

Leonardo!

A
WONDERFUL
SHOW
about a
TERRIBLE MONSTER

January 8-March 9, 2025

Created by **Manual Cinema**

Inspired by the books *Leonardo, The Terrible Monster* and *Sam, The Most Scaredy-Cat Kid in the Whole World* by Mo Willems

Commissioned by **The Kennedy Center for the Performing Arts** with additional commissioning support from **Utah Presents**

Directed by **Sarah Fornace**

Adaptation by **Sarah Fornace** and **Drew Dir**

Music and Lyrics by **Ben Kauffman** and **Kyle Vegter**

children's
theatre
company



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

The Importance of the Arts

Children's Theatre Company is committed to supporting Minnesota students and families by providing educational programs that address the resource gap and support student achievement. CTC serves more than 200,000 students and families through its productions, classes, camps, and school partnerships.

Students with access to arts education are:

- ⑤ Five times less likely to drop out of school.
- ⑤ Four times more likely to be recognized for academic achievement.
- ⑤ Three times more likely to be elected to class office.
- ⑤ Three times more likely to pursue a bachelor's degree.
- ⑤ Thirty percent more likely to pursue a professional career.

Also:

- ⑤ Low-income students with access to arts education are twice as likely to graduate from college than their peers with no arts education.
- ⑤ When arts education is administered equitably, the gap between low-income and high-income students begins to close.
- ⑤ Students with access to arts education score higher on the SAT and on literacy, writing, and English proficiency skills.
- ⑤ Arts education makes students less likely to encounter disciplinary infractions.





A Message from Leadership

Rick Dildine
Artistic Director

Jill A. Anderson
Managing Director

Dear Friends,

We are honored to welcome Chicago's Manual Cinema to the Twin Cities. Founded in 2010, Manual Cinema is an Emmy Award-winning performance collective, design studio, and film/video production company. Using vintage overhead projectors, multiple screens, puppets, actors, live feed cameras, multi-channel sound design, and a live music ensemble, Manual Cinema transforms the experience of attending the cinema and imbues it with liveness, ingenuity, and theatricality.

I (Rick) first became familiar with Manual Cinema when I led About Face Theatre in Chicago. I distinctly remember the company bursting onto the theatrical scene in such a dynamic way because of their unique perspective on storytelling. In 2022 they premiered *Leonardo! A Wonderful Show About a Terrible Monster* at the Kennedy Center for the Performing Arts. Inspired by two books by author Mo Willems, this production uses hundreds of illustrated paper puppets, book pages, two-dimensional props, furry monster puppets, and songs to bring Mo's books to life. Manual Cinema wanted to recreate the experience of holding one of Mo's book pages, which are big, bold, colorful, and full of visual rhythm, with a playful use of scale. Like all Manual Cinema productions, you're invited to watch the big screen like a traditional movie, or to watch the artists below as they create the story in real time. (There is no wrong way to watch the show!)

At CTC we think the world is better with the arts. Our vision is to unleash the power of curiosity, empathy, and imagination. One way we achieve this vision is by introducing young people and their communities to new ways of storytelling and imaginative artists who are carving their own path. A recent study showed that if you visit a cultural institution as a kid, you're twice as likely to engage with the arts as an adult.

Beyond our live performances, we offer an exciting roster of classes for those as young as 2 years old. Our classes for the very young help build motor skills, communication skills, independence, cooperation, and creativity. Classes that include singing, movement, and dance are interactive and life-changing. If you have a young person in your life, we encourage you to visit our website to see all the exciting classes we offer that develop life skills.

Through the arts, we can help young people find their voices. In creating last season's *Babble Lab*, longtime acting company member Autumn Ness said, "Kids have a lot to say. Truthful things. Insightful things. If they choose to find and own their voice, it will fill the hole in the world waiting for them."

Thank you for attending the theatre!

Rick Dildine

Jill A. Anderson

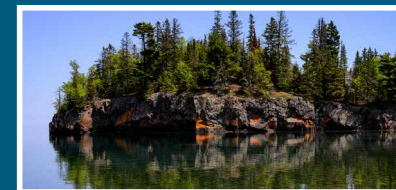
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Land Acknowledgment

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.



