so determined to find his missing button that he opens an entire department store, so he can finally have a home. Equally driven is young Lisa who sees in this bear the friend she always wanted and is determined to bring home. It is a tale of persistence and hope, and it reminds us to never give up, no matter what the obstacles may be.

We love creating work for our young learners. It is such a joyous and significant age. We know how important brain development is in our early learners. Critical neural pathways are being formed for life. Engagement with the arts is a vital stimulus to the mind—activating senses, engaging the emotions, developing the brain, and building our perceptions. We want our youngest audiences to learn about story, characters, and deep emotions. We want them to experience hope and loss, to experience surprise and wonder, to understand danger and mystery. Most importantly, we want them to exercise the muscles of empathy and compassion.

Theatre at a young age can help young people build confidence, articulate their thoughts and feelings, and learn to work together collaboratively. This is why we offer a wide array of classes throughout the year through our Theatre Arts Training program for those in preschool. It is why we work in schools and preschools across our community conducting trauma-informed theatre workshops to build resiliency and social and emotional skills. We know these early years are critical; involvement in the arts can benefit young people's ability to work with others, express themselves, and help comprehend this complex and often baffling world.

We have had a ball creating this show and are so excited to share it with you. Thank you for coming and for making the arts part of your family's life.

Board of Directors

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Land Acknowledgement



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 Mdwakanton (Dwellers by the Sacred Lake), Sisionwan (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 Acknowledgement and Anti-Racism statement, please visit childrenstheatre.org/jedi.

Community Partner Spotlight: Community Aid Network MN (CANMN)



Community Aid Network MN (CANMN) is a volunteer-led, mutual aid site that has been operating at various locations in Minneapolis since 2020. CANMN is the result of several amazing Twin Cities organizations—one of which was Pimento Relief Services, founded by CTC Board Member Tomme Beevas—coming together during the twin pandemics of COVID-19 and the aftermath of George Floyd’s murder. This dedicated group

provides the resources necessary to ensure that everyone has the means for dignified living.

During the fall of 2020 CANMN approached CTC about distributing out of our lobby. Since it was not safe for us to gather to produce plays during the pandemic, we saw this as an opportunity to expand the way we support our community. CANMN distributed fresh produce, culturally specific foods, diapers, baby supplies, hygiene products, and much more to 6,300 families—peaking at 300 families per week—from our Target Lobby between November 2020 and August 2021. CANMN has been operating out of St. Mark’s since November 2021.

CANMN does not collect any personal information from community members, nor are they required to prove their residence, immigration status, or income to receive aid. The majority of recipients are people of color from low-income communities, including families with young children and multi-generational households.

CANMN serves close to 200 families per week, both in person and through the delivery program. In 2022, the total number of families served was about 7,150.

In addition to offering community distribution, CANMN also supports other local movements such as labor rights and Black Lives Matter, by coordinating supply donations and recruiting volunteers. If you would like to support CANMN through volunteering or donations, please visit them at CANMN.org.



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/or 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.

RAINN

If someone has hurt you or made you feel uncomfortable, it's not your fault.

We believe you.
WE'RE HERE TO LISTEN.

Maybe it just happened, or it was a long time ago. Either way, we're here for you.

National Sexual Assault Hotline
800-656-HOPE (4673)
online.rainn.org | rainn.org/es

**IT'S FREE,
CONFIDENTIAL,
AND 24/7.**

Discover More: *Corduroy*

3 Things to Know



The play is based on two *Corduroy* books, *Corduroy* and *A Pocket for Corduroy* by Don Freeman. There are currently 37 books about *Corduroy*, written by other authors.



The play was originally written for a Night Watchman but was changed to a Nighttime Security Guard for this production. The Night Watchman role was originated by Reed Sigmund, husband of the current Nighttime Security Guard, Autumn Ness!

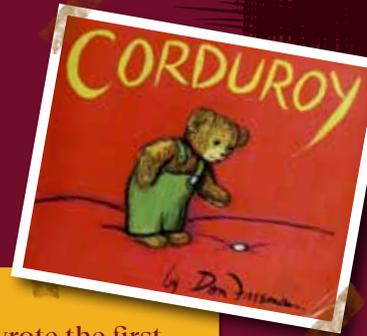


When the script was being developed, *Corduroy* had long paragraphs of lines, but everyone found the story more effective when the lines were cut! Read more about new play development on page 2, and read an interview with the playwright on page 14.

