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A burst of youthful energy flooded the Guthrie on October 12 as hundreds of students from area schools gathered in our lobbies and the Wurtele Thrust Stage to see a student matinee of *Vietgone*. The irreverent-yet-heartfelt memoir play offered a human-centered view of the Vietnam War and its aftermath — a powerful way to bring history to life and spark meaningful conversations about the immigration experience through storytelling.
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What makes a story one that we never grow tired of telling or hearing? I believe *A Christmas Carol* offers a superb case study: It’s a single narrative about one person, one day and one message — a story so profoundly simple it demands our full attention and hearts.

At the Guthrie, we’ve made Scrooge’s cantankerous-to-charitable transformation part of our storytelling for decades. As we share our 48th production with you this holiday season, I’m thankful for the opportunity to revisit Lavina Jadhwani’s faithful adaptation and return to direct this classic tale with an all-ages group of remarkable artists who illuminate every corner of the stage with beauty and wonder.

In early October, while deep in preparations for *A Christmas Carol*, we lost a beloved member of the Guthrie family: Sheila Livingston, a longtime employee who dedicated over 50 years to the Guthrie and shaped us into the theater we are today (I encourage you to read about her inspiring legacy on page 12). Sheila’s heart seemed to have no limits to what it could hold, which is precisely what the ghosts try to show Scrooge with urgency: His heart’s capacity to love is far greater than he knows.

Whether you see *A Christmas Carol* every year or you are joining us for the first time, this story will open your heart in new ways. Like Scrooge, may we all heed the wisdom of the spirits and allow ourselves to be transformed for good.

Happy holidays,

From Artistic Director
Joseph Haj

Dear Friends,

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Five Facts for First-Timers

Welcome to *A Christmas Carol* at the Guthrie! We love introducing Charles Dickens’ wonder-filled tale to new friends, and we’re honored that you’ve joined us.

*A Christmas Carol* holds a special place in our hearts because we’ve been telling Scrooge’s story of transformation on the Guthrie stage for 48 productions (and counting). Here are five things you should know about one of our favorite holiday traditions.

1. **Nearly half the audience is new.** There’s a good chance you’re sitting near folks who are also experiencing *A Christmas Carol* at the Guthrie for the first time. In other words, you’re in great company.

2. **We’ve been sharing *A Christmas Carol* with the community since 1975.** Check out the back cover of this program for a throwback photo from our first-ever staging!

3. **The show was built from scratch in our shops.** From the dazzling scenery to the cheerful costumes, almost everything you see onstage was handcrafted by Guthrie artists. It’s also one of the few productions that we store each season. Read all about it on page 24.

4. **Ghosts of productions past inhabit our walls.** To honor the Guthrie’s rich history, our public spaces feature images of the theater’s most memorable onstage moments. See how many you can discover during intermission.

5. **We’re big fans of first-timers.** Stop by the Guest Services desk on Level One, Four or Five to receive a certificate in honor of your debut *A Christmas Carol* visit.

Now that you’re officially part of our holiday tradition, let the festivities begin! We hope you’ll spread kindness, compassion and good cheer to everyone you meet — and invite them to join you next year.
A Legacy 60 Years in the Making

The 2022–2023 Season is a special one for the Guthrie: in addition to resuming a 10-play lineup, we’ll celebrate our 60th anniversary on May 7, 2023. Thanks to the theater-loving people of Minnesota, our stages have been illuminated by moving and memorable performances for the past six decades. It’s been an honor to be part of and grow with the exceptional Twin Cities arts community, and we can’t wait to see what’s next. Diamonds are the traditional gift for a 60-year celebration, so here are a few gems about the Guthrie, from us to you.

The Guthrie was made in Minnesota.
Founder Sir Tyrone Guthrie introduced his groundbreaking idea for a major regional theater in a tiny paragraph in The New York Times on September 30, 1959, which invited cities to indicate interest in his vision. Seven responded, including an eager reply from the Twin Cities. Guthrie and his colleagues were won over by their enthusiasm for the project and the vitality of the cultural community. A massive, statewide fundraising effort followed, and Minnesotans donated $2.2 million to help make their dream a reality.
We’re dedicated to both classic and contemporary works.

The Guthrie’s debut season in 1963 featured four plays: Hamlet by William Shakespeare, The Miser by Molière, The Three Sisters by Anton Chekhov and Death of a Salesman by Arthur Miller — a relatively new title at the time. This set the stage for the seasons that followed, which have consistently revisited canonical texts and welcomed new voices.

The theater’s history (literally) lives in the walls.

Look carefully and you’ll spy photos from past productions on our walls and ceilings that create a theatrical narrative throughout the building. Although they appear to be projections, they are images printed on more than 7,000 panels of thin, onionskin paper. Photos also line the lobby walls near our stages and can be seen on the building’s exterior at dusk.

A Christmas Carol became our holiday tradition in 1975.

The set, costumes and props may have changed throughout the years, but one thing has stayed the same: We never grow tired of telling Scrooge’s magical story of transformation. In 2021, we completely reimagined the tale with a fresh adaptation and all-new design elements, and we’re thrilled to share our 48th production of this beloved classic with Guthrie audiences this holiday season.

The Guthrie was built for the public.

When we moved into our current riverfront facility on June 25, 2006, it was intended to be enjoyed by the public year-round. The building’s innovative design includes spaces beyond the three stages where people can visit and gather — with or without a ticket. Whether you walk the Endless Bridge, take in the top-floor views from the Amber Box or meet up with friends before a show, there is much to discover.

Making theater accessible is part of our mission.

The Guthrie strives to ensure that live theater can be enjoyed by patrons of all abilities by offering a variety of accessibility services, including ASL-interpreted, audio-described, open-captioned and relaxed performances. Additional resources such as large-print and Braille programs, high-magnification glasses and assistive listening systems are available through Guest Services. We also seek to remove financial barriers through ticket discount programs — just call the Box Office for details.

We’re focused on the future.

Our 60-year milestone certainly has us looking to the past, but our sights are firmly set on what’s next. With the help of a supportive community filled with amazing people and artists, we’ve built a strong foundation. We’ll continue to lead with our mission, vision and core values while striving to reflect and celebrate the cultural diversity of the Twin Cities, Greater Minnesota, the U.S. and the world in the work we do on and off the stage. Whether you’ve joined us for years or this is your first visit, we’re so glad you’re here. Cheers to you and the next 60 years!
On October 5, 2022, we lost Sheila Livingston, a beloved member of the Guthrie Theater family, at age 93. Sheila stood at the heart of the Guthrie for over 50 years and passionately advocated for the art onstage and its ability to impact the Twin Cities community, especially the lives of young people.

Sheila joined the Guthrie in 1961 — two years before the theater’s official founding — as a member of its volunteer group, fittingly called the Stagehands. She would later become their president. Through myriad phone calls, mailings and coffee parties, the all-female cadre of volunteers played a pivotal role in marketing Sir Tyrone Guthrie’s new theater to Minnesota audiences.

“It was an extraordinary opportunity for people like myself, who loved going to the theater, to be part of the adventure,” Sheila once wrote. “[Tyrone] Guthrie knew he could count on educators, artists, community leaders and corporations to make the theater thrive, but I think the army of everyday citizens was a surprise.”

As the Guthrie took root in Minneapolis and began to flourish, Sheila’s commitment to the flagship regional theater grew even more steadfast. She joined the Guthrie’s paid staff in 1971, promptly establishing a Student Resource Center that offered symposia, learning programs and open house tours of the theater. Such outreach efforts garnered Sheila well-deserved esteem and underscored her belief in the power of live theater to educate and inspire the next generation.
She held various positions at the Guthrie throughout her career — Audience Services Director and Head of Public Relations, to name a few — but she found her calling in later roles working with educators and a diverse range of students. In May 1988, Sheila was appointed the Guthrie’s first Education Coordinator, a position she held for more than a decade. In 1993, she leveraged the theater’s resources to help Adrienne Diercks establish Project Success, a local nonprofit dedicated to complementing the work of teachers and supporting Minneapolis Public School students from sixth grade and beyond.