On a crowded subway, Milo passes the time imagining the lives of the other passengers. Don't miss this new musical, featuring dynamic songs ranging from hip hop and pop to country as Milo learns that real life can sometimes be even more incredible than an imaginary one!

Proudly Sponsored by
The Minnesota Star Tribune

February 4-March 9, 2025

childrenstheatre.org/Milo



Disney's *Frozen* sweeps into Minnesota as Children's Theatre Company premieres its original production of the hit Broadway musical. Join Elsa, Anna, and Olaf, a snowman who will melt your heart. You won't want to let it go!

CHILDREN'S THEATRE COMPANY'S
production of
Disney
FROZEN
THE BROADWAY MUSICAL

April 15-June 15, 2025

childrenstheatre.org/Frozen

©Disney

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.

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.



THEATRE ARTS TRAINING

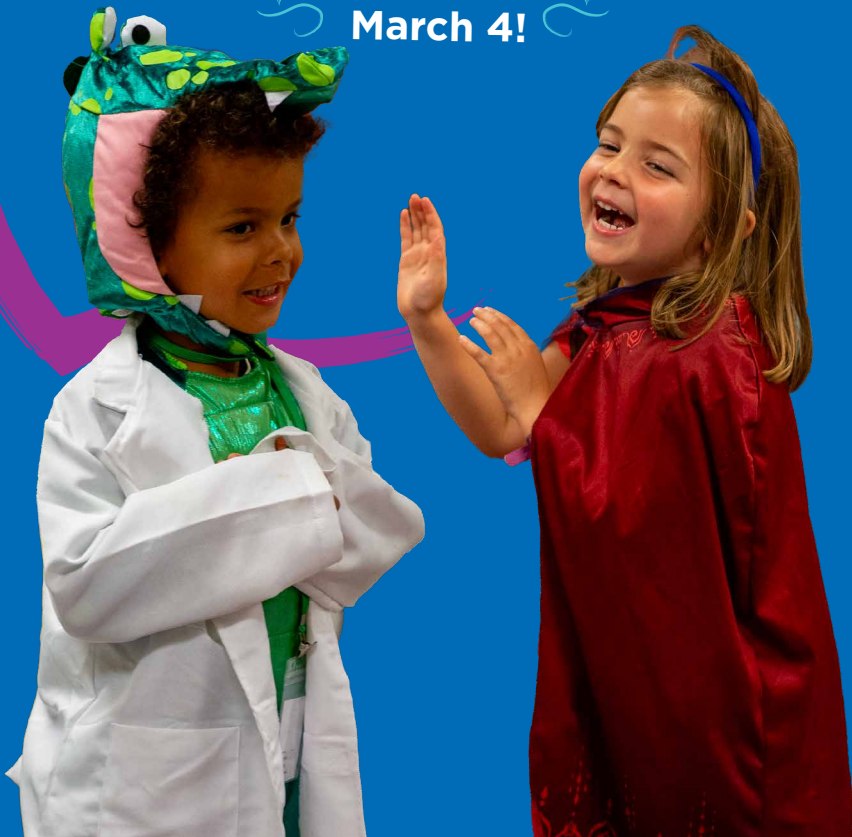
☆ Spring 2025 ☆

8 weeks, March 18-May 10

Theatre classes are a great way to activate your body, voice, and imagination throughout the cold months! Our popular classes fill up early, so check your calendar and register soon.

childrenstheatre.org/classes

☆ Register by ☆
March 4! ☆



Photos by Kaitlin Randolph

Discover More: *Leonardo! A Wonderful Show About a Terrible Monster*



Things to Know:

1. The three monster bullies are loosely based on the bullies from *Karate Kid* (1984). The monster-bullies theme was inspired by the original soundtrack from the film.
2. Lily Emerson does most of the character voices in the show: Narrator, Sam, Kerry, Frankenthaler, the Librarian, and Cynthia the monster.
3. Lindsey Noel Whiting (who puppeteers Leonardo) is also a professional circus artist!
4. Manual Cinema made a film adaptation of the two books first, which was sent to children while their schools were closed in 2021.
5. The composers describe the musical genre as synth pop. The music in the show is influenced by Cartoon Network's *Adventure Time*, Jon Brion's film score for *I Heart Huckabees*, and Roland's classic drum machines like the TR707! The *Why I Am Crying* songs were inspired by Radiohead's "Creep".
6. There are over 100 individual sound effects that are manually cued throughout the show!
7. Many of the sounds have surprising origins. For instance, the sound of a butterfly in the show is actually made from recordings of paper, and the spider is actually the sound of a squeaky wheel.



