

BY KIM HINES AND BARBARA TEED

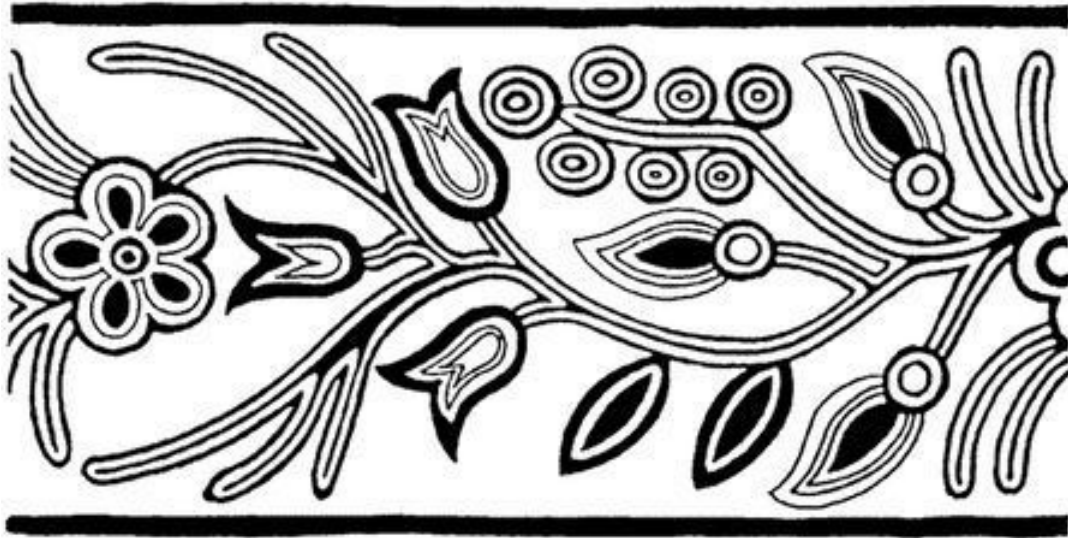
Based on a short play by Barbara Teed

Directed by Ron Peluso

February 5-27, 2022

history theatre

LAND ACKNOWLEDGEMENT



History Theatre sits on the ancestral, traditional and contemporary land of the Dakota people, for whom the land holds historical, spiritual, and political significance. We recognize and honor the Dakota people, ancestors, and descendants, as well as the land itself, and all the sovereign Native nations in Minnesota and beyond. We recognize that this acknowledgement itself is not enough, and only serves as a first step towards decolonization.

FROM THE ARTISTIC DIRECTOR



A powerful vehicle to look at racism, redlining

We were in dress rehearsal for this show on March 14th of 2020, when the word came down that one of our company members was exposed to the virus. I remember walking onto the stage and calling in the casts of *Not in our Neighborhood!* and *Not for Sale* to give them the bad news: “We’re going to have to shut down. The virus has gotten to us, but we’ll be back.”

Well, we’re back, almost two years later!

This is Barbara Teed’s family story, but it’s bigger than that. Working with veteran playwright Kim Hines, Barbara’s family story has become a powerful vehicle to look at racism and the history of redlining in our Twin Cities. Thank you, Barbara and Kim.

By the middle of the 20th century, the north side in Minneapolis was home to the city’s largest concentration of African American families as was the Rondo neighborhood in St. Paul. This was NO accident. Our cities’ racially restrictive covenants on property deeds prevented African Americans and other minorities from buying homes throughout the Twin Cities. As a result of these covenants and redlining practices, Minneapolis and St. Paul now have the lowest rate of homeownership among African American households of any U.S. city.

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My wife and I own a home in St. Louis Park, and we recently discovered that the deed to our house has a racial covenant. We're currently working with JUST DEEDS to have this ugly slice of history removed and we encourage each of you to do the same. [Click here](#) to learn more about Just Deeds.

Take in this story tonight, and please talk to your friends and neighbors about this history - and if you feel the need to write your local, state, or federal representatives about housing issues -- GO FOR IT!

Take care and stay well.

Ron Peluso

P.S. Your comments, questions, and feedback are always welcome!

FROM THE MANAGING DIRECTOR



Happy to be back and grateful for your support

Welcome to this production!

It's hard to believe that almost two years have passed since the originally scheduled opening night of *Not For Sale*. Finally, this important story on the discriminatory practice of redlining, told by playwrights Kim Hines and Barbara Teed comes to the History Theatre stage.

We are happy to be back with you all and grateful to be "back in business" because of your support during the pandemic and for returning this fall to the theatre. We've heard from many of you that you appreciate the COVID protocols. The safety of our cast and crew; audiences and staff are in the forefront of all these decisions.

With appreciation to D'Ann Urbaniak Lesch, Director of the Center for Community Work & Learning at St. Catherine University, and the deep well of expertise from the interdisciplinary team of collaborators who are part of St. Catherine's "Welcoming the Dear Neighbor?" project, a