To honor Sheila and her husband, Kenneth, in their joint commitment to reach a new generation of theatergoers, former Artistic Director Joe Dowling established the Kenneth and Sheila Livingston Education Fund in 1998, which has directly supported the Guthrie’s annual Shakespeare Classic since 1999. This special $10 matinee performance of the theater’s annual Shakespeare production continues to introduce thousands of young people to live theater.

Among the Guthrie’s staff and amateur historians, Sheila was well known for having pulled the Guthrie out of a minor financial crisis in 1974 when, in the face of flagging ticket sales during early winter, she boldly suggested that former Artistic Director Michael Langham commit to producing A Christmas Carol.

As Sheila described it: “Michael summoned Doug Eichten, Marketing Director, and myself to his office and said no one was coming to The School for Scandal. I blurted out, ‘But Michael, why should people come in December to see a play they can see in January? Don’t you think we should be doing a holiday play during that time?’ ‘Like what?’ he said sharply. ‘Like A Christmas Carol,’ I said with some confidence.”

The next year, on December 12, 1975, the Dickens classic opened for the first time on the Guthrie stage. It was an unqualified artistic and box office success, and the production has been a beloved Twin Cities holiday tradition ever since.

Sheila retired from the Guthrie in 2014 as Director of Artistic Relations, a position in which she spearheaded and moderated countless discussions, workshops and classes related to the Guthrie’s programming, including the annual Global Voices forum and In Conversation series that brought world-renowned artists like Edward Albee, Isabel Allende, Mikhail Baryshnikov, Hume Cronyn, Arthur Miller, Neil Simon, Anna Deveare Smith and Stephen Sondheim, among others, to the Guthrie.

Throughout her years at the Guthrie, Sheila worked tirelessly to bring the community and the theater together. Many patrons felt personally connected to the Guthrie because of their relationship with her. She knew every artist, staff member and board member by name and worked under the leadership of every artistic director from Tyrone Guthrie to Joe Dowling. In many ways, Sheila was the heartbeat of the Guthrie, and her passion and dedication made a profound impact on the organization and in the community. Although her once-in-a-lifetime spirit will be deeply missed, her life and legacy will always be remembered.

A SPRING CELEBRATION
Stay tuned for details about a special event that will honor Sheila and her extraordinary impact on the Guthrie.
A Christmas Carol
by Charles Dickens
adapted by Lavina Jadhwani

Cast
in alphabetical order

BELLE
Stephanie Anne Bertumen*

THIRD FEZZIWIG DAUGHTER/
FRED’S WIFE
China Brickey*

BOB CRATCHIT
John Catron*

FAN
Isabella Dawis*

MR. FEZZIWIG/TOWNSPERSON 1
Paul de Cordova*

BELLE’S HUSBAND/
GHOST OF CHRISTMAS FUTURE
Andy Frye*

OLD JOE
Nathaniel Fuller*

MRS. CRATCHIT
Emjoy Gavino*

YOUNG SCROOGE
Sebastian Grim

SECOND FEZZIWIG DAUGHTER/
CHARWOMAN
Emily Gunyou Halaas*

FIRST FEZZIWIG DAUGHTER/
LAUNDRESS/POULTRESS
Summer Hagen*

MARLEY/TOWNSPERSON 2
Charity Jones*

GHOST OF CHRISTMAS PAST/FATHER
Kurt Kwan*

COLLECTOR 1/DICK WILKINS
Tyler Michaels King*

EBENEZER SCROOGE
Matthew Saldivar*

FRED
Eric Sharp*

MRS. FEZZIWIG/
GHOST OF CHRISTMAS PRESENT
Regina Marie Williams*

COLLECTOR 2/MOTHER
Olivia Wilusz*

Members of the acting ensemble also appear as
Londoners, Townspeople, Carolers and Party Guests.
Creative Team

DIRECTOR
Joseph Haj

CHOREOGRAPHER
Regina Peluso

COMPOSER
Jane Shaw

MUSIC DIRECTOR
Mark Hartman

SCENIC AND PROJECTION DESIGNER
Matt Saunders

COSTUME DESIGNER
Toni-Leslie James

COSTUME DESIGNS RECREATED BY
Emily Tappan

LIGHTING DESIGNER
Yi Zhao

SOUND DESIGNER
Mikaal Sulaiman

RESIDENT DRAMATURG
Carla Steen

VOCAL COACH
Jill Walmsley Zager

INTIMACY BY
Doug Scholz-Carlson

RESIDENT CASTING DIRECTOR
Jennifer Liestman

STAGE MANAGER
Megan Winters*

ASSISTANT STAGE MANAGERS
Lyndsey R. Harter*

ASSISTANT DIRECTOR
Nate Stanger*

NYC CASTING CONSULTANT
Addie Gorlin-Han

DANCE CAPTAIN
McCorkle Casting, Ltd.

DANCE CAPTAIN
Andy Frye*

*Member of Actors’ Equity Association

Understudies
Robert O. Berdahl* (P. de Cordova, N. Fuller); Katie Bradley* (E. Gavino, R. Williams, O. Wilusz); Nathaniel Fuller* (M. Saldivar); Alex Galick* (J. Catron, K. Kwan); Olivia Kemp† (S. Bertumen, C. Brickey, I. Dawis); Ben Lohrberg (T. Michaels King, E. Sharp); Michelle O’Neill† (E. Gunyou Halaas, S. Hagen, C. Jones); Henry Silberstein† (S. Grim); Kyle Weiler* (A. Frye); Olivia Wilusz* (E. Gunyou Halaas, S. Hagen)

Understudies never substitute for performers unless announced prior to the performance.

†Student in the University of Minnesota/Guthrie Theater B.F.A. Acting Program

Young Actor Supervisors
Adrian Cox-Thurmond, Ian Fee, Shannon Fields, Tracy Folkerts, Isabella Freeland, Madeline Jacobs

Acknowledgments
The music in this production features traditional carols and hymns, including “God Rest Ye, Merry Gentlemen,” “O Come All Ye Faithful,” “Deck the Halls,” “Drive the Cold Winter Away” and “We Wish You a Merry Christmas”; the traditional carols “The Holly and the Ivy,” “Wassail, Wassail,” “Bring a Torch, Jeanette, Isabella,” “Here We Come A-Caroling” and “I Saw Three Ships” with new lyrics; “Come (Come) My Roaring Ranting Boys,” a broadside ballad put to music; and several original songs, including “Come Out Into the Cold,” “Take Heed, Take Heed,” “Ding, Dong, Oyez, Oyez,” “All Through This Hour” and “Ring Out the Old.”

Special thanks to Wells Fargo for their significant contribution toward the original development of this production.
Biographies

Cast

Stephanie Anne Bertumen
Belle

**GUTHRIE** Debut. **THEATER** Ten Thousand Things: *Iphigenia at Aulis, The Winter's Tale; Orphan: Annie, Jesus Christ Superstar; Theater Latté Da: *Bernarda Alba; Children's Theatre Company: *The Last Firefly; Children's Theatre Company/The Old Globe in partnership with The Old Vic: *Dr. Seuss' *The Lorax; Artistry: *The 25th Annual Putnam County Spelling Bee; History Theatre: *Complicated Fun, *The Debutante's Ball; Theater Mu: *Charles Francis Chan Jr.'s *Exotic Oriental Murder Mystery (Dowling Studio), *Twelfth Night, *A Little Night Music; Theater Mu/Park Square Theatre: *Flower Drum Song; Old Log Theatre: Backyard to Broadway Productions; Casting Spells Productions. **CHOREOGRAPHY** History Theatre; Old Log Theatre; Chaska High School. **TEACHING** Guthrie Theater Teaching Artist. **TRAINING** University of Minnesota/Guthrie Theater B.F.A. Acting Program

China Brickey
Third Fezziwig Daughter/Fred's Wife

**GUTHRIE** A Christmas Carol. **THEATER** Regional (selected): *Murder on the Orient Express (Cincinnati Playhouse in the Park); Redwood (Jungle Theatre); Today Is My Birthday (Theater Mu); Pride and Prejudice, *Roméo and Juliet (Park Square Theatre); Smokey Joe's Cafe, *Mamma Mia! (Orway); Matilda the Musical, *The Wiz, *The Snowy Day (Children's Theatre Company); *Girl Shakes Loose (Penumbra Theatre), **UPCOMING** Theater Latté Da: *Hello, Dolly!; Guthrie Theater: *Murder on the Orient Express. **FILM/TELEVISION** Various commercials. **AWARDS** 2020 City Pages Best Actor. **TRAINING** B.F.A.: Acting, Minor in Music, Millikin University. @china.brickey (IG), www.chinabrickey.com