The Jabberwocky in *Through the Looking-Glass*, by Lewis Carroll



Abiyoyo in *Abiyoyo*, by Pete Seeger, based on a South African lullaby and folk story



The Grinch in *How the Grinch Stole Christmas!*, by Dr. Seuss

Monsters within the Pages

For ages, monsters have appeared in children's stories. They tap into our imagination and appear as memorable beings that often represent life lessons, and give us the opportunity to face and overcome our fears.

Which monsters do you recognize on this page? What are some of your favorite storybook monsters?



The Gruffalo in *The Gruffalo*, by Julia Donaldson



Bunnicle in the *Bunnicle* series, by James and Deborah Howe



Smaug in *The Hobbit*, by J.R.R. Tolkien



The Wild Things in *Where the Wild Things Are*, by Maurice Sendak



Q&A with Mo Willems

Author of the books
Leonardo, *The Terrible
Monster* and *Sam, The Most
Scaredy-Cat Kid in the
Whole World*

1) When you were a child, did you believe there was a monster hiding under your bed or in your closet?

I didn't have a monster in my young life, but I did have an Invisible Boss who oversaw my work at the Invisible Invention Factory. The factory was located in my room, so the commute wasn't too bad.

2) What was your favorite children's book when you were young?

I am originally Dutch, so even growing up in the States, many of my kids' books were from Holland. I loved the illustrations of a Dutch artist named Fiep Westendorp and really enjoyed a large book of silly rhymes called *Songs and Verses from the Old Box*.

3) Do you have a favorite puppet?

My first job in TV was writing for a puppet comedy show called *Sesame Street*, where I learned that puppets make even a mediocre script seem pretty funny. I am in awe of puppeteers' endurance and entranced by how quickly kids relate directly to puppets; it's as if the puppeteers disappear instantly!

Different Looks at Leonardo

Leonardo has appeared as a stuffed puppet, a paper puppet, an illustration, and more! Here are some of Leonardo's looks!



Describe These Monsters

What do you think the following kinds of monsters would look like? Draw them below!

SILLY HUNGRY HYPER SLEEPY CREATIVE



What sounds would each kind of monster make?

What food would each kind of monster eat?

What would each kind of monster do for fun?

What kind of monster would YOU be?

What Makes a Friend?

A friend does/is _____.

A good friend does/is _____.

A best friend does/is _____.

Before the Show

Based on this picture, how would you describe Leonardo?



After the Show

Now that you've seen Leonardo, what are some other words to describe who Leonardo is?

About Manual Cinema

Manual Cinema is an Emmy Award-winning performance collective, design studio, and film/video production company founded in 2010 by Drew Dir, Sarah Fornace, Ben Kauffman, Julia Miller, and Kyle Vegter. Manual Cinema combines handmade shadow puppetry, cinematic techniques, and innovative sound and music to create immersive stories for stage and screen.

