A VIRTUAL TELLING OF

A CHRISTMAS CAROL

DECEMBER 19–31, 2020
Inside

IN PICTURES
Behind the Lens • 3

WELCOME
From Artistic Director Joseph Haj • 5

GUTHRIE SPOTLIGHT
To Our First-Time Patrons • 6

DICKENS’ HOLIDAY CLASSIC
Cast, Creative, Film Production and Native Artist Fellows • 11
Biographies • 12

PLAY FEATURES
E.G. Bailey and Joseph Haj in Conversation • 15
Changing Tunes in Changing Times • 17
Meet the Native Artist Fellows • 20
A Christmas Carol Memories From Patrons • 23
Backstory • 26

SUPPORTERS
Annual Fund Contributors • 29
Corporate, Foundation and Public Support • 37

WHO WE ARE
Board of Directors and Guthrie Staff • 38

GOOD TO KNOW
Virtual Viewing Guide • 39

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.

Guthrie Theater Program
Volume 58, Issue 1 • Copyright 2020

EDITOR Johanna Buch
GRAPHIC DESIGNER/COVER DESIGN Brian Bressler
CONTRIBUTORS E.G. Bailey, Ernest Briggs, Joseph Haj, Margaret Leigh Inners, Katie “KJ” Johns, Tom Mays, Sam Aros Mitchell, Carla Steen. Special thanks to Guthrie patrons for sharing their A Christmas Carol memories.

The Guthrie program is published by the Guthrie Theater.
IN PICTURES

Two artistic worlds collided for the making of Dickens’ Holiday Classic: theater and film. Instead of rehearsing together to perform from start to finish for an audience, the actors filmed their scenes solo in a series of takes that were later connected through the wonders of digital technology. Terms for stage and screen blended together to create a new lexicon. Set pieces, costumes and props were featured up close and on camera instead of viewed from a theater seat 30 feet away. Not one aspect of the production was untouched by this fusion of mediums, which created something so wonderful and new, it can only be described as pure magic.

Behind the Lens

PHOTOS: SARA L’HEUREUX; KAITLIN SCHLICK
Together with The Food Group, the Guthrie is proud to collect healthy, nonperishable food items for Minnesotans in need this holiday season.

In 2019, you helped us collect 538 pounds of food, provide 486 meals, give 14 families a three-day supply of food and support more than 250 local food banks and hunger relief organizations. The needs are even greater in 2020, so let's come together and make an impact.

Food Drive for The Food Group
December 19–21
10 a.m. – 2 p.m.
Curbside drop-off at the Guthrie Theater — just drive up and donate!

THE FOOD GROUP’S WISH LIST
• Vegetables (low-sodium canned veggies, pasta sauce, salsa, mushrooms)
• Dairy (powdered/shelf-stable milk, milk alternatives like rice, soy, almond)
• Fruits (canned fruit, sugar-free applesauce, dried fruit, 100% fruit juices)
• Grains (brown/wild rice, whole-grain pastas, low-sugar oatmeal, gluten-free options)
• Proteins (canned tuna/salmon/chicken, canned/dried beans, unsalted nuts, peanut butter)
• Oils and spices (olive/canola oil, onion/garlic powder, dried spices like basil, oregano, thyme)
• Household items (can openers, toilet paper, baby wipes, dish soap, hand sanitizer, face masks)

FIGHTING HUNGER. NOURISHING OUR COMMUNITY.
The Food Group works to provide good foods to those who need it most, focusing on local food access, equity and nutrition issues related to food and hunger in more than 32 counties in Minnesota and Wisconsin. Learn more at www.thefoodgroupmn.org.
From Artistic Director Joseph Haj

Dear Friends,

If this year had to be summed up in a phrase, “Bah! Humbug!” would be a top contender. And yet the story that gives us this curmudgeonly expression rings of something so hopeful and essential, even a global pandemic couldn’t silence it. After more than four decades of presenting Charles Dickens’ *A Christmas Carol* annually on the Guthrie stage, we felt an undeniable calling to keep with our tradition and reimagine the classic for virtual audiences.

What is it about Scrooge and the Cratchits and the three spirits that continue to haunt us? During my research, I discovered that Dickens first performed public readings of his novella in the U.S. in 1868, shortly after the Civil War, for an incredibly divided America that had experienced unfathomable loss. Even though Dickens wasn’t particularly loved by Americans (due to his less-than-flattering observations in *American Notes*), the lines of people hoping to hear the tale stretched for blocks. I imagine it was comforting for postwar Americans in 1868 to hear a story that reminded them, as it reminds us today, that we are not only responsible for ourselves, but also for our neighbor. Perhaps this explains why *A Christmas Carol* has been in continual adaptation from the moment it was published in 1843. No matter the century or cultural context, it remains a powerful, relevant and valuable story.