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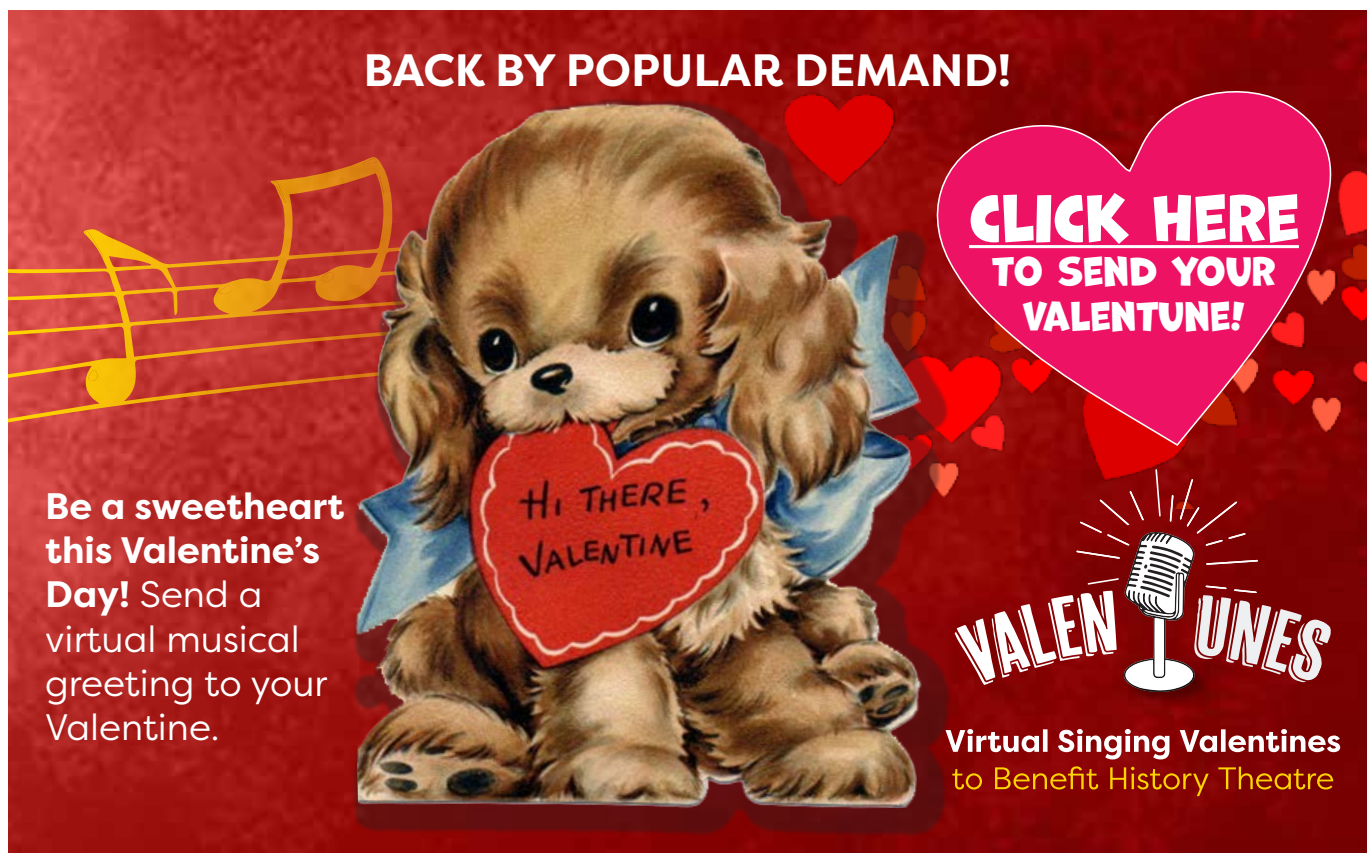
collaboration with Mapping Prejudice. We've been so lucky to have been in conversation with the St. Kate's team about issues of redlining and housing justice since History Theatre's 2019-20 season, when "Not for Sale" was originally scheduled. Please take a moment to view work from students in Todd Deutch's Arts and Technology class in the inner lobby created in response to this play.

If you are interested in learning more about volunteer opportunities with St. Catherine University's and the Mapping Prejudice project, visit welcomingthedearneighbor.org. And don't miss Daniel Bergin's documentary "Jim Crow of the North," available at tpt.org.

Don't hesitate to let me know if you have any questions, concerns or suggestions to improve your experience at the theatre as we navigate this new world.

Enjoy the show.

Karen Mueller



FROM THE PLAYWRIGHT



We all have work to do

History is made up of stories that document people, places and things—significant and (seemingly) insignificant events; situations in time and space. How and what stories are passed down from generation to generation is determined by which people have the most power.

Since the new millennium, America has been not only challenged to tell more of its history, especially that which has been hidden for centuries, but to tell the truth of that history...the good stuff and the bad, warts and all.

I had initially been asked to write a script about the issues of redlining using stories of my parents, friends and even myself...but I felt that audiences had heard a lot of those stories already. I wanted to take the issue from a different angle, a different perspective; that's when Arnold Weigel's story came into view.

After reading Barbara Teed's play, "Leaving St. Paul," I felt that the play that I wanted to write for the History Theatre had to emphasize a couple of things: First, in order for disenfranchised groups to move forward, coalitions and friendships must be made with those who are perceived to be the "other," but in actuality are allies. The second thing that I wanted to emphasize was that not all pioneers and/or heroes get trophies, money or prizes at the end of their mission. Many times, when you're the first to do anything

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that challenges society's norms, you face a lot of anger, a swift kick in the backside, or shunning, which can lead to ruin - physical, emotional or both.

Arnold experienced all of those and then some. His motives and intent were sincere; his biggest flaw was to expect that his wife Ivah and their family would walk the battlefield of racism and classism; to suffer all of the anxiety, pain and anguish right along with him. Communities of Color could affirm Arnie's actions and commend him for his deeds—we have suffered even worse, so we understood the sacrifices he made.

The gift to Arnie and his family and people of their socio-economic background, was that they experienced first-hand knowledge of the devastating effects of racism that Communities of Color experienced and continue to experience daily. This was, no doubt, something that drove Arnie to make the decisions that he made.

The gift for Communities of Color is that Arnie may not have destroyed the walls of racism, but he certainly cracked open the window of opportunities just enough so that the next round of heroes and pioneers could throw open that window wide!

For us, the audience, the gift is in witnessing this story and its telling of just how truly inequitable it is for certain citizens in this country, how far people in positions of power are willing to punish those who shift the paradigm to make this country livable for everyone, regardless of their skin color...and how it hasn't truly changed much.

My hope is that everyone who sees NOT FOR SALE realizes that we all have work to do!

Kim Hines

Special Thanks:

Richard Thompson

Dorothy J. Hines

Patricia Nelson

R. LeRoy Sharice

FROM THE PLAYWRIGHT



It's the right thing to do.

I first heard this phrase from my father in 1965. I was a teen, coming of age, wanting acceptance from my peers. As my father's call to action became known in our all-white community, in the newspapers and on television, his peers turned against him. As did mine. My mother's journals are incorporated throughout the telling of this story.

I imagine my mother typing away on a 1960's Smith-Corona, and I wonder what she was feeling as her domain collapsed about her, trying to make sense of a community rejecting her and her husband for trying to make a difference in the world: "February 27, 1965... a date no one but this family places any significance to. A date that was the beginning of a maze faced by one American family because the head of the household made a public stand on open occupancy."

The adverse reaction by the Twin Cities community toward my father's plea to "slay the mighty dragon of discrimination" was not an isolated case. Indeed, Minnesota was as guilty as other states in preventing minority groups from peaceful integration. This has motivated me to believe that my family's story should not be forgotten.

To my father Arnold Weigel and my mother Ivah Solberg.

Barbara Teed

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SPECIAL THANKS

Ron Peluso, who never gave up, and believes in my story.

Cast and Crew, your creative work and dedication humbles and inspires me. I am grateful.

My mother Ivah, who put into writing what was in her heart.

My father Arnold, I learned by example.

My brother Eugene

Kim Hines, who taught me the meaning of being an ally.