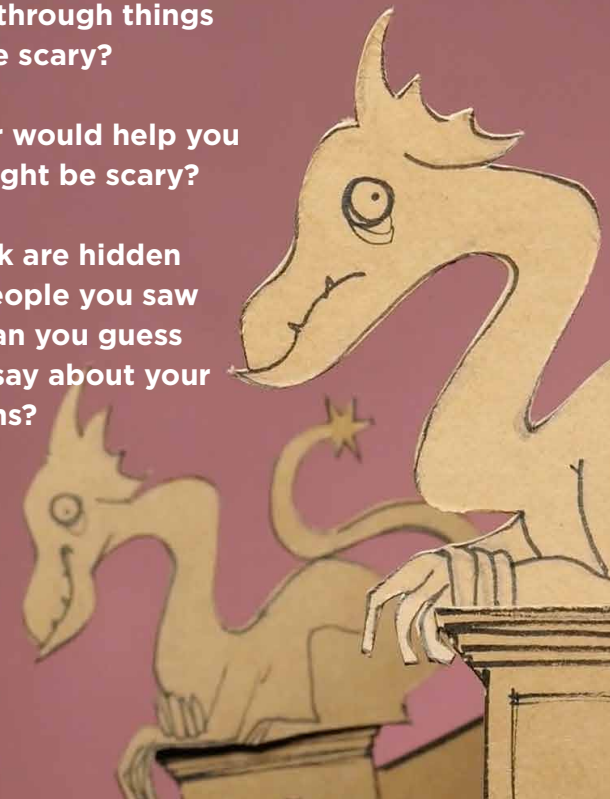
Using vintage overhead projectors, multiple screens, puppets, actors, live feed cameras, multi-channel sound design, and a live music ensemble, Manual Cinema transforms the experience of attending the cinema and imbues it with liveness, ingenuity, and theatricality. The company was awarded an Emmy in 2017 for *The Forger*—a video created for *The New York Times*—and named Chicago Artists of the Year in 2018 by the *Chicago Tribune*. In 2020 they were included in 50 of Chicago theatre “Rising Stars and Storefront Stalwarts” (Newcity). Their shadow puppet animations were featured in the 2021 film remake of *Candyman*, directed by Nia DaCosta and produced by Jordan Peele’s Monkeypaw Productions. In 2022 they premiered *Leonardo! A Wonderful Show About a Terrible Monster*—an adaptation of two books by celebrated children’s author Mo Willems—and a live adaptation of their 2020 streaming hit *A Christmas Carol*.

In 2023 Manual Cinema completed production on their first self produced short film, *Future Feeling*, and will be touring with folk rock band Iron & Wine in 2024 creating live visuals on stage.



Questions for the Ride Home

1. What kind of a monster are you (terrible, hungry, silly, cuddly, sleepy, happy, proud, friendly, etc.)?
2. What makes a good monster? What makes a good friend?
3. What makes a terrible monster? What makes a terrible friend?
4. What would it mean for Leonardo to be a good monster? What would it mean for Leonardo to be a good friend?
5. How are you a good friend?
6. Who helps you get through things that might be scary?
7. What kind of monster would help you with things that might be scary?
8. What do you think are hidden strengths of the people you saw the show with? Can you guess what others might say about your strengths?



AUDIENCE SUPPORT STATION

Visit our Audience Access 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.

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 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

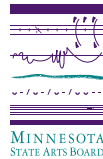
For personal safety and as a courtesy to those already seated, latecomers will be seated after a designated "hold period."

NEED A QUIET SPACE?

Should your child need a change of environment, we invite you to enjoy a live feed of the performance from the lobby.

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
Jill A. Anderson

Created by **Manual Cinema**

Inspired by the books *Leonardo*, *The Terrible Monster* and *Sam, The Most Scaredy-Cat Kid in the Whole World* by **Mo Willems**

Images by **Manual Cinema**, Characters © **Mo Willems**

Commissioned by **The Kennedy Center for the Performing Arts** with additional commissioning support from **Utah Presents**

Directed by **Sarah Fornace**

Adaptation by **Sarah Fornace** and **Drew Dir**

Music and Lyrics by **Ben Kauffman** and **Kyle Vegter**

Creative Team & Production Staff

Director | **Sarah Fornace**

Adaptation | **Manual Cinema**

Music, Lyrics & Sound Design | **Ben Kauffman** and **Kyle Vegter**

Storyboards and 2D Puppet Design | **Drew Dir**

Hand and Rod Puppet Design | **Lizi Breit**

Devised by | **Drew Dir**, **Sarah Fornace** and **Julia Miller**, with

Leah Casey, **Lily Emerson**, and **Lindsey Noel Whiting**

Costume & Wig Design | **Mieka Van der Ploeg** •

Lighting Design | **Trey Brazeal** with **Nick Chamernik**

Dramaturg | **Megan Alrutz**

Stage Manager, Live Video, Sound and Light Cueing | **Maydi Díaz**

Cast

Narrator, Character Voices, Musician | **Lily Emerson**

Leonardo, Voice and Puppeteer | **Kevin Michael**

Wesson (Performing Jan. 8-Feb. 9) and **Lindsey**

Noel Whiting (Performing Feb. 12-Mar. 9)

Sam, Puppeteer | **Karly Gesine Bergmann**

Kerry, Puppeteer | **Leah Casey**

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

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

Leonardo! A Wonderful Show About a Terrible Monster has a run time of 45 minutes with no intermission.