John Catron
Bob Cratchit

**GUTHRIE** More than 25 productions since 2010, including *A Christmas Carol, Romeo and Juliet, Sense and Sensibility, Trouble in Mind, The Crucible, Othello, Uncle Vanya, Long Day's Journey into Night, Hay Fever and The Winter's Tale. **THEATER** Pillsbury House Theatre (Artistic Associate); Jungle Theater; Frank Theatre; Park Square Theatre; Theater Latté Da; Illusion Theater; Torch Theater; Dark & Stormy Productions; TigerLion Arts; Theater Mu; Shakespeare Theatre Company; Actors Theatre of Louisville. **AWARDS** Ivey Award for Best Ensemble (*Trouble in Mind); 2014 City Pages Best Actor. **TRAINING** Grinnell College; St. Petersburg State Theatre Arts Academy; National Theater Institute at the Eugene O'Neill Theater Center. www.johncatron.com

Isabella Dawis
Fan

**GUTHRIE** Debut. **THEATER** Theater Mu (selected); peerless. **THEATER** Half the Sky (bookwriter/lyricist). **MUSIC** Soprano soloist for the Minnesota Chorale, Boston Youth Symphony Orchasras and New York Philharmonic Biennial. **UPCOMING** Round House Theatre: *Half the Sky (bookwriter/lyricist). **AWARDS** Selected: Kleban Prize in Musical Theatre; Fred Ebb Award; Weston-Ghostlight New Musical Award; The American Opera Project’s Composers & the Voice Fellowship; The Fifth Avenue Theatre's First Draft; Raise Your Voice Commission. **TRAINING** B.M. summa cum laude, Piano Performance, University of Minnesota; Diploma, Classical Voice, New England Conservatory. www.isbelladawis.com

Paul de Cordova
Mr. Fezziwig/Townsperson 1

**GUTHRIE** *A Christmas Carol; The Cocoanuts; Ah, Wilderness!*; Once in a Lifetime; *Julius Caesar; Much Ado About Nothing; You Can’t Take It With You; A Midsummer Night’s Dream; She Stoops To Conquer; The Cherry Orchard. **THEATER** Park Square Theatre: Holmes and Watson, A Midsummer Night’s Dream; Yellow Tree Theatre: *In the Next Room; Pillsbury House Theatre: *= [Almost Equal To], The Pride, *sic; Angels in America; TigerLion Arts: Nature; A Walking Play; Red Bird Theatre: Buried Child, *A Bright Room Called Day, Time To Burn; Theatre Novi Most: The Seagull; Old Log Theatre: The Velocity of Autumn; Almost, Maine; Theatre Pro Rata: The Illusion; Penumbra Theatre: By the Way, Meet Vera Stark; Playwrights’ Center: The Cherry Orchard; Dark & Stormy Productions: The Drunken City; Workhaus Collective; History Theatre; Jungle Theater; Children’s Theatre Company; Illusion Theater. **TRAINING** M.F.A., University of Minnesota; B.F.A., The University of Texas at Austin

Andy Frye
Belle's Husband/Ghost of Christmas Future

**GUTHRIE** *A Christmas Carol (2019), Guys and Dolls, West Side Story. **THEATER** Orway: A Chorus Line, West Side Story; Yellow Tree Theatre: String, Next to Normal, *[title of show], The Last Five Years, Stay Tuned: A New Musical, Circle Mirror Transformation, Still Life With Iris, Still Dance the Stars; 7th House Theatre: *The Great Work; Duluth Playhouse: Clue, *Annie; Renegade Theater Company: Next to Normal; Arts Center of Coastal Carolina: *A Chorus Line; Beef & Boards Dinner Theatre: Cats; Musicals Tonight!: Paint Your Wagon; The Gallery Players: Victor/Victoria; Palace Theatre: Swing! **UPCOMING** Zeitgeist Teatro: Dance TV. **FILM/TELEVISION** *I Was There: Salem Witch Trials*; (The History Channel). **RADIO/PODCAST** “Take It With You: Live Radio Theatre From Duluth, MN” (Seasons 1-5). **TRAINING** B.F.A., Theatre, University of Minnesota Duluth. @andyfrye (IG), www.andyfrye.com
Nathaniel Fuller
Old Joe

GUTHRIE More than 90 productions since 1987, including King Lear; Trouble in Mind, The Crucible; A Christmas Carol (33 seasons); Othello; The Primrose Path; Much Ado About Nothing; M. Butterfly; A Midsummer Night’s Dream (1997, 2008); Jane Eyre; Boats on a River, Hamlet; As You Like It (1994, 2005, 2019); Six Degrees of Separation; Amadeus; Ah, Wilderness!; The Magic Fire. THEATER Los Angeles Free Shakespeare Festival; Great Lakes Shakespeare Festival; Jungle Theater; History Theatre; Park Square Theatre; Chanhassen Dinner Theatres. TRAINING University of Southern California; B.A., Dartmouth College

Emjoy Gavino
Mrs. Cratchit


Sebastian Grim
Young Scrooge

GUTHRIE Debut. THEATER Lyric Arts: The Mousetrap; Illinois Shakespeare Festival: As You Like It, Pride and Prejudice, Who Stole Cleopatra?; Interlochen Shakespeare Festival: King Lear; University of Minnesota/Guthrie Theater B.F.A. Acting Program: Love’s Labour’s Lost, The Oresteia, Circle Mirror Transformation; Interlochen Arts Academy: A Flea in Her Ear; Workshops: History Plays (Guthrie Theater). TEACHING Guthrie Theater Teaching Artist. TRAINING University of Minnesota/Guthrie Theater B.F.A. Acting Program; Interlochen Arts Academy

Emily Gunyou Halaas
Second Fezziwig Daughter/Charwoman

GUTHRIE Twelfth Night, BAD NEWS! I was there..., Sunday in the Park With George, Sense and Sensibility, Uncle Vanya, Clybourne Park, A Christmas Carol, Much Ado About Nothing, The Winter’s Tale, The Master Butchers Singing Club, Third. THEATER Theatre de la Jeune Lune/La Jolla Playhouse: The Deception; Humana Festival: Fissures (lost and found); Hartford Stage: Cloud 9; Children’s Theatre Company: Annie, Matilda the Musical; Theatre Latté Da: Passage of Dreams, Steerage Song; Jungle Theater: Le Switch, In the Next Room, Shipwrecked?; Park Square Theatre: The Agitators; Or, Trying, Dr. Jekyll and Mr. Hyde, Opus, The Snow Queen; Illusion Theater: My Antonio; Emergent Theater: My Name Is Rachel Corrie; History Theatre: Watermelon Hill. AWARDS Best Ensemble Ivey Award (Clybourne Park); Emerging Artist Ivey Award. TRAINING Circle in the Square Theatre School; The Pandemonium Studio; École Philippe Gaulier; The Wesley Balk Opera/Music-Theater Institute

Summer Hagen
First Fezziwig Daughter/Laundress/Poultrress


Charity Jones
Marley/Townsperson 2

Eric Sharp
Fred

GUTHRIE Vietgone, M. Butterfly, A Christmas Carol, As You Like It, BAD NEWS! i was there... THEATER Jungle Theater/Theater Mu: Cambodian Rock Band; Theater Mu: Today Is My Birthday, Hot Asian Doctor Husband, Two Mile Hollow, Charles Francis Chan,..., Into the Woods, Middle Brother; Jungle Theater: Small Mouth Sounds, Hand to God; Ten Thousand Things: Fiddler on the Roof, The Unsinkable Molly Brown; Alliance Theatre: Start Down; Children’s Theatre Company: Bina’s Six Apples, The Jungle Book, Peter Pan; Theatre de la Jeune Lune: The Miser; Frank Theatre: Mother Courage and Her Children, By the Bog of Cats; TigerLion Arts: The Buddha Prince; Minnesota and Toronto Fringe Festivals: The Depth of the Ocean; Walking Shadow Theatre Company: after the quake, Mr. Marmalade. UPCOMING Jungle Theater: The Courtroom. FILM/ TELEVISION What You Can’t Keep. AUDIO Penguin Random House Audio: People From Bloomington; Theater Mu: You Shall Hear Me: Stories From Beyond. TRAINING B.F.A., Millikin University; Studio 206. www.worksharp.org