Photo of Dean Holt by Dan Norman



About *Corduroy* and Don Freeman



Don was born August 11, 1908 in Chula Vista, California (just south of San Diego).

Don wrote the first draft in 1967, and the first copies graced bookstore shelves in 1968.

Close to 20 million copies of the *Corduroy* books have sold in the United States and around the world.

Don's sequel, *A Pocket For Corduroy*, was published in 1978, but sadly Don passed away before he could see it in print.

Corduroy was one of the first books inducted into the Indies Choice Book Awards Picture Book Hall of Fame.

Don chose the name "Corduroy" for his cuddly main character because it was once his nickname for his son, Roy.

March 13, 1968

Mr. Don Freeman
1932 Cleveland Avenue
Santa Barbara, California
93103

Dear Don:

A memo has just come to my desk saying "My two and a half year old grandchild Ace Carr, has renamed her teddy bear, *Corduroy*, (former name Teddy Bear) and now sleeps with teddy bear and book." This comes from a loyal Viking, but I expect it won't be the last news we have of children renaming their teddy bears! Isn't it lovely?

Love to you both,

Annie's Duff!
Annie Duff

Fictional Bears Around the World

Baloo

Described as “the sleepy brown bear,” he is a character featured in Rudyard Kipling’s *The Jungle Book* (1894) and *The Second Jungle Book* (1895), and later appeared in animated and live-action versions of *The Jungle Book*, and the TV series *TaleSpin*.



Paddington

The first nine Paddington books to be published were all full-length chapter books and each chapter in the books is a story in its own right. The series began with *A Bear Called Paddington* which was published in the U.K. on October 13, 1958. The 14th, and most recent title, *Love from Paddington*, was published in 2014.

Serving as the inspiration for the beloved worldwide phenomenon Paddington Bear, the Andean bear (*Tremarctos ornatus*) is a remarkable animal, and the only bear native to South America.



Yogi Bear

Yogi, as voiced by the late Daws Butler in the early 1960s, was a takeoff on Art Carney’s Ed Norton from *The Honeymooners*—itself a character heavily influenced by the Borscht Belt and vaudeville comics.



en.wikipedia.org/wiki/Baloo, paddington.com, bbcearth.com/news/the-real-life-paddington-bear, usatoday30.usatoday.com/printedition/life/20100825/yogibear25_st.art.htm

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“Corduroy dates back to ancient Egypt, where fabric was woven near the ancient capital of Al-Fustat. Named after the city, this heavy fabric became known as Fustian. Unlike corduroy, it didn’t have the raised texture. The corduroy we recognise today originated in 19th century Manchester, where its hard-wearing nature made it ideal for factory wear. For this reason, corduroy is known as ‘Manchester’ in some parts of Europe.”

- Louise Brooke, Gloverall.com

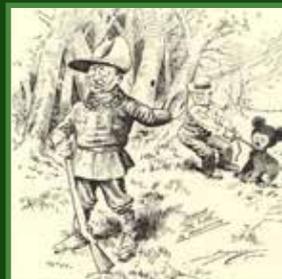
us.gloverall.com/blogs/journal/history-of-corduroy

The Invention of the Teddy Bear



Richard Steiff's bear sketches from 1897

In 1902, Richard Steiff developed the world’s first jointed stuffed bear, the “Bear 55 PB” for his Aunt Margarete Steiff’s German company, Steiff Manufacture. The bear debuted at a German toy fair in 1903.



“Drawing the Line in Mississippi.”
Clifford Kennedy Berryman

In November 1902, a popular political cartoon began to circulate after President Theodore Roosevelt refused to shoot a bear during a hunting trip in Mississippi.

On February 15, 1903, toy store owner and inventor Morris Michtom placed two stuffed bears of his own creation in his shop window, advertising them as Teddy bears. Michtom had earlier petitioned President Theodore Roosevelt for permission to use his nickname, Teddy.



The first Morris Michtom Teddy Bear

In 1906, an American trader discovered the Steiff bears and ordered 3,000 of them. The bears began an unprecedented selling success in the U.S. from 1906 under the name of Teddy Bear.

Today, Teddy Bears are found around the world. A 2017 survey (Atomik Research) revealed that more than half of U.S. adults still have their favorite stuffed animal from childhood.