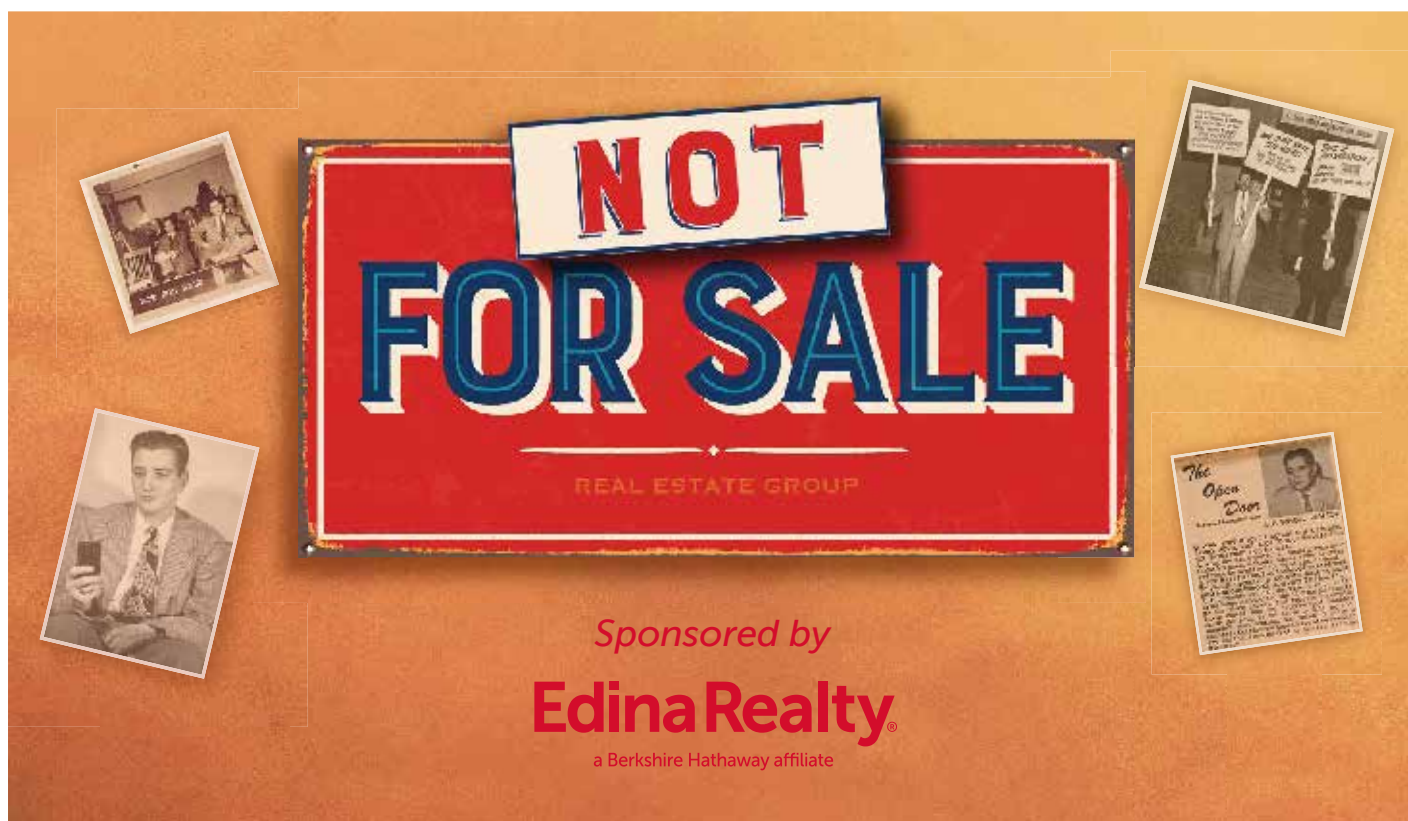
Richard D. Thompson, for pushing me to dig deep.

My daughter Lindsay, who has been with me every step of the way, my love for you grows more each day.

Michael Fritz, Warren Bowles, Meredith Kind, dear friend Pearl Jackson, the Jack Kent Cooke Foundation, Edina Realty, and friends and family for their support.



(Pictured, front right) Arnold Weigel



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Not for Sale at the
History Theatre.

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TOGETHER**
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Edina Realty believes diversity, equity and inclusion builds stronger communities and stronger business. The company's Diversity & Inclusion Team of Realtors and employees actively seeks ways to bridge gaps in our communities. For example, we created a dedicated Spanish website at espanol.edinarealty.com



Edinarealty.com



Written by
Kim Hines and Barbara Teed

Based on a short play
by Barbara Teed

Directed by Ron Peluso*‡

TIME/PLACE

South St. Paul 1965-1969

THERE WILL BE ONE 15-MINUTE INTERMISSION

CAST

Arnold Weigel	Andrew Erskine Wheeler*
Ivah Weigel	Charity Jones*
Pearl/Diane	Monica E. Scott*
Minister/Denny/Howard/Sheriff	Nathaniel Fuller*
Victor/Tom	Eric Knutson
William	Ron Collier
Lorraine/Georgia/et al	Shae Palic
Ricardo	Adán Varela
Odessa	Nayely Becerra Castillo
Barbara	Kendall Olson
Eugene	Carter Monahan
Jesse	Carolina Sierra

Understudies

Bruce Abas, Terry Lynn Carlson*, Elizabeth M. Desotelle*, Rex Isom, Christy Johnson, Kiko Laureano, John Aaron Soneral, Irene Weinhausen



* denotes a Member of Actors' Equity Association
‡ denotes a Member of the Stage Directors and Choreographers Society, Inc.
• denotes a Member of American Federation of Musicians Local #3073

ARTISTIC/PRODUCTION TEAM

Director & Artistic Director	Ron Peluso*+
Playwright	Kim Hines
Playwright	Barbara Teed
Scenic Designer	Rick Polenek
Video Designer	Kathy Maxwell
Lighting Designer	Merritt Rodriguez
Associate Lighting Designer	Tony Stoeri
Assistant Lighting Designer	Aaron Robinson
Sound Designer	C Andrew Mayer
Costume Designer	Anna Hill
Props Designer	Kirby Moore
Technical Director	Gunther Gullickson
Costume Manager	Becca Michelle
Producing and Directing Associate	Richard D. Thompson
Artistic Associate	Laurie Flanigan Hegge*
Stage Manager	Janet Hall *
Assistant Stage Manager	Haley Walsh*
COVID Safety Manager	Lee Adams, Peter Simmons
Production Manager	Wayne Hendricks*
Scenic Charge Artist	Dee Skogen
Master Carpenter	Zachary Morgan
Master Electrician	Nick Walberg
Assistant Master Electrician	Nick Fetting
Stage Electricians	Charlotte Deranek, Kurt Jung
.....	Mike Lee, Aaron Phillips
Carpenters	Nick Barron, James Duncan,
.....	Brian Hesser, Tyler Krohn
Closed Captioning	Laura Wiebers
ASL Interpreter	Linda Gill, Nella Titus
Audio Describer	Connie Fullmer



National
New Play
Network



The SDC is a member of the
STAGE DIRECTORS AND CHOREOGRAPHERS
SOCIETY, a non-profit organization.