Regina Marie Williams
Mrs. Fezziegwi/Ghost of Christmas Present

GUTHRIE The Tempest; A Christmas Carol; Dining With The Ancestors; Guys and Dolls; Guess Who’s Coming to Dinner; The Bluest Eye; To Kill a Mockingbird; Othello; The Burial at Thebes; A Streetcar Named Desire; Caroline, or Change; The Falls; The People’s Temple; She Loves Me; Oedipus; Crowns. THEATER Ten Thousand Things: Iphigenia at Aulis, Romeo and Juliet, Doubt, Man of La Mancha, Once on This Island; Mixed Blood Theatre: ANIMATE, Barbecue, Ruined, Pure Confidence; Theater Latté Da: The House of Bernada Alba, Chicago; Penumbra Theatre/Theater Mu: Brothers Paranormal; People’s Light: Nina Simone: Four Women; Kenny Leon’s True Colors Theatre Company: Nina Simone: Four Women; Chanhassen Dinner Theatres: Sister Act; Pillsbury House Theatre: Fannie Lou Hamer: Speak On It!, Scapegoat, Death Tax; Ordway: Damn Yankees; Round House Theatre: Redshirts; Milwaukee Rep: Lady Day...; Penumbra Theatre: Dinah Was; Park Square Theatre: Nina Simone: Four Women, The Color Purple. UPCOMING Theater Latté Da: Hello, Dolly!; Guthrie Theater: Hamlet. AWARDS Ivey Award; Helen Hayes Award nomination; McKnight Theater Artist Fellowship; 2016 City Pages Best Actor; 2015 Star Tribune Best Dramatic Performer

Olivia Wilusz
Collector 2/Mother

GUTHRIE A Christmas Carol, Sense and Sensibility. THEATER Six Points Theater: Significant Other; Gremlin Theatre: Becky Shaw, The Father; Illusion Theater: My Antonia; Pillsbury House Theatre: West of Central. OTHER Audio description narration for programming on HBO, Hulu, Peacock and more. TRAINING University of Minnesota/Guthrie Theater B.F.A. Acting Program; South Carolina Governor’s School for the Arts and Humanities
Lavina Jadhwani
Adapter

GUTHRIE Adapter: A Christmas Carol; Director: As You Like It. THEATER East West Players/Hypokrit Productions/EnActe Arts: The Sitaya; Rasaka Theatre Company: VANYA or That’s Life!; Goodman Theatre’s Future Labs: Shakuntala.

AWARDS 2021 3Arts Make a Wave Award; Phil Killian Directing Fellowship (Oregon Shakespeare Festival); National Directors Fellowship (National New Play Network/Eugene O’Neill Theater Center); Classical Directing Fellowship (The Drama League/Shakespeare & Company); Time Out Chicago’s Best Next Generation Stage Director. TRAINING M.F.A., The Theatre School, DePaul University; B.F.A./M.A., Carnegie Mellon University. @lavinajadhwani (IG, TW), www.lavinajadhwani.com

Joseph Haj
Director

GUTHRIE A Christmas Carol, Dickens’ Holiday Classic (film), The Glass Menagerie, Cyrano de Bergerac (Adapter/Director), West Side Story, Romeo and Juliet, Sunday in the Park With George, King Lear, South Pacific, Pericles; Artistic Director since 2015. THEATER Folger Theatre: Hamlet (Helen Hayes Award for Outstanding Production); Oregon Shakespeare Festival: A Midsummer Night’s Dream, Henry V, Pericles; PlayMakers Repertory Company: The Tempest, Metamorphoses, Cabaret, Henry IV, Henry V, Nicholas Nickleby, The Illusion, Amadeus, Pericles, Big River, As You Like It, Cyrano de Bergerac (Adapter/Director), Into the Woods; PlayMakers Repertory Company Artistic Director, 2006-2015. As an actor, Haj has appeared at the Guthrie Theater, The Public Theater, Alley Theatre, Mark Taper Forum, Ahmanson Theatre, Actors Theatre of Louisville and internationally in Salzburg, Edinburgh, Paris, Berlin, Venice and Japan. OTHER Directed projects in a maximum-security prison in Los Angeles; Batesburg-Leesville, South Carolina; the West Bank and Gaza. AWARDS 2000 NEA Millennium Grant awarded to 50 of America’s finest artists; Named one of 25 theater artists who will have a significant impact on the field over the next quarter-century by American Theatre magazine; 2014 Zelda Fichandler Award

Regina Peluso
Choreographer


Jane Shaw
Composer

GUTHRIE The Tempest, A Christmas Carol, Steel Magnolias, THEATER New York: Playwrights Horizons; Manhattan Theatre Club; Second Stage Theatre; Theatre for a New Audience; Mint Theater Company; National Black Theater; Repertorio Español; NYTW; Cherry Lane Theatre; The COOP; Bedlam; Regional: Alley Theatre; Hartford Stage; Cleveland Play House; The Old Globe; Mark Taper Forum; Philadelphia Theatre Company; Two River Theater; Asolo Repertory Theatre; TheatreWorks Silicon Valley; A.C.T.; A.R.T.; Northern Stage. AWARDS Drama Desk Award; Connecticut Critics Circle Award; Henry Award; Bessie Award; Meet the Composer Grant; NEA/TCG Career Development Grant; Nominations: Lucille Lortel Award, Elliot Norton Award, Henry Hewes Design Award. TRAINING Harvard University; Yale School of Drama. www.janeshaw.com

Mark Hartman
Music Director

GUTHRIE A Christmas Carol, West Side Story, Sunday in the Park With George. THEATER Broadway: Sondheim on Sondheim, Avenue Q; Off-Broadway: Pageant, Silent! the Musical, Dear Edwina, Finian’s Rainbow (Irish Repertory Theatre), The Fantasticks, Avenue Q (Vineyard Theatre); Tours: Guys and Dolls, Pippin (Goodspeed Musicals), The Irish; Regional: Funny Girl (IRNE Award nomination), Waterfall, Working (new version), Chita Rivera: The Dancer’s Life (a Stephen Schwartz revue for Princess Cruises). CONCERTS Camelot (Jeremy Irons), Brigadoon (Danieley/Errico), Rags (20th anniversary), Pippin (Ben Vereen), Children of Eden (NYC premiere). RECORDINGS Sondheim on Sondheim, Dear Edwina, Finian’s Rainbow, Avenue Q, NEO; Three albums with Natalie Douglas. AWARDS 2022 Drama Desk Award nomination for Outstanding Orchestrations (The Streets of New York); Three MAC Awards; Backstage Bistro Award for Music Direction. www.hartmanmark.com

Matt Saunders
Scenic and Projection Designer

GUTHRIE A Christmas Carol, Noura, Guess Who’s Coming to Dinner, The Bluest Eye. THEATER Off-Broadway: Pipeline (Lincoln Center Theatre); Venus (Signature Theatre); Good Person of Szechwan (The Foundry Theatre/The Public Theater); The Tempest (The Public Theater); Regional: More than 100 productions at various theaters, including The Kennedy Center, Mark Taper Forum, Huntington Theatre Company, Berkeley Rep, Yale Repertory Theatre, Actors Theatre of Louisville, Children’s Theatre Company, Wilma Theatre, Pig Iron Theatre Company and Philadelphia Theatre Company; Associate Artistic Director of New Paradise Laboratories. TEACHING Professor of Design, Swarthmore College. AWARDS Pew Arts Fellow; Hodder Fellow at Princeton University; Drama Desk Award; Barrymore Award; F. Otto Haas Award. TRAINING M.F.A., Yale School of Drama. www.mattsauunders.net
Toni-Leslie James
Costume Designer

GUTHRIE A Christmas Carol, Sunday in the Park With George. THEATER Broadway: Bernhardt/Hamlet; Come From Away; JITNEY; Amazing Grace; Lucky Guy, The Scottsboro Boys; Finian’s Rainbow; Chita Rivera: The Dancer’s Life; Ma Rainey’s Black Bottom; King Hedley II; One Mo’ Time; The Wild Party; Marie Christie; Footloose; The Tempest; Twilight: Los Angeles, 1992; Angels in America: Millennium Approaches and Perestroika; Chronicle of a Death Foretold; Jitney’s Last Jam. AWARDS Tony Award nominations (including 2017 for JITNEY and 2019 for Bernhardt/Hamlet); six Drama Desk Award nominations; four Lucille Lortel Award nominations; two Henry Hewes Design Awards, plus four additional nominations; TDF/Irene Sharaff Young Artist Award; 2009 Obie Award for Sustained Excellence in Costume Design. TEACHING Assistant Professor of Design, Adjunct, Yale School of Drama; Associate Professor and Head of Design, Virginia Commonwealth University. TRAINING B.F.A., Theatre, The Ohio State University.