Special thanks to David Kilpatrick, Chicago Children's Theatre, and Laura Colby.

Proudly supported by

**James B. Linsmayer
Foundation**

Artistic Director

Rick Dildine is a director and producer. Previously, Dildine was artistic director of the Alabama Shakespeare Festival, one of the largest Shakespeare festivals in the country, artistic director of the St. Louis Shakespeare Festival, president of Shakespeare & Company, and managing director of About Face Theatre. Rick is a graduate of Brown University and member of the Stage Directors and Choreographers Society.

Managing Director

Jill A. Anderson oversees CTC's administrative operations, including finance, fundraising, marketing, and education. Previously, she was managing director at Syracuse Stage (NY), general manager of the Eugene O'Neill Theater Center (CT), and spent years at Arena Stage (DC), and stage managing nationally. Originally from Marshfield, Wis., Anderson is delighted to return to CTC.

Meet the Creative Team

Director, Co-Artistic Director of Manual Cinema

Sarah Fornace is a founding co-artistic director of Manual Cinema. She has worked as a director, performer, choreographer, writer, and story artist on numerous theatre, immersive, museum, and film projects for Manual Cinema. Her shows with Manual Cinema have toured to every continent except Antarctica. She won an Emmy with Manual Cinema for her work on *The Forger* with *The New York Times*.

Deviser, Co-Artistic Director of Manual Cinema

Julia Miller is a director, puppeteer, puppet designer, and co-artistic director of Manual Cinema. With Manual Cinema she has directed *Mementos Mori* and *The End of TV* as well as created original roles in *Frankenstein* (The Creature/Elizabeth), *Ada/Ava* (Ada), *Lula del Ray* (Lula's Mother), *The Magic City* (Helen), *Hansel und Gretel* (Hansel), and *Leonardo!* (Sam). She spent several years training in devised theatre, clown, and mask with Double Edge Theatre, Carlos García Estevez and at the Accademia dell'Arte in Arezzo, Italy.

Music, Lyrics & Sound Design

Ben Kauffman is a Chicago-based composer, director, interactive media artist and co-artistic director of Manual Cinema. His film and interactive work has been shown at the Jay Pritzker Pavilion (Chicago), the Peggy Notebaert Nature Museum (Chicago), the University of Wisconsin and CUNY's Baruch College (NYC). He holds a master's degree from New York University's Interactive Telecommunications Program (ITP).

Music, Lyrics & Sound Design

Kyle Vegter is a composer, producer, sound designer, and managing artistic director of Manual Cinema. As a composer of concert music he's been commissioned by such groups as Chicago Symphony Orchestra's MusicNOW series, Pacific Northwest Ballet, and TIGUE. His music and sound design for theatre and film has been performed worldwide and commissioned by *The New York Times*, The Art Institute of Chicago, and others. He co-founded Chicago's only contemporary classical music cassette label Parlour Tapes+.

2D Puppet Design

Drew Dir is a writer, director, and puppet designer. Previously, he served as the resident dramaturg of Court Theatre and a lecturer in theatre and performance studies at the University of Chicago. He holds a master's degree in Text and Performance Studies from King's College London and the Royal Academy of Dramatic Art.

Hand & Rod Puppet Design

Lizi Breit is a Chicago-based artist. She has been performing and designing with Manual Cinema since 2011.

Costume & Wig Design

Mieka Van der Ploeg's theatre credits include designs with Goodman Theatre, Chicago Shakespeare Theatre, Steppenwolf, Milwaukee Repertory Theater, Writers Theatre, Lyric Opera Unlimited, Lookingglass Theatre, Paramount Theatre, Second City, Redmoon, Chicago Children's Theatre, among others. She won a non-Equity Jeff award in 2020 for *First Love is the Revolution*, at Steep Theatre. She is proud to be a member of USA829.