First Steiff Manufacture toy bears

corporate.steiff.com/en/steiff-teddy/history, History.com, studyfinds.org/teddy-bears-stuffed-animals-adults/

Relate, Connect, Empathize

Lisa sets a goal to save money to buy Corduroy. A goal is something you desire and want to achieve. Often, we don't reach our goals right away. We need to take steps to work towards them. Work with an adult to plan how to work towards a goal you set for yourself. You can start today!

What is your goal?

Why do you want to reach your goal?

When do you want to achieve your goal?

List 3 steps you can take to get closer to your goal.

- 1.
- 2.
- 3.



There are buttons all throughout the program.
How many can you find?

"Button?"

What are all the different ways you can say "button" to communicate different meanings?

Excitedly **Sadly** **Urgently**
Confused **As if you have**
 a secret **Hopeful**

Happily Ever After...

The story doesn't need to end after the play! Write or draw a picture of an adventure that Corduroy and Lisa go on when they're finally together. What trouble might they get into? What new friends might they make?



Interview with Barry Kornhauser, *Corduroy* Playwright

CTC: What was the most challenging part of adapting *Corduroy* for the stage?

Barry Kornhauser: I remember reading *Corduroy* to my own children often, and it clocked in at about five minutes. So turning it into a full-length piece was the first challenge. I wanted to ensure that any embellishments I made would convey the sweet spirit of the book while honoring author Don Freeman's intent. My research revealed that Freeman was very interested in the idea of a deserted department store at night. So extending and elaborating on Corduroy's nighttime search for a button throughout that store seemed the right way to go.

One of my biggest challenges was knowing that Corduroy and the Nighttime Security Guard couldn't actually meet. The Guard only sees Corduroy as a toy bear, not its living incarnation. That meant I had to basically write scenes for TWO one-person shows—but two shows that interconnected. We need to see both the comic mayhem that Corduroy inadvertently creates in each store department, but also the comic consequences of that mayhem on the poor Nighttime Security Guard!

This beloved book features two other characters—Lisa and her mom. I was interested in what might be going on that same evening with Lisa. Another challenge was creating an original personal journey for Lisa, with its own struggles, one which I wanted to parallel Corduroy's in some ways, to show us how the two are truly made for one another.

CTC: What do you find most exciting about writing theatre for young people?

BK: Young people are the most important audience—and the best! And kids will surely let us know when they're engaged. Their honest, unfiltered responses tell us playwrights exactly how we're doing. Young people are also more likely to be open to (or enthusiastic about) all sorts of dramatic explorations in both form and content which is a gift to the playwright as it allows us to continue to grow artistically.

CTC: Which character do you identify the most with?

BK: There's something in each of the four characters. For Corduroy it's probably the sadly mistaken notion we all may have now and again that we're not good enough, and that we need to find a missing "something" to be worthy of another's love. Remembering my own childhood, I can identify with Lisa's desperate want of something that her parent won't allow (for whatever good reason), and the ways she tries to change Mom's mind about that. For me it was a pet dog. No amount of debating, cajoling, or pleading made a difference, as allergies and a busy urban neighborhood made a pup unwise. (As an adult with my own kids, we have owned as many as three pooches at a time!)

Being a parent, I can certainly identify with Mother's struggle to do her best raising a spirited child. For the Nighttime Security Guard, I identify with that character's care and commitment, deep sense of responsibility, strong work ethic, and embrace of that Beckettian notion: "No matter. Try again. Fail again. Fail better!"



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Questions for the Ride Home

1. Do you think Corduroy was happy living in the store? How can you tell?
2. How do you think Corduroy felt when Lisa's mom points out his missing button? Do you think other people's feelings are hurt when someone judges their clothes or the way they look?
3. If you got to spend the night in a big department store like this, what are some of the things you would do?
4. Do you think Lisa will take good care of Corduroy when he goes home to live with her? How can you tell?
5. Do you have any toys or stuffed animals that you love as much as Lisa loves Corduroy? What do you do to take good care of them?
6. What does it mean to be friends? How do you know someone is your friend?
7. Have you ever lost something like Corduroy lost his button? How did you feel when you lost it? How did you feel when you found it?



AUDIENCE SUPPORT STATION

Visit our Concierge and Accessibility Services Desk 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.

Accessible/All-Gender restroom is located in the Target 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 and beverages must be consumed in the lobby. For your convenience, drinking fountains are located in the 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."

PRAYER/PRIVATE NURSING SPACE

Please ask a member of our staff to use our private space for nursing a child, prayer, or other needs.

Have questions about COVID-19 safety at CTC? Feel free to talk to one of our ushers or front of house staff.