Emily Tappan
Costume Design Recreation

GUTHRIE A Christmas Carol, THEATER Broadway: Assistant Costume Designer/Illustrator: Roundabout Theatre Company; Off-Broadway: Assistant Costume Designer/Illustrator: The Public Theater; Apollo Theater; Regional: Assistant Designer; Arena Stage; Portland Center Stage; Hartford Stage; Designer: Lexington Children’s Theatre; Virginia Repertory Theatre. FILM/TELEVISION Assistant Costume Designer/Illustrator: Rustin (Netflix); “American Horror Story” (FX on Hulu), “Uncle Tungsten: The Story of My Strange Family” (HBO). OTHER Lecturer, David Geffen School of Drama at Yale; Visiting Assistant Professor in Costume Design, Florida State University. AWARDS SETC: Ready to Design Awards (2018 and 2019); First Place, Graduate Costume Design for Airline Highway (2017); Second Place, Graduate Costume Design for The Wiz (2019). TRAINING M.F.A., Costume Design, Virginia Commonwealth University; B.A., Studio Art, University of New Hampshire. @laurelle02 (IG), www.elitapancostumes.com

Yi Zhao
Lighting Designer

GUTHRIE A Christmas Carol, Twelfth Night, The Bluest Eye. THEATER Broadway: The Skin of Our Teeth (Tony Award nomination); New York: Greater Clements, Pipeline (Lincoln Center Theater); Fabulation, In the Blood, The Death of the Last Black Man in the Whole Entire World (Signature Theatre); Dreaming Zenzile, The House That Will Not Stand, Red Speedo (NYTW); Thunderbodies, Revolt. She Said. Revolt Again., FUTURITY (SoHo Rep); Actually (Manhattan Theatre Club); Regional: Yale Repertory Theatre; Oregon Shakespeare Festival; Mark Taper Forum; Dallas Theater Center; Wilma Theater; A.C.T.; Berkeley Rep; Huntington Theatre Company; McCarter Theatre Center; International: Theaternatur Festival (Germany). OPERA Norwegian National Opera; Detroit Opera; Opera Omaha; ArtsEmerson; Curtis Institute of Music; Prototype Festival; Hong Kong Arts Festival. DANCE Sasha Waltz & Guests (Germany); Ballet de Lorraine (France). UPCOMING Theater: The Little Prince (Guthrie Theater); Opera: Lyric Opera of Chicago; Opera Philadelphia; Opera Colorado. AWARDS 2019 Henry Hewes Design Award; 2016 Vilcek Prize for Creative Promise in Theatre. www.yi-zhao.com

Mikaal Sulaiman
Sound Designer

GUTHRIE A Christmas Carol. THEATER Broadway: Death of a Salesman, Cost of Living, Macbeth, Thoughts of a Colored Man; Off-Broadway: Fat Ham (The Public Theater); Sanctuary City, Light Shining in Buckinghamshire (NYTW); Fires in the Mirror; By the Way, Meet Vera Stark (Signature Theatre); Continuity (Manhattan Theatre Club); Passage, Fairview (SoHo Rep); Recent Alien Abductions, Time’s Journey Through a Room (PlayCo); The Thanksgiving Play (Playwrights Horizons); Rags Parkland, Underground Railroad Game (Ars Nova); Stiltles Commercial: The Broadway Musical; Black Artists Retreat by Theater Gates (Park Avenue Armony); Regional: Berkeley Rep; Alley Theatre; Woolly Mammoth; Baltimore Center Stage; Trinity Rep; Pig Iron Theatre Company; Syracuse Stage; Seattle Rep; Arden Theatre Company; Early Morning Opera. AWARDS Henry Hewes Design Award; Creative Capital Award; CTG Sherwood Award; Nominations: Tony Award, Drama Desk Award, Lucille Lortel Award, San Francisco Bay Area Theater Critics Circle Award, Theatre Bay Area Award, AUDELCO Award. www.mikaal.com

Carla Steen
Resident Dramaturg

GUTHRIE More than 75 productions since 1996, including Sally & Tom, Sweat, The Tempest, A Christmas Carol, Noura, Cyrano de Bergerac, As You Like It, Frankenstein – Playing With Fire, West Side Story, Familia, Sunday in the Park With George, King Lear, The Lion in Winter, Disgraced, The 39 Steps, Peer Gynt, His Girl Friday and Sweeney Todd. THEATER Dramaturgy for The Acting Company (The Comedy of Errors, Henry V); University of Minnesota/Guthrie Theater B.F.A. Acting Program; Hammerstein Center; NYU Tisch School of the Arts; Augsburg University (Cymbeline directed by Darcey Engen). PROFESSIONAL AFFILIATIONS Member of Literary Managers and Dramaturgs of the Americas (LMDA). TRAINING M.F.A., Columbia University; B.A., Augsburg University

Jill Walmsley Zager
Vocal Coach

GUTHRIE Emma, A Christmas Carol, Twelfth Night, Steel Magnolias, The Glass Menagerie, Floyd’s, As You Like It, Noises Off, Frankenstein – Playing With Fire, An Enemy of the People, Blithe Spirit, Indecent, Romeo and Juliet, Sunday in the Park With George, The Bluest Eye, King Lear, The Lion in Winter, The Parchman Hour. THEATER Milwaukee Rep (more than 30 productions); American Contemporary Theater (more than 25 productions); Marriott Theatre (more than 20 productions); Chicago Shakespeare Theater; Steppenwolf; Utah Shakespeare Festival; Arizona Theatre Company; Repertory Theatre of St. Louis; Drury Lane Theatre; Lyric Opera of Chicago. TEACHING University of Minnesota/Guthrie Theater B.F.A. Acting Program; M.F.A. Actor Training Program, American Contemporary Theater; M.F.A. and B.F.A. Actor Training Programs, University of Illinois, Urbana-Champaign. TRAINING Master’s degrees at Royal Central School of Speech and Drama (London) and Northwestern University.
Doug Scholz-Carlson

Intimacy


Jennifer Liestman

Resident Casting Director

**GUTHRIE** Member of the Artistic Team since 2003; More than 60 productions, workshops and readings since 2015, including *Sally & Tom, Vietgone, Sweat, Emma, A Raisin in the Sun, The Tempest, A Christmas Carol*, History Plays Workshop, *Dickens’ Holiday Classic, Twelfth Night, Noura, Floyd’s West Side Story, BAD NEWS!* i was there...., *Familiar* (with Seattle Rep), Watch on the Rhine (with Berkeley Rep), *Native Gardens* (with Arena Stage) and *Disgraced* (with McCarter Theatre Center/Milwaukee Rep). **FILM/TELEVISION** Master Servant (Puppeteer); Minnesota Centennial Showboat: *Frisco*, *The Amazing Cow Boat*; Minnesota Grand Opera: *Sandy Spencer*, *Nixon*, *The Barber of Seville*, *The Parchman Hour*; Open Eye Figure Theatre: *The Pirates of Penzance*; Minnesota Opera: *La Bohème*, *The Last Of The Mohicans*, *The Pirates of Penzance*; Open Eye Theatre: *The Amazing Cow Boat* (Puppeteer); Minnesota Centennial Showboat: *Sweet Revenge*, *The Vampire!*. **TRAINING** B.A., Theatre, Minnesota State University Moorhead