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THE CAST



NAYELY BECERRA CASTILLO

Odessa

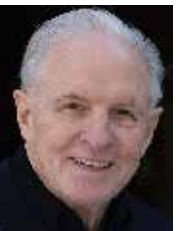
Nayely Becerra (translates to "I love you Baby Cow" in Nahuatl) is an Indigena-Mexicana, Minnesota-raised actor in the Twin Cities. She is honored to be making her debut with History Theatre. A Meisner-trained actor through Remedios Creative, she has worked with Swandive Theatre and Umbrella Collective. She enjoys spoken word poetry and her work as an Assistant Director for Student Diversity and Inclusion Services at the University of St. Thomas. A natural-born storyteller, she operates in her why: that you can't hate someone whose story you know.



RON COLLIER

William

Ron is a local actor who has nearly 37 years of performance experience. His talents have been featured on many stages in the Twin Cities and around the country, but he is always eager to return to History Theatre where his credits include *Nellie* and *Baby Case*. His first love is telling stories that need to be heard. He thanks you all for your continued patronage of fine arts.



NATHANIEL FULLER*

Minister/Denny/Howard/Sheriff

Nathaniel appeared at History Theatre as Warren Burger in Lee Blessing's play, *Courting Harry*. He has appeared in every Guthrie season since 1988, most notably as King Lear and as Ebenezer Scrooge. His work has also been seen at Chanhassen Dinner Theatre, Park Square Theatre, Minnesota Jewish Theatre, Cricket Theater, Great Lakes Shakespeare Festival, Los Angeles free Shakespeare Festival and others. He lives in south Minneapolis with his wife Cathy and three cats.



CHARITY JONES*

Ivah Weigel

Charity is pleased to return to History Theatre where she last portrayed Gloria Steinem in *Gloria! A Life*. Most recently, she played the role of Jacob Marley in the Guthrie Theater's production of *A Christmas Carol*. She has been seen on stages throughout the Twin Cities, including the Jungle Theater, Park Square, Mixed Blood and the Children's Theatre Company. Nationally, she has performed with A.C.T., Shakespeare Theater Company, and Kansas City Repertory, among others.



ERIC KNUTSON

Victor/Tom

Eric is thrilled to return to History Theatre where he performed in *The Great Society*, *All the Way*, *Orphan Train*, *George Bonga: Black Voyageur*, *River Road Boogie*, *This Side of Paradise*, *Lombardi*, *Capital Crimes*, *1968: The Year That Rocked the World* and *The Christmas Schooner*. His credits include Park Square Theatre, Children's Theatre



CARTER MONAHAN

Eugene

Carter is very excited to be a part of *Not For Sale* at History Theatre. His recent credit is *A Christmas Carol* (Guthrie Theater). He enjoys playing video games or board games with his sister when he is not acting. He would like to thank his mom, Hailee, and grandparents for their support and chauffeuring.



KENDALL OLSON

Barbara

This is Kendall's debut at History Theatre! She has trained for more than 13 years at Lundstrum Performing Arts in acting, dance, musical theater and vocal arts. She especially loved training under Broadway veteran Chrissy Fournier at Lundstrum. Kendall has also studied piano for five years at Saint Paul Conservatory of Music. A junior in the theatre track at Saint Paul Conservatory for Performing Artists, she is very passionate about social justice, equity, and equal rights, and is honored to be a part of telling this story.



SHAE PALIC

Lorraine/Georgia/et al

After two years Shae is happy to be returning to History Theatre and *Not For Sale*. She is a proud graduate of the University of Minnesota/Guthrie Theater BFA Acting Program. She has worked locally at the Guthrie Theater, Park Square Theatre, Illusion Theatre and more; as well as regionally at Chicago Shakespeare and PCPA-Pacific Conservatory Theatre. Catch her next at Park Square Theatre playing Cannibal Queen in *Airness*.



MONICA E. SCOTT*

Pearl/Diane

Monica is thrilled to return to the theatre community by making her debut at History Theatre. She has performed at Illusion, Penumra and The Guthrie. She was also a CTC Company Member where she took part in a few of her favorite productions: *Once On This Island*, *Lion*, *Witch and Wardrobe* and Disney's *Aladdin, Jr.* She recently completed a short film, *Take Care of Yourself*. Monica is grateful for the love and support from family and friends.



CAROLINA SIERRA

Jesse

Carolina is excited to be back at History Theatre after *Not For Sale* was interrupted by COVID-19! She has appeared in *A Christmas Carol* and *Refugia* at the Guthrie Theater; Zorongo Flamenco productions; Lundstrum Center for the Performing Arts; and voiced over a short film, *Power Out*. A sophomore at Edina High School, she enjoys playing tennis, dancing and playing the piano.

* denotes a Member of Actors' Equity Association

THE CAST



ADÁN VARELA

Ricardo

Adán has performed as an actor and singer with History Theatre, Ordway Center for the Arts, Second City, Minnesota Opera, Park Square Theatre, Frank Theatre, Artistry, Lyric Arts of Anoka, Minnesota Orchestra, Mixed Precipitation, Minneapolis Musical Theatre, Teatro del Pueblo, Border CrossSing, An Opera Theatre, Skylark Opera, and Hey Rube. He has directed pieces for the stage with Mixed Precipitation and Gadfly Theatre. In addition, Adán produces work for his company, Adelante Productions. He also works in graphic design and video production/editing.



ANDREW ERSKINE WHEELER*

Arnold Weigel

Andrew is grateful to return to History Theatre having appeared previously as Hubert Humphrey in *All the Way* and *The Great Society*. One of Andrew's Twin Cities' highlights, Walking Shadow's *The Christians* (Pastor Paul), was included in *Star Tribune's* Ten Best of the Decade. In 2019, Andrew received two Golden Lanyards including Best of the Minnesota Fringe for his solo show, *Booth's Ghost*. He will star in the Western film *Sanctified*, shot entirely in North Dakota's Badlands, premiering summer 2022. Andrew is grateful for the support of his loving family, his partner, Siri Hammond, and the continued inspiration of friends and fellow artists navigating these challenging times with grace, courage, and love. A special thank you to Ron Peluso and Barb Teed for sharing her father Arnold Weigel's challenging and powerful legacy with History Theatre.

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THE CAST

Understudies



CHRISTY JOHNSON

Christy is an actress, singer, and freelance artist currently living in Minneapolis. She has appeared on stage in several productions across the Twin Cities including the Guthrie, Minnesota Opera, Lakeshore Players, Lyric Arts, Theatre Unbound, TheatreX among others. She would like to thank her husband, family, and friends for all their support and love.