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
Peter C. Brosius



Managing Director
Kimberly Motes

Based on the books entitled *Corduroy* and *A Pocket for Corduroy* by **Don Freeman**
Published by **Viking Children's Books**
Licensed by **CBS Consumer Products**
Adapted for the stage by **Barry Kornhauser**
Directed by **Peter C. Brosius** ♦

Creative Team & Production Staff

Scenic Designer | **Torry Bend**
Costume Designer | **Trevor Bowen** ●
Lighting Designer | **Craig Gottschalk**
Composer and Sound Designer | **Victor Zupanc**
Stage Manager | **Nate Stanger** ❖
Assistant Stage Manager | **Jiccarra N. Hollman**
Assistant Lighting Designer | **Andrew Vance**
Production Assistant | **Phenix Rock**

Cast

Corduroy | **Dean Holt** ❖■
Nighttime Security Guard | **Autumn Ness** ❖■
Lisa | **Ayla Porter** *
Lisa's Mother | **Alexcia Thompson** ❖
Mannequins | **Luciana Mayer** and **Hugo Mullaney** *

Understudies

Corduroy and Nighttime Security Guard | **Taj Ruler**
Lisa | **Mathias Brinda**
Lisa's Mother | **Erin Nicole Farsté**
Mannequins | **Truman Bednar** and **Harriet Spencer** *

Recorded Music

Victor Zupanc ▼

This production was commissioned, developed, and premiered by Children's Theatre Company in Minneapolis, MN

Corduroy runs approximately 90 minutes, including one 15-minute intermission.

- ♦ Denotes a member of SDC, the Stage Directors and Choreographers Society, a national theatrical labor union
- Denotes a member of the United Scenic Artists, Local 829
- ❖ Denotes a member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States
- Denotes a member of the CTC Acting Company
- ▼ Denotes a member of the Twin Cities Musician Union, Local 30-73, AFM
- * Denotes a student in Theatre Arts Training

Managing Director

Kimberly Motes (she/her) has served as Managing Director at CTC since 2016. Previously, she served as the Managing Director at Theater Latté Da, Executive Director at the Cowles Center, Development Director at Arena Stage, and Program Manager at The John F. Kennedy Center for the Performing Arts. She serves on the boards of Meet Minneapolis and Minnesota Women's Economic Roundtable and is a member of the Women Presidents Organization.

Meet the Creative Team

Playwright

Barry Kornhauser (he/him) is delighted to have *Corduroy* resume his button search at CTC, where the stage adaptation of this beloved story premiered in 2018 before winning the American Alliance for Theatre & Education's "Distinguished Play Award" and moving on to further productions nationwide. Barry's other plays commissioned and first produced at CTC are Ivey Award recipient *Reeling*; *Bert & Ernie, Goodnight!*; *Madeline Joins The Circus*; and yet another AATE "Distinguished Play" winner *Balloonacy*. *Corduroy* wanted a friend and a home. Barry feels fortunate to have found those himself at CTC.

Artistic Director, Director

Peter C. Brosius (he/him) has served as Artistic Director of CTC since 1997, directing the world premieres of *Dr. Seuss's The Sneetches The Musical*; *The Last Firefly*; *Seedfolks*; *Animal Dance*; and many others, all of which were commissioned and workshopped by CTC. Previously, he was the Artistic Director of the Honolulu Theatre for Youth and the Improvisational Theatre Project at the Mark Taper Forum.

Scenic Designer

Torry Bend designed *Animal Dance* at Children's Theatre Company. She has designed nationally, including Playmakers Repertory Company, Detroit Public Theatre, and Southwest Shakespeare Company. She is also a puppet artist who has received

a Drama Desk nomination, and has been a *New York Times* Critics Pick. Bend is a Professor at Duke.

Costume Designer

Trevor Bowen is proud to be a part of the team for *Corduroy*. He has designed for *I Come From Arizona*; *Last Stop on Market Street*; *Three Little Birds*; *Spamtown U.S.A.*; *Something Happened in Our Town* (CTC); *Weathering* (Penumbra); *Redwood* (The Jungle Theater); *BLKS, True West* (Steppenwolf); *The Day You Begin* (Kennedy Center). Trevor is a 2021-2022 McKnight Theater Artist Fellow at the Playwrights' Center. trevorbowendesign.com

Lighting Designer

Craig Gottschalk's lighting design credits include *The Best Summer Ever*; *Corduroy*; *20,000 Leagues*; and *Animal Dance* (Children's Theatre Company). Regional credits include *Jelly's Last Jam* (Theater Latté Da); *Mary Poppins* (Artistry); *Blues in the Night*; *Always Patsy Cline*; *Bombitty of Errors*; and *Route 66* (Milwaukee Repertory Theater). Other CTC credits include projection design *Roald Dahl's Matilda The Musical*; *Dr. Seuss's How the Grinch Stole Christmas!*; *The Wiz*; *Cinderella*; and *The Wizard of Oz*.