Megan Winters

Stage Manager

**GUTHRIE** A Christmas Carol (2021). **THEATER** Regional: Dallas Theater Center (11 seasons, four seasons as Resident Production Stage Manager); The Old Globe; Alley Theatre; Ogunquit Playhouse; Shakespeare Dallas; Second Thought Theatre; Oney Theatre Center; Seaside Repertory Theatre. **TRAINING** B.A., Theatre, Oklahoma Baptist University

Lyndsey R. Harter

Assistant Stage Manager

**GUTHRIE** A Christmas Carol (2021), Dining With the Ancestors. **THEATER** Regional: Minnesota Opera; Theater Latté Da; Pillsbury House Theatre; Theater Mu; Park Square Theatre; Playwrights’ Center; History Theatre; Collide Theatrical Dance Company; Yellow Tree Theatre; New Dawn Theatre Company; Great River Shakespeare Festival. **MEMBERSHIPS** Actors’ Equity Association; AEA Twin Cities Liaison Committee; Minnesota Theater Accountability Coalition. **TRAINING** B.A., Theatre Arts, Hamline University

Nate Stanger

Assistant Stage Manager


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Theater offers a place and purpose for everyone, so we’re excited to welcome aspiring theatecrmakers back to the Guthrie next summer. If you — or someone you know — is looking for a unique artistic experience, save the registration date below and join us!

**FOR MIDDLE SCHOOLERS**
(entering grades 6–8)

**Making a Play** July 3–7
Discover the magic of theater by exploring everything from live performance to the design and technical elements that make an onstage production come together.

**Making a Musical** July 10–14
Dig deeper into acting, movement and voice while building a musical review with your company that you’ll perform on the Guthrie stage at the end of the week.

**FOR HIGH SCHOOLERS**
(entering grades 9–12)

**The Actor’s Studio** July 17–21
Preparing for college auditions? Hoping to plunge right into the theatermaking industry? Hone your craft by engaging in rigorous scene study and improvisation.

**Triple Threat Intensive** July 24–28
Build your acting, singing and dancing technique through classical and contemporary text work and workshops. Then showcase your skills in an end-of-week cabaret.

**Exploring Stage Craft** July 24–28
Take a deep dive into theatrical production, from scenery and costumes to sound and lighting. Then design and run the technical elements in the end-of-week cabaret.

**REGISTRATION OPENS DECEMBER 1**
Each weeklong camp is $395 with savings when you bundle. Scholarships are available! [www.guthrietheater.org/camps](http://www.guthrietheater.org/camps)
Every season, *A Christmas Carol* returns to the Guthrie stage like clockwork. Instead of tearing down and recycling various design elements, our production staff works together to store the show during the offseason, from large set pieces to the tiniest of tree ornaments. Then a few short weeks before first preview, everything is restored and remounted onstage. Use this visual guide to uncover some fun facts and little-known details about this monumental backstage effort.
1. SCROOGE’S HOUSE
A Christmas Carol is stored ... everywhere!
Most of the set is stored on trailers in eastern Minnesota, near Hudson, Wisconsin. The set and props currently take up six trailers, and we start bringing them back to the Guthrie about a month before stage load-in. Large elements like Scrooge’s house are fully assembled in the scene shop before being brought onstage. We also store some set pieces in various places around the Guthrie. For this year’s production, it will take an incredible crew of 18 people approximately 150 hours to unload the trailers, reassemble the set and load it into the theater.

Dani Mader
Associate Technical Director

2. FRED’S TREE
After lopping off the top so it will fit through doorways and in the trailer, Fred’s tree is wrapped in plastic or paper for safekeeping. We unfurl it about a week before it goes onstage so the branches have time to relax. The tree is cobbled together from a tree in the props warehouse and a tree I found at a thrift store with the same needle pattern. Because we cover it with piles of tinsel and ornaments, we didn’t need an exact match. I like to think Fred and his wife hire someone to do their holiday decorations!

Rebecca Jo Malmström
Props Shopper/Buyer

3. TINY TOWN
The houses in the Tiny Town were initially built to break down flat for storage. After last year’s run, we realized there was enough room on the trailer to keep them mostly together, so Prop Shop Coordinator Dan Fritsche and I built a cart with custom cubbies for each house. We also flip Scrooge’s desk upside down and store props inside the center. That whole bundle is then wrapped in packing blankets to protect it from knocking into other props on the drive.

Erin Brandt
Props Artisan

4. STORAGE TRAILERS
We lease our trailers, which are 48 or 53 feet long by 8 feet wide, from a third-generation, family-owned company called Brockman Storage Trailers in Afton, Minnesota, who we’ve worked with since at least 1997. I have Jenny (Brockman) Bergmann on speed dial! Brockman’s customer service, reliability and quality are some of the many reasons we still use their services after 25 years.

At the Guthrie, we generally build sets to serve the function of the show; then they are taken apart and recycled. But the Christmas Carol set is expected to last for many years (the previous set lasted a decade). The first challenge is building each set piece in a way that can be easily broken down into pieces, loaded onto custom-built carts and packed into the trailers. This presents the next challenge: fitting it all in the trailers. This requires a skilled Tetris player or an expert in the art of the family vacation trunk pack! Many staff are involved in deciding which things go on which trailer and in which order. Diagrams and pictures are used to make sure it all fits and is repeatable. Maybe it’s superstition or just a coincidence, but it always seems to be the coldest, snowiest day in January when we start loading the trailers after the show.

Matthew A. Gilbertson
Scene Shop Shopper/Buyer

5. PROP FURNITURE
The first rule of thumb with remounting the same production season after season is to leave flexibility in the props to accommodate the changes, additions and fresh ideas that will inevitably come once we start rehearsing each year. Different actors in the same role may want different props or need a prop to work in a different way to make the character their own, and we’re here to support that.

We also have to keep durability in mind. Because A Christmas Carol props need to hold up for years, it impacts the materials we choose, from fabrics to wood types to hardware. Investing in higher-quality materials can make a big difference in the longevity of a prop. Fun fact: We pack any extra fabric used to upholster furniture with the prop itself before it goes in the trailer. If we stored it with our other fabrics, there’s a chance we’d use it on something for another show. This ensures we have the fabric on hand for when the prop needs a refresh.

Karin Rabe Vance
Head of Props

6. COBBLESTONE FLOOR
The floor is painted black and varies in sheen from matte to high gloss. The cobblestones are dimensional, so for last year’s production, we highlighted them with a glossy finish and left the rest of the floor predominantly matte. Turns out the glossier finish was visually more interesting, so we fully reversed the paint treatment this year, which created an icy look surrounding the cobblestones. We also highlighted the cobblestone edges with iridescent mica powder to help them pop under the lights.

Michael Hoover
Head of Scenic Art
Making Spirits Bright

Move over, Scrooge and Marley — the young actors in *A Christmas Carol* might steal the show (and your heart). These talented performers are placed in two casts that alternate performances and understudy each other. Team Mistletoe and Team Figgy Pudding log many rehearsal hours alongside their professional colleagues all while juggling school, schedules, homework and more. Get to know some of the rising stars who light up the stage this holiday season.

**Linnea Cole,** Age 11  
- Most likely to do art, tennis, reading or Legos  
- A dual citizen of Luxembourg

**Chloe Hu,** Age 11  
- Most likely to be reading, practicing lines or dancing  
- Saying a line always feels like her time to shine

**Anders Thielen,** Age 12  
- Most likely to brighten your day  
- Loves the “bit of beef” moment in the show

**Ayla Bornsztein,** Age 13  
- Most likely to be caught dancing  
- Loves when everyone in the cast sings together

**Violet M. Johnstone,** Age 12  
- Most likely to be found daydreaming  
- Recorded the traditional Irish blessing as a gift for her grandpa

**Linnea Cole,** Age 11  
- Most likely to do art, tennis, reading or Legos  
- A dual citizen of Luxembourg
One of the most-quoted lines in *A Christmas Carol* — “God bless us, every one!” — is delivered with sweetness and virtue by Tiny Tim. In fact, children are central to the novella and the reason it exists at all. In March 1843, Charles Dickens became newly concerned about British society after reading a Parliamentary Commission on children’s employment, and he planned to write a pamphlet titled “An appeal to the People of England, on behalf of the Poor Man’s Child.” Shortly thereafter, he decided he could make a better impact if he waited until Christmas to write on the topic.