REX ISOM JR.

Rex is returning to History Theatre after his recent performances in the virtual production *Not in our Neighborhood!*, and several stage productions, including *The Great Society* and *The Highwaymen*. Rex was also Tom Robinson in *To Kill A Mockingbird* (1997, 1998). Rex has performed at several Twin Cities' venues over the last 30 years, including Penumbra and CTC. He has also performed improvisation comedy for 25 years. He currently performs and/or is Tech Director at Stevie Ray's Comedy Cabaret. You might see Rex in a commercial here or there as well. He's very proud to be a History Theatre recurring performer.



KIKO LAUREANO

Kiko is a local actress and teaching artist based in St. Paul. She holds a B.F.A. in Musical Theatre from Indiana University. Recent credits: Minnetonka Theatre: *Joseph and the Amazing Technicolor Dreamcoat* (The Narrator); Lakeshore Players: *Company* (Jenny); Lyric Arts of Anoka: *The Revolutionists* (Charlotte Corday), *Evita* (Eva Perón); Guthrie Theatre: *A Christmas Carol* (Ensemble); Mixed Blood Theatre: *Autonomy* (Gabby).



JOHN AARON SONERAL

John, a fourth grade student, is pleased to be in *Not for Sale*. John comes to History Theatre following his Guthrie debut, playing Tiny Tim in the 2021 production of *A Christmas Carol*. An avid cellist and pianist, he regularly performs studio recitals at MacPhail Center for Music and concerts with the Greater Twin Cities Youth Symphonies. Outside of the arts, John plays point guard with Minnesota Thunder (Amateur Athletic Union) and traveling leagues. He also enjoys reading and writing novels, storytelling, composing music, working with model trains, fishing, and spending time with his family.



TERRY LYNN CARLSON*

Terry Lynn is honored to return to History Theatre for this relevant story. Past History Theatre productions include: *Orphan Train*, *Fireball*, *Christmas of Swing*, *The Christmas Schooner* and *O' Pioneers*. He is the proud father to four and grandfather to three. He resides in Saint Paul with partner and fellow understudy Elizabeth M Desotelle, Milo the Hound and William the Conqueror.



BRUCE ABAS

Previous credits at History Theatre: *Not in our Neighborhood!*, *The Great Society*, *All the Way*, *Through The Wheat*. Also worked for Jungle Theatre, Park Square, Penumbra, MN Jewish Theatre Company (now Six Points Theater), Jeune Lune, and Red Eye, among others. Currently employed as a child care provider for Discovery Club at SPPS. Gratitude to Ron Peluso for maintaining a safe and healthy working environment so that the work can continue in these trying times. Grateful especially to Rebecca, Bijou, and Pamela, for undying love and support.



ELIZABETH DESOTELLE*

Elizabeth is absolutely honored to be working at History Theatre during this crazy time! She was last seen on stage before the pandemic in *Witness for the Prosecution* (Zephyr Theatre). Past productions include: Prime Productions: *Little Wars*; Old Log Theatre: *On Golden Pond*; Paul Bunyan Playhouse: *Dixie Swim Club*; and Theatre Now!: *Five Lesbians Eating a Quiche!* She has been a massage therapist for over 20 years and is currently studying to become an Intimacy Director for the stage to advocate for equity, consent and safer boundaries in the workplace. Elizabeth is forever grateful for the continued love and support from her family and friends.



IRENE WEINHAGEN

Irene cares a lot about the intersection between arts and social justice, and is excited to be a part of this piece with History Theatre. Irene has performed at Comedy Suitcase, SteppingStone Theatre, Twin cities Horror Festival, MN Fringe Festival, Crooners Supper Club and other venues around the Twin Cities. A student at St. Paul Conservatory for Performing Artists, she has also studied with Leslie Vincent and Erin Schwab.

THE CREATIVE TEAM

KIM HINES

Playwright

Kim has been in a professional theater for over 54 years. Starting as a child actor on the professional stage and attending theater school at Children's Theatre Company, she has enjoyed a long career as an actor, director and playwright in the Twin Cities. As a playwright, her plays have been produced throughout most of the United States and Korea. Her play *Home on the Mornin' Train* joins a canon of well-known plays for Young Adults. She's had four mainstage productions and two national tours produced by the Kennedy Center in Washington, D.C. Kim has received many awards, grants and commissions including the Bush Fellowship for playwrighting. She is an Alumni Core Member of the Playwright's Center and a co-founder of the Many Voices Program for Playwrights' of Color. Her newly published YA book: *Wingo-fly* is available at www.studioeggllc.com, Amazon and Barnes & Noble.

BARBARA TEED

Playwright

Barbara is proud to be working with History Theatre's world premiere of *Not For Sale*. Her family story debuted as a short play in 2015's Fringe Festival. She earned her M.F.A from Hamline University, B.A in media studies from The New School, NYC and her A.A. in anthropology from Normandale. Also a journalist, her work has been published in local, state and national news outlets. She is recipient of investigative journalism awards and *USA Today* writing award. She is a Jack Kent Cooke Foundation alumni and mentor. She served as president for the Down Syndrome Association of Minnesota. Born in Duluth, she makes her home in Bloomington.

RON PELUSO

Director

Now in his 27th season as Artistic Director, Ron has commissioned over 90 playwrights and composers and produced more than 70 original works, including the popular *Sisters of Swing* and *Beyond the Rainbow*. He has also commissioned and directed Jeffrey Hatcher's critically acclaimed scripts *A Piece of the Rope* and *Tyrone & Ralph*. He commissioned *The Incredible Season of Ronnie Rabinovitz* from Eric Simonson after directing his Broadway-hit play *Lombardi* in 2012. He has directed over 175 professional productions with such companies as Florida Stage, Riverside Theatre, Pennsylvania Opera Theater, Mixed Blood Theatre, Old Creamery Theatre, and the Minnesota Opera. Ron holds an M.F.A. in Directing from the University of Minnesota.

RICK POLENEK

Scenic Designer

Rick returns to History Theatre having previously designed *Glensheen*, *The Great Society*, *Dance 'Til You Drop*, *All the Way*, *Teen Idol*, *The Incredible Season of Ronnie Rabinovitz*, *Working Boys Band*, *God Girl*, *This Side of Paradise* and *Coco's Diary*. Rick has been active in the Twin Cities' theatre and design communities for over 50 years as a scenic and props designer, exhibition designer, commercial art director and college theatre faculty. Upcoming project include *Two Jews Walk into a War* (Six Points Theater).