Lighting Design

Trey Brazeal is happy to be working with Manual Cinema on *Leonardo!* and thanks Drew and Sarah for this wonderful opportunity! Some of his credits include: *The Illusion*, *Curious Incident of the Dog in the Nighttime*, *Sweat*, and *Guys and Dolls* (Illinois State University); *This Wide Night* (Shattered Globe Theatre and Interrobang Theatre Project); *Little Shop of Horrors* (Metropolis Performing Arts Center).

Assistant Lighting Design

Nick Chamernik is a Chicago-based lighting designer, production electrician, and theatre technician, and is thrilled to be working with Manual Cinema on their incredible production of *Leonardo!* He has also worked with Chicago Shakespeare Theater, Porchlight Music Theatre, Apollo Theater Chicago, The Marriott Theatre, and the Museum of Contemporary Art Chicago.

Dramaturg

Megan Alrutz is an artist, educator, and scholar with over 20 years of experience in theatre, media, and interdisciplinary performance for youth and families. Megan is a long-time collaborator of author/illustrator Mo Willems, working as producer, dramaturg, and/or director on his musicals, interactive engagements, and other live and televised performance work. She is professor and associate chair of Theatre and Dance at the University of Texas at Austin.

Stage Manager, Live Video, Sound and Light Cueing

Maydi Díaz is a Chicago-based stage and tour manager with a B.A. in Arts Management and M.A. in Theatre Production. Her credits include work with UrbanTheater, Water People, Aguijón Theater, La Vuelta Ensemble, and Manual Cinema. Offstage, she enjoys folk dancing and calligraphy in coffee shops.

Author/Illustrator

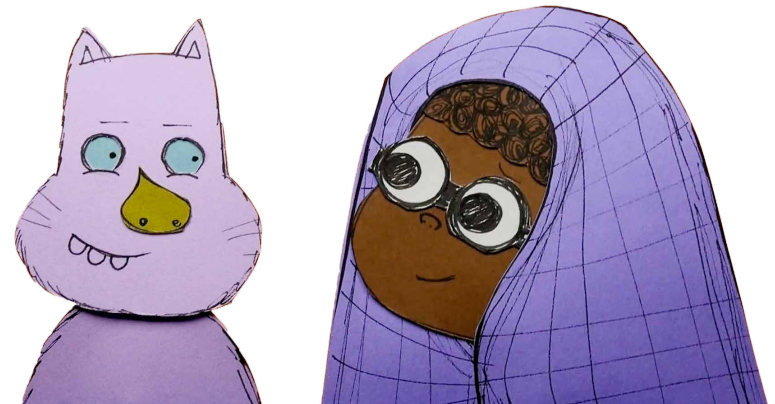
Mo Willems is an author, illustrator, animator, playwright, and the inaugural Kennedy Center Education Artist-in-Residence, where he collaborates in creating fun new stuff involving classical music, opera, comedy concerts, dance, painting, and digital works with the National Symphony Orchestra, Ben Folds, Yo-Yo Ma, and others.

Willems is best known for his #1 *New York Times* bestselling picture books, which have been awarded three Caldecott Honors (*Don't Let the Pigeon Drive the Bus!*, *Knuffle Bunny*, *Knuffle Bunny Too*), two Theodor Geisel Medals, and five Geisel Honors (*The Elephant & Piggie* series).

Mo's art has been exhibited around the world, including major solo retrospectives at the High Museum (Atlanta) and the New-York Historical Society (NYC). Over the last decade, Willems has become the most produced playwright of Theater for Young Audiences in America, having written or co-written four musicals based on his books.

He began his career as a writer and animator on PBS' *Sesame Street*, where he garnered six Emmy Awards (writing). Other television work includes two series on Cartoon Network: *Sheep in the Big City* (creator and head writer) and *Codename: Kids Next Door* (head writer). Mo is creating new TV projects for HBOMax, where his live action comedy special *Don't Let the Pigeon Do Storytime!* currently streams.

His papers reside at Yale University's Beinecke Library.



Meet the Cast

Narrator, Character Voices, Musician
Lily Emerson is the co-creator of Adventure Sandwich, a family-friendly performance group. In addition to Manual Cinema, she has had the honor of working with many esteemed companies and organizations, including Chicago Children's Theatre, Chicago Symphony Orchestra, Mucca Pazza, Hearts to Art, Opera-Matic, and many others.