In late summer that same year, Dickens visited a London Ragged School (a charitable school for the poorest children) and found it appalling, having rarely seen “anything so shocking as the dire neglect of soul and body exhibited in these children.” He saw the seeds of his country’s destruction in the misery of whole swaths of the population — an idea that became manifest in the Want and Ignorance characters in *A Christmas Carol* played by these young actors.

**Olivia Whitney, Age 12**
- Most likely to start practicing choreography mid-conversation
- Been dancing since age 3

**Ines Rose Mojica, Age 12**
- Most likely to fall asleep in the car
- Loves seeing how the audience reacts to the story

**Bella Glancy, Age 9**
- Most likely to burst into song
- Fluent in Braille

**Cullen Van Ranst, Age 12**
- Most likely to be playing video games or downhill skiing
- Grateful for “The Simpsons” and hot cocoa

**John Soneral, Age 11**
- Most likely to be a musician or actor when he grows up
- Grateful for the opportunity to play Tiny Tim
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Sandro Botticelli (Italian, 1445–1510), Pallas and the Centaur (detail), c. 1482, tempera on canvas, Le Gallerie degli Uffizi, Florence
Meet Essential Idman Adan

To help the world of *A Christmas Carol* feel robust and expansive, eight actors known as “essentials” bring dancing, singing and movement to the story without saying a word. We caught up with Idman Adan to learn more about this unique role and how she found her way to the stage.

**ABOUT ME:** I just graduated from the University of Minnesota (Pre-Law) and currently work as a gymnastics coach. I spend my time working with kids, hanging out with friends and being in the gym.

**WHAT DREW ME TO ACTING:** I’ve always been enthralled by live theater and knew it was something I wanted to do, but I never knew where to start. During college, I found the courage to audition, and being an essential in last year’s *A Christmas Carol* was my first show ever. I saw *A Christmas Carol* on field trips as a kid and thought it was the coolest thing, so to be onstage now feels full circle.

**WHY ESSENTIAL ROLES MATTER:** We don’t do any verbal storytelling, but we fill the space and make the stage — and the story — feel more lively.

**BEST PART OF BEING AN ESSENTIAL:** Hands down, the people. I’m so lucky that my first stage experience was with such talented, kind actors in a big production like *A Christmas Carol*. I’ve learned so much by watching my fellow cast members work, take direction and play.

**FAVORITE BACKSTAGE STORY:** After one Fezziwig scene last year, I fell down the stairs on the way to my dressing room. My dress caught on the railing, ripping it all the way down the back — one of the many times I ripped my dress during last year’s show.

**WHAT ACTING HAS TAUGHT ME:** Active. Listening. It is such a great skill to have — not just in theater but in every area of life. I’ve become more adaptable and flexible through learning entire dances only to have them change the next day. I’m also more comfortable making mistakes.

**FAVORITE HOLIDAY TRADITION:** I’m Muslim and didn’t grow up with Christmas at all. But I’ve done Secret Santa through sports, among the cast and with friends, which is tons of fun.

**WHAT’S NEXT:** My plan is to keep doing theater as much as I can, but nothing is set! And I’ll probably pursue law school in the near future.
SYNOPSIS
Ebenezer Scrooge, a miserly businessman, moves through the streets of London with tight fists and a closed heart. He shuns the light and love offered by those around him and greets each Christmas with a scowl and a “Bah! Humbug!”

On Christmas Eve, the ghost of his former business partner, Jacob Marley, appears before him wrapped in the chains of his own greed and callousness. Marley warns Scrooge of the similar fate that awaits him if he doesn’t change his ways. Before vanishing into the darkness, the ghost tells Scrooge to expect visits from three more spirits on successive nights.

As promised, when the clock strikes one, the Ghost of Christmas Past appears and draws Scrooge through past memories to recall the misfortunes, joys and heartbreak of his youth. Next, Scrooge is introduced to the world around him when the Ghost of Christmas Present shows him the happiness and community of people in his life who celebrate the holiday with gratitude no matter their wealth or poverty. Finally, Scrooge is visited by the silent Ghost of Christmas Future, who reveals his dark fate if he remains on his current path.

Scrooge awakes to discover that it’s Christmas morning — and he fully resolves to be a new and better man. He greets everyone with a positive outlook, begins to make amends to those he has wronged and embraces all the happiness his second chance offers.
A REDEMPTION JOURNEY OF MANY STEPS

While co-directing Dickens’ Holiday Classic, a virtual retelling of A Christmas Carol during the 2020 holiday season, Artistic Director Joseph Haj was able to engage with the classic text in a way he hadn’t had cause to before. One of his discoveries was that Scrooge’s change of heart is not just a switch that gets flipped when Scrooge is confronted by his own lonely death. Rather, Scrooge takes many small steps toward redemption, and they begin very early in his ghostly adventures.

While the story’s dramatic peak still is, of course, when the Ghost of Christmas Future reveals Scrooge’s neglected gravestone, this adaptation highlights the incremental changes that occur within Scrooge and reveals how his change of heart only takes hold because Scrooge wants and welcomes change that he — and we — get the story’s happy ending.

PUTTING THE CAROLS IN CAROL

Composer Jane Shaw is the person behind the voices that bring musical life to our Victorian London, but she is quick to acknowledge the talents of her collaborators: “This cast has such a strong contingent of singers — I am so thankful for their beautiful work on A Christmas Carol!”

Shaw wrote original songs and selected the traditional carols heard throughout the play. She added a few new songs this season, which was an intentional change from our 2021 production when the Guthrie was just returning from its pandemic closure. “This Christmas, we wanted a different, more active, open and joyous space,” explains Shaw. “More traditional carols are in play, my favorites being the short snippets that we hear our characters singing as part of their daily lives.”

Her musical inspiration comes from many sources. For instance, Mr. Fezziwig’s song that kicks off his holiday party is a broadside ballad, whose lyrics Shaw set to original music. “I searched broadside ballads from the Bodleian libraries for songs mentioning Christmas, jingle bells, snow and winter. I was looking for material true to the period that emphasized having a rowdy good time at Christmas.”

Shaw also works closely with Music Director Mark Hartman to hone the music. “Mark is incredibly insightful about the big picture — how and why music works in a production — and very specific in his notes (pun intended) about how the music can be most effectively sung,” says Shaw. “And he teaches the music to the cast. He makes everything better and is a joy to work with.”

To dig deeper into the story, download the A Christmas Carol play guide at www.guthrietheater.org/carol2022.
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Sip a specialty cocktail at W XYZ Bar before or after the show, located 1 block from the Guthrie Theater.

aloftminneapolis.com
We gratefully acknowledge the generosity of our donors whose annual support enables the Guthrie to remain a vibrant center for theater performance, education and training in our community. To join this group in ensuring the Guthrie continues to thrive, contact the Development Team at 612.225.6200.

From the Board Chair

Introducing the next generation to theater has always been part of the Guthrie’s mission. Throughout our 60-year legacy, we’ve created countless programs to ensure young people have access to the artistry of the Guthrie.

There’s no better way to think about what this access means for young audiences than within the context of the two warmhearted productions playing simultaneously on our stages this winter. From Scrooge’s self-discovery in A Christmas Carol to the wonder and whimsy of The Little Prince, these family-friendly stories offer wonderful opportunities for audiences young and old to be awestruck by the power of theater together.

On behalf of the board, thank you for your unwavering support of this vital art form as we strive to inspire the theatergoers of both today and tomorrow.

Gratefully yours,

John Junek
CHAIR, GUTHRIE BOARD OF DIRECTORS
From the Leading Producer

I am thrilled to support the Guthrie’s annual production of *A Christmas Carol*. A timeless holiday tradition, Charles Dickens’ work still has relevance today. This story is about human connection, family and redemption, providing a reminder to us all on the importance of these values.