Composer/Sound Designer

Victor Zupanc grew up in Victoria, British Columbia. He didn't have a favorite stuffed animal but he loved his sailor doll. 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

Stage Manager

Nate Stanger (he/him) is joyfully returning after three years away. Select CTC credits include *Cinderella*; *Dr. Seuss's How the Grinch Stole Christmas!*; *The Abominables*; *Dr. Seuss's The Sneetches The Musical*; *Diary of a Wimpy Kid the Musical*; and *The Jungle Book*. He has worked with such companies as the Guthrie Theater,

the Ordway, and Perseverance Theatre in Juneau, Alaska.

Assistant Stage Manager

Jicarra N. Hollman has enjoyed roles in *Kumbayah: The Juneteenth Story* (Breck/Denfeld; Duluth, MN); *Secrets* (Capri Theater); and *The Energized Guyz*, a traveling show with the National Theatre for Children. Her love for theatre has also brought her into stage management. She is a Captain in the Air Force and founder of News On Purpose, a platform for Black and Brown Stories to be shared by Black and Brown bodies.

Assistant Lighting Designer

Andrew Vance (he/him) has previously worked on *Carmela Full of Wishes* at Children's Theatre Company. He is a Minneapolis-based lighting designer who has designed all over the country. Recent credits include the Alley Theatre, Omaha Playhouse, Naples Players, 4th Wall Theatre, Classical Theatre Company, and A.D. Players. andrewvancelighting.com

Production Assistant

Phenix Rock (they/them) is a Perpich Arts High theatre grad and is excited to be a part of CTC's *Corduroy*, and to begin their professional theatre career. Phenix plans to pursue a B.A. in theatre at the University of Manitoba.

Meet the Cast

Corduroy

Dean Holt is a member of CTC's Acting Company (1994-present), appearing in more than 100 memorable productions in his time at CTC. He is a two-time Ivey Award winner and the recipient of the Alumni Achievement Award from St. John's University for outstanding work in his field.

Nighttime Security Guard

Autumn Ness (she/her) is celebrating her 22nd season with the CTC Acting Company! Some favorite shows include; *Annie*; *Cinderella*; *Roald Dahl's Matilda The Musical*; *The Biggest Little House in the Forest*; *The Jungle Book*; and *Romeo and Juliet*. She is a recipient of the 2018 Fox Foundation Fellowship, the 2020 MRAC

Next Step Fund, and the 2022 MN State Arts Board Creative Support Grant.

Lisa

Ayla Porter (she/her) has been singing, dancing, and acting since the age of 3. Ayla enjoyed being an understudy in *Something Happened in Our Town* at Children's Theatre Company, and loved showcasing her many talents at the Capri Theater in a variety show and again in *The Wiz Jr.*

Lisa's Mother

Alexcia Thompson (she/her) has enjoyed roles in *Jelly's Last Jam* (Theater Latté Da); *Curious Incident of the Dog in the Night-Time* (Yellow Tree Theatre); *Lonesome Traveler* (Rubicon Theatre); *Cinderella*; *Matilda*; *Dr. Seuss's How the Grinch Stole Christmas!*; *The Hobbit*; *Biggest Little House in the Forest*; *Last Stop on Market Street* at Children's Theatre Company. She has a B.F.A. from Howard University in Musical Theatre.

Mannequin

Luciana Mayer (she/her) is thrilled to be making her Children's Theatre Company debut! Some of her favorite shows she has participated in are *School of Rock the Musical*; *Frozen Jr.*; and *Madagascar Jr.* (The Zephyr Theatre). Aside from acting she loves dancing and singing. She is currently in 6th grade at St. Croix Preparatory Academy.