* denotes a Member of Actors' Equity Association



THE CREATIVE TEAM

KATHY MAXWELL

Video Designer

Kathy has designed video and lights for several Twin Cities' arts organizations including Penumbra Theatre, Mixed Blood Theatre, Open Eye Figure Theatre, Children's Theatre Company, History Theatre, the Ordway and the Guthrie Theatre. Recent design credits: *This Bitter Earth*, *Benevolence*, *Mamma Mia!* and *Ride the Cyclone*. She received her M.F.A in theatrical design from The University of Minnesota and her B.A. in theatre and dance from the University of Texas.

MERRITT RODRIGUEZ

Lighting Designer

Merritt is a Lighting Designer and Production Artist based in the Twin Cities. Working in theater, dance and live events, she enjoys collaborating to create environments for public discourse and celebration. Merritt is excited to return to the amazing History Theatre for her fifth production after the long global hiatus. She has enjoyed working with many fantastic companies across the Twin cities, and her previous work locally has been seen on stages across the Twin Cities including History Theatre, Penumbra, The Cowles Center, The Ritz, The Southern Theater, The Tek Box, The Dowling Studio, Stages Theater, and Intermedia Arts. Merritt would like to thank the support of her team members Tony Stoeri and Aaron Robinson on this production.

C ANDREW MAYER

Sound Designer

C Andrew has designed sound and/or projections for over 75 shows at History Theatre. Previously he designed *Not in our Neighborhood!*, *Gloria: A Life*, *Dirty Business*, *Teen Idol: The Bobby Vee Story*, *All the Way*, *Watermelon Hill*, *Glensheen*, *Hiding in the Open*, *Tyrone and Ralph*, *A Piece of the Rope*, and *Hmong! The CIA's Secret Army* among others. He has worked with many fine theatres in the Twin Cities including the Minnesota Opera, the Guthrie, the Jungle, Pillsbury House, Park Square, Mixed Blood, and elsewhere, including Opera Philadelphia, Arkansas Rep, Everyman Theatre in Baltimore and ACT in San Francisco. He won an Audelco Award for his design for *Pure Confidence* at 59E59 in NYC, and was a McKnight Theatre Artist Fellow (2008-09). In the summer he serves as Producing Director of the Acadia Repertory Theatre on Mount Desert Island, Maine.

ANNA HILL

Costume Designer

Anna is excited to see this project through after two years of waiting. Her previous design work includes: *Not in our Neighborhood!*, *neighbors*, *Coco's Diary* (History Theatre St. Paul), *Die Fledermaus*, *Little Shop of Horrors*, *Twelfth Night*, *Spring Into Dance* (Concordia University St. Paul), *Macbeth*, *Hamlet*, *Far Away* (Wayward Theater Co.), *Sherwood* (Yellow Tree Theatre), *Christmas Carol* (Commonweal Theatre). She is currently the resident costume designer and costume shop director for her alma mater, Concordia University in St. Paul. She also received her M.F.A. in Costume Design from Illinois State University in 2017. annamargareteva.com

KIRBY MOORE

Properties Designer

Prior work at History Theatre includes design work on *Buddy: The Buddy Holly Story*, *Teen Idol: The Bobby Vee Story*, *Coco's Diary*, *Civil War Christmas*, *Courting Harry*, *River Road Boogie*, and *Glensheen*. He has also served as touring technical director on *Sisters of Swing* and *Lombardi*. Other theatre work includes Minnesota Jewish Theatre, Children's Theater, Mixed Blood, Cricket Theater, The Saint Paul Cabaret, and The Minnesota Opera. His career work also includes film, commercial production, and music video in Minnesota, Chicago, and Los Angeles. He has received The Kennedy Center American College Theater Festival award for scenic design and achievement in technical direction working as a resident designer and technical director for Metropolitan State University.

JANET HALL*

Stage Manager

Janet is happy to return to stage managing at History Theatre for *Not For Sale*. She was the Production Manager from 2001 to 2017 at History Theatre. She is delighted to take a break from retirement to be working with the cast and production team on this show. Be safe and always wear your mask in the theatre.

HALEY WALSH*

Assistant Stage Manager

Haley has stage managed at over a dozen theaters around the Twin Cities including Mixed Blood Theatre, Theater Mu, Pillsbury House Theatre, Park Square Theater, Minnesota Jewish Theater, and Lyric Arts. This is her 15th show with History Theatre.

ARNOLD WEIGEL



Arnold Weigel and daughter Barbara. Lake Superior, Duluth, Minn. 1957.



Barbara and her brother Eugene, dog Sandy, on front step of family home, 1108 Summit Ave, South St. Paul, 1967.



Barbara (left) with her mother Ivah. 1960.



Arnold and Ivah's house at 1108 Summit Ave., South St. Paul, Minn. Arnold and his son Eugene built the big deck. The house was situated on cliffs overlooking the Mississippi River. 1962.

Arnold Weigel was a first-generation German; English was his second language until he began kindergarten. Arnold was born in Hebron, North Dakota. After his father died when Arnold was one year old, his mother moved her family to St. Paul across the street from Como Park.

Serving as a pilot in the United States Air Force in WWII, Arnold's first solo flight was flying through the Grand Canyon. After WWII ended, Arnold took advantage of the GI Education Bill and entered Hamline University in St. Paul leaving one semester short of graduation to follow the call of employment.