Leonardo, Voice and Puppeteer
Kevin Michael Wesson is a Chicago-based puppeteer and playwright. Originally from Tampa, Fla., he holds a B.A. in Theatre Arts from the University of South Florida. Recent credits include Steppenwolf and Rough House Theater. He is also an ensemble member with Stop Motion Plant and Theater Unspeakable.

Leonardo, Voice and Puppeteer
Lindsey Noel Whiting is a Chicago-based performer and teaching artist. Her theatrical credits include *Lookingglass Alice, Mr. & Mrs. Pennyworth*, and *The Great Fire* at Lookingglass Theatre; *The Snow Queen* at Victory Gardens; and *The Year I Didn't Go to School* with Chicago Children's Theatre. She has also appeared in numerous shows with Redmoon Theatre. Additionally, Lindsey is an associate artist with The Actor's Gymnasiums where she has performed in over ten original circus productions.

Sam, Puppeteer
Karly Gesine Bergmann is a Minneapolis-based maker and performer whose work has been seen on stages in Chicago, Los Angeles, and across Italy. She is an alumna of The Theatre School at DePaul University, The National Puppetry Conference, and Teatro Gioco Vita's International Shadow Laboratory. Her work has received support from The Claire Rosen & Samuel Edes Prize for Emerging Artists and has received various awards. She firmly believes that silliness is sacred.

Kerry, Puppeteer
Leah Casey is a Chicago-based actress, dancer, and writer. When not on stage, she can be found lending her voice to all manner of audiobooks, or with the cast of Project STELLAR, a science fiction podcast about a group of crazy kids who have close encounters of the awesome kind.



Staff Spotlight: Johanna Gorman-Baer Resident Teaching Artist

CTC: What is your role at CTC?

Johanna Gorman-Baer: I am a resident teaching artist here in our Education department at CTC.

CTC: What does your job involve?

J G-B: I teach classes onsite in our Theatre Arts Training program, and have also taught offsite at different schools, community events, day cares, libraries, and more! I also coordinate our early childhood residencies in schools and daycare sites around the Twin Cities, and schedule other off-site workshops. I work with all of our amazing teaching artists to support their classes and make sure everyone has what they need.

CTC: What is your favorite thing about your job?

J G-B: My favorite thing about being a resident teaching artist is that I get to be creative and do different things each day. I get to come up with fun new crafts and games that connect with our plays onstage; talk with teachers and educators about how we can support students as a community; and I get to try new ideas, stories, and games in class and watch my students make connections and grow as young artists!

CTC: What do you love most about CTC?

J G-B: One thing that still amazes me about CTC is that even though we do so much and have so many different people working here, everyone is working together towards the same goal, which is to provide an amazing experience for all of the families and students in our audiences, classes, and community. Performers, educators, artisans, craftspeople, and ushers are experts in how to make this theatre run smoothly... there's a lot that goes on behind the scenes. As a theatre, we have people doing so many different things and bringing so many incredible talents to the table, and it all comes together to create magic.

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

J G-B: Be open to trying new things, and listen to the people who know you best. I didn't know this kind of career existed until one of my theatre teachers told me they thought I would be a good fit, and suggested I apply for a job here. I didn't know I would love teaching this much, until I was encouraged to give it a try! As a kid I had all kinds of ideas about what I was going to be when I grew up, and every time it was someone in my life who cared about me, that steered me towards the choices that eventually worked out.

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Photo of Alice by Arera, Antonia Collins, and Keegan Robinson from Alice In Wonderland by Glen Stubbe Photography

THANK YOU!

Special thanks to the **James B. Linsmayer Foundation** for supporting this presentation of *Leonardo! A Wonderful Show About a Terrible Monster* at Children's Theatre Company.



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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.

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Since our founding nearly 60 years ago, CTC has counted planned and deferred gifts as a critical aspect of our financial support. Your commitment ensures CTC's future in our community and our continued leadership in multigenerational theatre, securing our ability to continue serving young people for generations to come.

For more information on establishing a legacy gift and joining fellow theatre visionaries as a member of the Encore Circle, please contact Vera Jane Lee, Associate Director of Development, Individual Giving, at 612.872.5195 or visit childrenstheatre.org/plannedgiving.



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Leonardo! A Wonderful Show About a Terrible

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