Mannequin

Hugo Mullaney (he/him) is delighted to be returning to CTC. He has most recently performed in *Dr. Seuss's How the Grinch Stole Christmas!*; *Roald Dahl's Matilda The Musical*; and *Cinderella*. Recent credits include *The Music Man* (Chanhassen Dinner Theatres); *Be More Chill* (CTC TAT Summer Intensive); *The Addams Family*; *The Secret Garden*; and *Mary Poppins* (Wayzata High School). Other credits are Spotlight Award Program (Hennepin Theatre Trust) and Twin Cities Tap Festival, Cowles Centre.

UNDERSTUDIES

Corduroy and Nighttime Security Guard Taj Ruler (she/her) is making her Children's Theatre debut! She has performed with several other theatres including The Brave New Workshop, Mixed Blood Theatre, Park Square Theatre, Girl Friday Productions, Theatre Pro Rata, Rough Magic Performance Company, Theater Mu, and HUGE Theater.

Lisa Mathias Brinda (she/her) has enjoyed roles in *Merrily We Roll Along*; *Seussical the Musical*; and *Loyce Houlton's Nutcracker Fantasy*. She has performed with several organizations, including Theater Latté Da, Morningside Theatre and Minnesota Dance Theatre and School. Mathias is currently a 5th grader at Lake Country Montessori in Minneapolis, MN.

Mother Erin Nicole Farsté (she/her) is making her CTC debut. Her previous credits include *Christmas at the Local* (Theater Latté Da); *In the Next Room*; *Passing Strange* (Yellow Tree Theatre); *Not In Our Neighborhood*; *Teen Idol: The Bobby Vee Story* (History Theatre); *Dining With the Ancestors* (Guthrie Theater).

Mannequin Truman Bednar experienced his first professional theatre role as Billy in

School of Rock for the Zephyr Theatre in Stillwater, MN. Other productions include: *Frozen Jr* (Olaf); *Shrek* (Lord Farquaad); and *The Jungle Book* (King Louie). Truman also participated in Loyce Houlton's *Nutcracker Fantasy* at the State Theatre in Minneapolis for three years.

Mannequin Harriet Spencer (all pronouns) is excited for her Children's Theatre Company debut! They've enjoyed being in many productions including *The Lightning Thief*, *The Percy Jackson Musical*; *The World According To Snoopy!*; *Frozen Jr.* (Youth Performance Company); *Be More Chill* (CTC TAT Summer Intensive); *Cinderella*; *State Fair* (Rosetown Playhouse); *PlayStation* (Flying Foot Forum); *The New Standards Holiday Show*.

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 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



Photo of Dean Holt and Autumn Ness by Kaitlin Randolph



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Veronica Albee and Nora Montanez in Carmela Full of Wishes by Glen Stubbie Photography



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Annie photo by Kaitlin Randolph

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Meet Lindsay Kruh

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Lindsay Kruh was first introduced to CTC in January 1971, when he and his St. Olaf College classmates traveled to the Twin Cities to see a production of Molière's *Le Bourgeois Gentilhomme* as part of their Introduction to Theatre class. Even then, without today's enhanced production qualities, he remembers the show being "fantastic."

Lindsay's love of theatre didn't start in college, though. It began in Fayetteville, Arkansas where, as a child, his parents exposed him to all art forms instilling in him a fascination and a desire to experience more. The primary venue for his early childhood arts experiences was the University of Arkansas where his father was a professor. He fondly recalls his piano lessons, seeing Gilbert and Sullivan's *Pirates of Penzance*, and being awed by the magic of Peter Pan flying across the stage. And it's this spark for the arts, which was ignited at a very young age, that has inspired Lindsay to include CTC in his estate planning.

"As I have gotten older, I want to make sure that I do what I can to help perpetuate this experience for future patrons. I'm a big believer in 'get 'em while they're young!'"

Lindsay has named CTC in his will, sharing: "It's important to know that I can make a small difference in continuing the work that has been meaningful to me. CTC brings opportunities to so many children and families who might not otherwise be able to experience the magic of the arts."

Lindsay's most memorable production at CTC was *Reeling*, featuring CTC Acting Company member Dean Holt. Without a single spoken word, *Reeling* tells the story of Little Fellow, based on the film persona of silent movie great Buster Keaton. Lindsay described the performance as "beyond belief" and to this day, believes that CTC is the best theatre in town.

"If you haven't considered your legacy, it's time! It's an opportunity to really think about what your assets can do once you're not able to direct those assets personally."

- Lindsay Kruh

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For more information, please contact Katie Nelsen, Director of Development at 612.872.5106, knelsen@childrenstheatre.org, or visit childrenstheatre.org/plannedgiving.

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