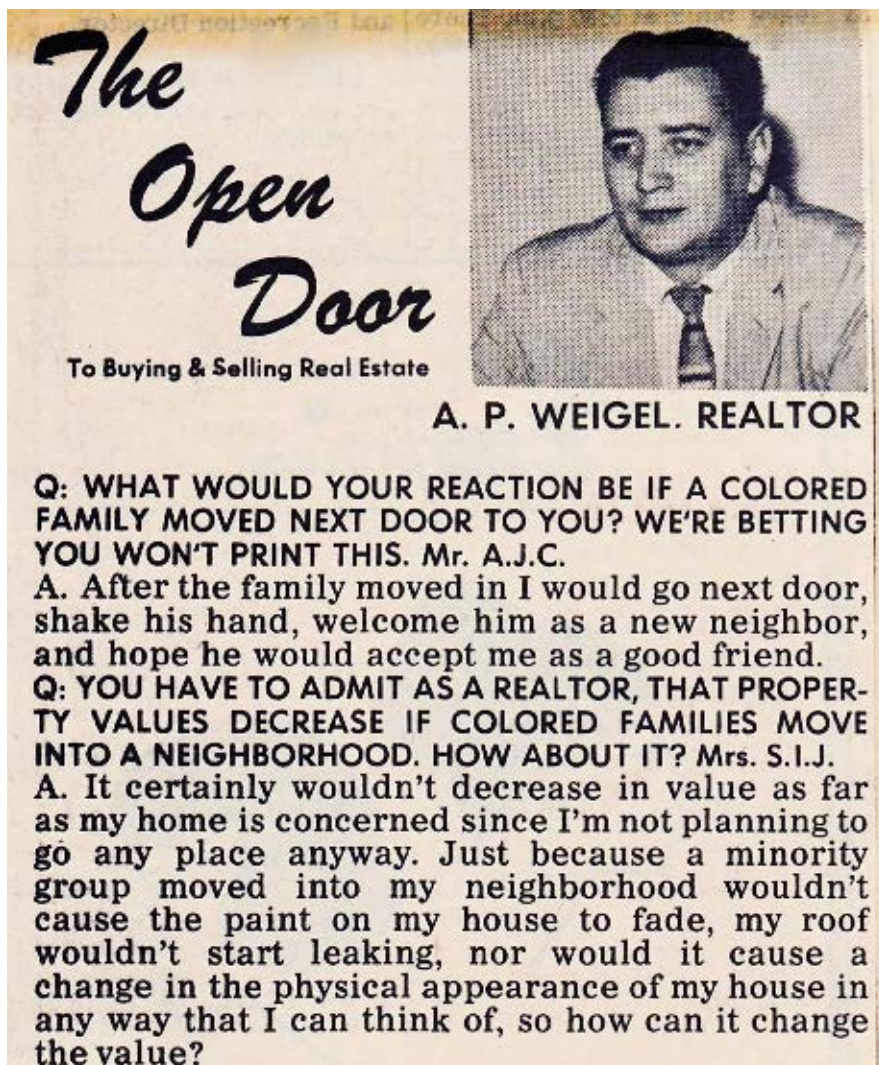
Arnold decided to sell houses. Applying his natural speaking ability and his personal charisma, he became a successful real estate agent selling homes in the Twin Cities. Arnold sold the American Dream of home ownership, not only to homogeneous families, but he marketed the Dream to minority families. Communities did not accept Arnold Weigel's ideal of integrating neighborhoods.

Arnold met Ivah Solberg, a first-generation Norwegian, on the campus of Hamline University. They married in Duluth in 1950. After having a daughter, Barbara, the family moved to the Twin Cities. When Barbara was in the sixth grade, Arnold moved his family to South St. Paul on a house overlooking the Upper Mississippi River Valley.

Arnold opened a second real estate office in South St. Paul; his other real estate office was in Falcon Heights. In 1965, Arnold was awarded the Distinguished Service Award for the State Of Minnesota by the National Association of Real Estate Boards. Because of his real estate awards and his successful businesses, he was asked to speak about "Race and Housing" at a conference. His speech was televised on local news stations and in the newspaper because interracial housing was very controversial.

Soon, Arnold's fellow real estate colleagues (his peers) began to campaign against him and "blackball" him. He lost clients who did not want to sell their house through a real estate agent that would sell a house to a minority group member. His family received threatening phone calls. His daughter Barbara experienced "racial bullying" by her high school classmates; her friend's parents would tell their children not to hang out with Barbara because her father was selling houses to minority families.

CONTINUED NEXT PAGE



Arnold's weekly real estate column for the *South St. Paul Reporter* newspaper. Arnold answered questions from readers. He had his weekly column for about 3 years; the editor suddenly cancelled it, Ivah recalls in her journal. Ivah kept each column and put it in a scrapbook. 1965.

Arnold authored a real estate column for a newspaper and often wrote about integrated housing. He continued to sell houses to minority families. Soon, no one would let him sell their house, banks would not approve home mortgage loan money for his clients and would charge more money for a house loan or house insurance because the client was not white, and Arnold lost his own house.

Seven years later, he got back on his feet and started selling homes - but not privately. He lived to be 92 and despite the challenges he faced, he ALWAYS said it was the right thing to do. Arnold and Ivah are honored you are here today.

Told by Barbara Teed, daughter of Arnold and Ivah Weigel.



Arnold Weigel's equal housing speech program cover. Arnold's equal housing speech from this conference was aired on local television and covered in the press. West St. Paul, February, 1965.



Arnold receives Distinguished Service Award by the National Association of Real Estate Boards, nominated and presented by the MN Board of Realtors for sales volume and community service.



Headline: Proctor Girl is Wed to A.P. Weigel. Ivah Solberg's wedding day to Arnold Weigel, July 1, 1950. Proctor, Minn. The bride wore a Marquisette and Chantilly lace gown and carried a bouquet of American beauty roses. Ivah is the bride. The bridesmaid in the purple is Loyce Houlton, childhood friend and founder of the Minnesota Dance Theatre. Green gown is Mrs. Ronald Shunk, matron of honor; bridesmaids in peach gowns are Mrs. Warren Christensen and Miss Joy Wilmunen.

	1963	1964	1965	1966	1967	1968
Community meetings	36	33	25	23	6	5
Social Activities	62	64	87	41	20	11
Entertainment at home	23	16	35	7	5	2
meetings at home	3	4	0	0	0	0
out of town	8	9	3	5	4	0

Realtor Asks Declaration On 'Rights'

Southeast suburban residents were urged Saturday to demand a joint statement of position on civil rights from all local governmental bodies.

South St. Paul Realtor Arnold



Weigel said he has "yet to hear of a declaration on civil rights from city, village and town government in the southeast area."

Weigel said let our elected officials know that we want a "joint statement," he told the race and religion conference.

Said the realtor, "There's no other area of human rights that touches the vital nerve of the body politic like unequal housing."

Weigel said that a joint declaration acknowledging open occupancy and equality of treatment regardless of race would be desirable at this point in history.

"Instead of fear and trepidation, we could look with pride on our communities," Weigel said we could lead other suburban areas in the same direction.

(above) Ivah kept a record of the impact Arnold's equal housing rights stand had on their social life. This page is from Ivah's journal. It shows their loss of social and community engagements due to rising tension about Arnold's open occupancy position. Ivah's category "Community Meetings" reflects her position as League of Women Voters president in South St. Paul, as a member of the South St. Paul Charter Committee, etc. She resigned from the League after members boycotted a meeting where her friend Pearl, a Black social worker, was a speaker. The Weigel's often entertained at home, most notably bridge or holiday parties. Their social circle shrank as Arnold's open housing speeches were printed in newspapers and shown on television. Ivah recorded this decline as a chart in her journal, a consequence of speaking out.



A. P. WEIGEL-REALTOR

"Where Property and People Get Together"

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A. P. WEIGEL

(above) Arnold's real estate office on Grand Ave. in South St. Paul, Minn. 1960s. (left) 1966 telephone directory advertising Arnold Weigel's real estate company with his slogan "Where People and Property Get Together."



REVEALNEWS.ORG

Glossary

Redlining

Home Owners' Loan Corporation (HOLC) instituted a redlining policy by developing color-coded maps of American cities using racial criteria to categorize lending and insurance risks. New, affluent, racially homogeneous housing areas received green lines while black and poor white neighborhoods were often circumscribed by red lines denoting their undesirability. Banks and insurers adopted HOLC's maps and practices to guide lending and underwriting decisions. The Federal Housing Administration used HOLC's methods to assess locations for federally insured new housing construction. Color-code maps often displayed in real estate offices.