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In Honor of Mary W. Vaughan
First Guthrie Heritage Society Chair

“This spring, Guthrie leadership honored Mary for her lifelong commitment to our theater, including her service as the Society’s first chair. The Guthrie Heritage Society acknowledges Mary not only as a member but its inspiration.”

- Joseph Haj, Artistic Director

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AS OF OCTOBER 20, 2022
We do our best to ensure that all donor listings are current and correct. To update your listing, please contact us at 612.225.6200 or give@guthrietheater.org.
Advent at Hennepin Ave UMC

Wherever You Are
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Vital support from our corporate, foundation and government partners allows community members of all ages and abilities to access internationally renowned theater and celebrated artists. Grants from state and federal agencies and local and national foundations provide crucial operating support as well as key funding for new and ongoing programs. To learn more, contact the Development Team at 612.225.6166. For information about sponsorship opportunities and corporate benefits, contact us at corporatecircle@guthrietheater.org.

$250,000 and above

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.

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Lauren E. Noyes
Head of Wardrobe
Vanessa J. Lopez
Costume Craftsperson
Stitcher
Teresa Davich, Jeanie Jordan
Denee Anderson, Clare Brauch,
First Hands
Annie Rupprecht, Dana Shepard
Juliann Benson, dj gramann ii,
Drapers/Tailors
Jacourtney Mountain-Bluhm

Events Production Manager
Mitch Baird
Associate Technical Director
Dani Mader
Assistant Technical Director
Jon Woelfer
Scene Shop Coordinator
Jesse Delaney
Scene Shop Shopper/Buyer
Matthew A. Gilbertson
Production Carpenter
Christopher Sibilia
Production Automation Technician
Brendan King
Lead Carpenter
Madi Scott Smith
Carpenters
Will Bankshead, Bridget Gustafson
Head of Scenic Art
Michael Hoover
Scenic Arts Coordinator
Kathleen Carlson
Costume Director
Amy Schmidt
Costume Workroom Manager
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First Hands
Denee Anderson, Clare Brauch,
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Stitcher
Mary Linda
Costume Craftsperson
Vanessa J. Lopez
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Lauren E. Noyes
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Wig and Wardrobe Technicians
Madison Blotz, Molly Fox,
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Production Wig, Hair and Makeup Artists
Andrea L. Moriarity, Jessica Rau
Head of Lighting and Projection
Tom Mays
Associate Head of Lighting and Projection
Alicia Trent
Production Electrician
Andrew Sullivan
Lead Electrician
Megan Winter
Lead Light Board Operator
Angelina Vyushkova
Light Board Operator
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Prop Shop Shopper/Buyer
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Sound Board Operator
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Craig Roghnolt
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PRODUCTION OVERHIREs
Carpenters
Nathan Cooke, Hal Eckhart,
Trevor Guest, Michael Hall,
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Lydia Francis
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Anne Henly, Sara Herman,
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Julia Acton, Megz Burton,
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Holly Walter
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Samantha Haddow, Emily Jannusch,
Laura Jones, Rane Ogansowski,
Caleb Wesen
Wig Assistants
Emma Gustafson, Amanda Levens,
Kristoffer Prie
Electricians
Nate Cooke, Paul Epston,
Daniel Featherstone, Andy Kedl,
Jon Kirchhofer, Karin Olson,
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Trevor Zapieck
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Joe Cruz
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Ted Greenbaum, Zaneta Ogar,
Corinne Steffens
Sound Run Crew
Veronica Strain
Stagehands
Lillian Crawford, Gaea Dill-D’Ascoli,
Jaimi Salone, Samantha Smith

AS OF NOVEMBER 2, 2022
*Member of the Senior Management Team

OUR MISSION
The Guthrie Theater engages exceptional theater artists in the exploration of both classic and contemporary plays connecting the community we serve to one another and to the world. Through its extraordinary artists, staff and facility, the Guthrie is committed to the people of Minnesota and, from its place rooted deeply in the Twin Cities, influences the field as a leading 21st-century arts organization.

OUR VISION
The Guthrie creates transformative theater experiences that ignite the imagination, stir the heart, open the mind and build community through the illumination of our common humanity.

OUR CORE VALUES
Artistic Excellence
Community
Diversity, Equity, Inclusion and Accessibility
Fiscal Responsibility

GUTHRIE THEATER \ 45

A CHRISTMAS CAROL DESIGN ASSISTANT
Colin McIlvaine
(Scenic/Projection)

ACKNOWLEDGMENTS
Many volunteers give their time and talents in support of the Guthrie’s activities.

The Guthrie is a constituent of Theatre Communications Group and a member of the League of Resident Theatres and Minnesota Theater Alliance.

The Guthrie is a member of the American Arts Alliance and Minnesota Citizens for the Arts, government advocacy groups at the federal and state levels, respectively.

The actors and stage managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the U.S.

Directors and choreographers are members of the Stage Directors and Choreographers Society, a national theatrical labor union.

The scenic, costume, lighting and sound designers in LORT theaters are represented by United Scenic Artists, Local USA 829 of the International Alliance of Theatrical Stage Employees.

Guthrie costume and wardrobe employees, stagehands and craftspersons are represented by IATSE Local 13.

All the music recorded at the Guthrie Theater for this production is performed by a member of the American Federation of Musicians, a career professional musician in good standing of the Twin Cities Musicians Union Local 30-73.

All scenery, props and costumes are designed specifically for Guthrie productions and built in the theater’s shops.
Theater Information and Policies

RESTROOMS
Public restrooms are located in the lobbies on Levels Four and Five.

During performances, four universal, ADA-accessible restrooms that lock and provide privacy are available to patrons of any gender identity and expression on Levels Three and Four.

LEVEL THREE
One all-gender restroom is accessible from the McGuire Proscenium Stage. Where Aisle 2 ends at the stage, pass through the door on the right.

LEVEL FOUR
One all-gender restroom is located in the main lobby next to the men’s restroom, and two all-gender restrooms are located at the end of the Von Blon Lobby, which is past the main entrance to the Wurtele Thrust Stage.

EMERGENCY PROCEDURES
MEDICAL Please contact the nearest usher, either inside or outside the theater.

FIRE The thrust stage has one lower emergency exit and three upper lobby exits on the orchestra level. In the balcony, there are four upper exits to the lobby. On both levels, ushers will direct you to one of six fire exits that will take you outside the building on street level. Anyone with disabilities should proceed to the lobby elevators and wait for emergency personnel for evacuation.

POLICIES
PROHIBITED ITEMS Food, recording devices and laser pointers are prohibited inside the theaters. The Guthrie bans firearms on its premises. Please turn off phones and electronic devices prior to the performance. Texting is not allowed during the performance.

NO SMOKING In accordance with the Minnesota Clean Indoor Air Act, smoking is prohibited in the theaters and lobbies. Some productions may use prop cigarettes onstage.

LEAVING DURING A PERFORMANCE
Please let the first set of doors fully close behind you before opening the second set to prevent light from entering the theater.

PHOTO AND VIDEO Photos of the set are allowed before or after the show and during intermission but not when artists are onstage. Video or audio capture of any performance is strictly prohibited.

DISRUPTIVE BEHAVIOR We reserve the right to escort disruptive patrons or patrons who do not comply with our health and safety policies from the theater at any time.

TICKET INFORMATION
SINGLE TICKETS Tickets may be purchased online at guthrietheater.org, by phone at 612.377.2224 or 1.877.447.8243 (toll-free) or in person at the Box Office.

SEASON TICKETS Subscription packages for the 2022–2023 Season are on sale now. Call 612.225.6238 or 1.877.997.3276 (toll-free), visit guthrietheater.org or stop by the Box Office.

GROUP TICKETS Groups of 15 or more receive discounts on tickets to Guthrie productions. Call 612.225.6244 or 1.877.225.6211 (toll-free) to learn more.

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Relive the magic of Harry’s sixth year at Hogwarts™ School of Witchcraft and Wizardry, set to the music of Nicholas Hooper performed by the Minnesota Orchestra.

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December 12, 1975 The Guthrie begins its annual tradition of presenting Charles Dickens’ *A Christmas Carol* during the holidays. Minnesota playwright (and then-employee) Barbara Field wrote a fresh adaptation that featured Dickens as narrator and stunning costumes by Jack Edwards.