Racial Steering

The practice by real estate agents of steering white home seekers into white areas, while steering equally creditworthy Black prospects into Black and racially changing areas. Brokers or agents "steer" a client to certain neighborhoods.

Refusal to Show/Refusal to Sell

Real estate agent refuses to show or sell property to minority groups; shows a minority family a house for sale at night or a house that is in disrepair; say an "Open House" is "done for the day."

Racially-Restrictive Deeds

Covenants embedded in property deeds to keep people who were not white from buying or even occupying land. Also called Restrictive Covenant.

Homogeneous Community

All members share a similar set of beliefs, values, and demographic characteristics. Tend to be comprised of individuals of the same race, nationality, and religious and political beliefs.

Color Tax

Up to \$1,000 added to a property because a person of color is purchasing it. Can refer to higher mortgage and insurance rates.

Slum/Ghetto

A slum is characterized by its run-down status; a ghetto is characterized by the people who live there.

Eminent Domain

The right of government to take private property for public purpose through condemnation and payment of fair value. A city can seize property for slum clearance or prevention.

Blackballed

To exclude socially; ostracize. To conspire to ruin someone's reputation until they become unemployable and people refuse to associate with them.

Blockbusting

"Real estate profiteering." Efforts of real estate agents to trigger turnover of white-owned homes to minorities. The agent purchases a white-owned home, sells it to a minority member, then spreads terrifying rumors among the neighbors. The worried homeowners quickly sell to the agent who reaps a high profit by inflating the price of the homes to minorities. Also called "panic selling." Agents often hired a person of color to walk the neighborhood to exaggerate white fears.

Glossary

Affirmative Action

Employers who contract with the government or who otherwise receive federal funds are required to document their affirmative action practices and metrics. Also called Equal Employment Opportunity. Racial quotas in employment are numerical requirements for hiring members of a racial group.

Federal Indian Reservation

An area of land reserved for a tribe or tribes under treaty or other agreement with the United States. Some reservations are the remnants of a tribe's original land base. Others were created by the federal government for the resettling of First Nation people forcibly relocated from their homelands.

Anti-Semitism

Hostility toward or discrimination against Jews as a religious, ethnic, or racial group.

The Fair Housing Act of 1968

Signed by President Lyndon B Johnson. Refusal to sell or rent a dwelling to any person because of race, color, religion, sex, or national origin. Declared neighborhood integration a national goal.

Japanese American internment

The forced relocation by the U.S. government of Japanese Americans to detention camps during World War II.

MAPPING PREJUDICE

St. Catherine University faculty, staff and students are committed to working together with community members to make the invisible visible in the urgent work to close the racial disparity gaps in Minnesota.

Help investigate the hidden histories of racialized housing discrimination and segregation in Ramsey County.

For more information, contact:
Rachel Neiwert
History Department
raneiwert@stkate.edu



FROM THE EDUCATION MANAGER



Making space virtually to tell their stories

Welcome to 2022 at History Theatre. As you settle in to listen to stories of home and justice tonight, let me catch you up on what's been happening in the Education Department.

As I write this, we find ourselves in the now-familiar situation of growing crisis with regards to COVID-19, uncertain of what the near future may hold. In the Education department we have continued to make space for people to tell their stories to each other, to forge connection, even if virtually, in the belief that our common humanity, when shared, is the force that holds our world together. And so we go on.

This fall we were honored to continue our partnership with Minnesota Independence College and Community which serves people living with autism spectrum disorder and learning

CONTINUED NEXT PAGE



differences. Our teaching artists led virtual weekly classes where the students were encouraged to share pieces of their personal history with each other and, later on, an audience. They gave a dress rehearsal for their peers at MICC before sharing their work on our stage at History Theatre for an audience that included family members and staff. Their bravery and vulnerability was inspiring to observe.



We also began a new session with our friends at Vail Place as we prepare to give an online presentation this month. Having worked with Vail Place members since 2014, our teaching artists tell us time and again

of the humor and wisdom they see in the stories the members tell. Some tales highlight the fact that each of the members lives with a mental health diagnosis, but absolutely all of them reflect our common humanity and the way in which the things we share far outweigh the things that separate us. It's a timely lesson.

I look forward to telling you more about what we'll be up to in the spring. Enjoy your time in the theater tonight, take these stories in, think about sharing your own.

Paul de Cordova
pdecordova@historytheatre.com



8th Annual Vail Place & History Theatre

My Stories

Virtual Theater Arts Performance

Wednesday, Feb 16, 12pm

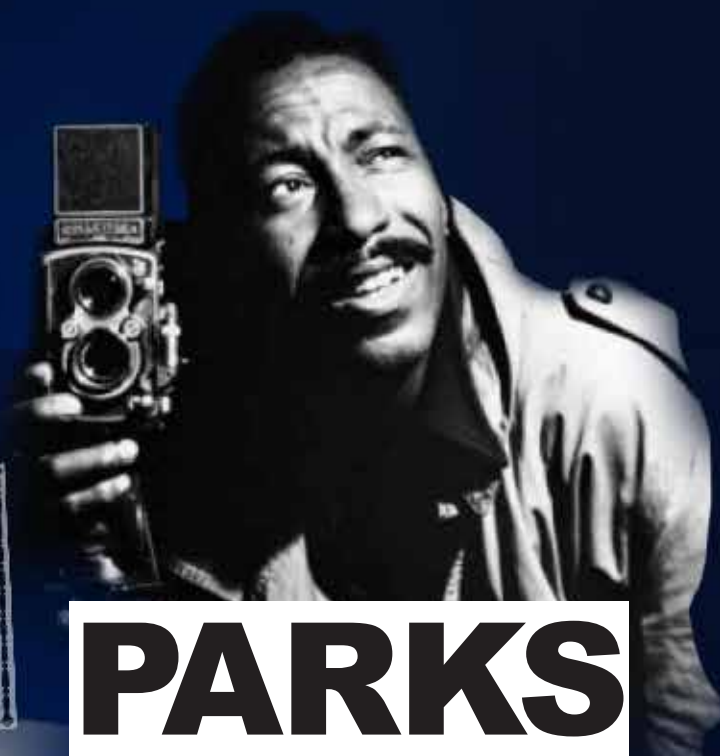
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history theatre



"The subject matter
is so much more
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- Gordon Parks



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Directed by Talvin Wilks

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Learn more
about Parks



SCAN ME

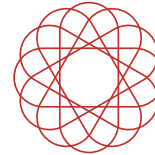
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