Inspired by these popular readings of Dickens’ self-edited text condensed into four parts, an idea sparked: What if we had four of our brilliant *A Christmas Carol* actors each perform one part? What if we created a modest physical environment onstage and filmed it? What if we captured each part separately to keep everyone as safe as possible? What if we made it free to K-12 schools? The ideas churned until we landed on the concept that became *Dickens’ Holiday Classic*.

The next step was to find filmmakers who could help us create this theater-cinema hybrid, and I was honored to work with my friend and co-director E.G. Bailey and collaborate with the talented crew of Freestyle Films, the production company he co-founded with Sha Cage. E.G. is a wonderful theater artist and filmmaker who has been working in the Twin Cities for 20 years, including assistant directing *Othello* and *King Lear* at the Guthrie. We spent countless hours digging into the text and imagining how it might be captured on camera. What followed was one of the most energizing and collaborative experiences I’ve had as an artist. From our outstanding actors and crew to our dedicated Health and Safety Team, everyone contributed their unique talents and perspectives in a way that brought out the best in each other, our work and Dickens’ story. I am incredibly proud of what we created together and honored to share it with you.

During the season that would have marked our 46th consecutive staged production of *A Christmas Carol*, I’m so pleased to continue our tradition when we need it most. To our faithful patrons who join us season after season, I’m excited for you to encounter something new. And to those joining us for the first time, including 1,000+ schools from around the world, I’m thankful you’ve chosen to spend part of your holidays with us.

As I reflect on the continuous uncertainty we have faced since March, I am certain of this: The message of *A Christmas Carol* is so transcendent that nothing — not time, tradition or even the theater — can contain it. May we search our hearts as diligently as Scrooge and allow ourselves to be transformed. Thanks to Dickens, we are reminded that we can do better. We can be better.

Best wishes to you and yours this holiday season, and enjoy the show!

Yours,

PHOTO: T CHARLES ERICKSON
Welcome to Dickens’ Holiday Classic! We’re thrilled that the virtual nature of this event allows us to share Charles Dickens’ wonder-filled story of *A Christmas Carol* with so many more patrons in Minnesota and beyond. If you’re new to the Guthrie, hello! Here are a few snippets about who we are and what makes this first-ever virtual production so special.

**The Guthrie is considered the flagship resident theater in the U.S.** Acclaimed theater director Sir Tyrone Guthrie was so disenchanted with Broadway that he and two other colleagues dreamed about starting a theater outside of New York City. They placed a small paragraph on the drama page in *The New York Times* asking for interested cities to make their case, and the people of Minnesota won them over. The Guthrie opened on May 7, 1963, with a production of *Hamlet*.

**We’ve called two buildings home.** Our original building was designed by local architect Ralph Rapson and sat adjacent to the Walker Art Center in Minneapolis. Under the leadership of former Artistic Director Joe Dowling, the Guthrie built and opened its current three-stage facility on the Mississippi River on June 25, 2006. Designed by esteemed French architect Jean Nouvel, the Guthrie building has become an iconic shape in the city’s skyline.

**The theater was built to be a cultural resource for the community.** In addition to producing classic and contemporary theater, the Guthrie was designed to be an artistic space for the Twin Cities community to enjoy — with or without a ticket. During non-pandemic times, our building is open to the public year-round, and visitors are invited to explore our lobbies, restaurants and stunning downtown views from multiple levels.
The Guthrie has one of the longest occupiable cantilevers in the world. Most visitors don’t leave the theater without experiencing the Endless Bridge, a two-level cantilevered lobby that stretches more than 178 feet from the building and hovers 55 feet above the parkway below. The outdoor terrace looks out over the city’s historic St. Anthony Falls and Stone Arch Bridge, making it a go-to spot for photo ops.

Offstage, we offer education, accessibility and community engagement programs. We believe that theater is for everyone, which is why we create robust programming beyond what’s onstage, including classes for youth and adults; ASL-interpreted, audio-described, open-captioned and relaxed performances; events and projects created with community partners across the Twin Cities; and professional training through the University of Minnesota/Guthrie Theater B.F.A. Actor Training Program. Many of these offerings are informed by our core values, especially Equity, Diversity and Inclusion. You can learn more about the work we’re doing in this area here.

We made Dickens’ Holiday Classic free to K-12 schools. More than 10,000 students attend the Guthrie’s production of A Christmas Carol annually, often at deeply reduced ticket prices, making it one of the most popular and accessible first-time theater experiences for youth in the region. As part of our ongoing commitment to engage young people in the power of storytelling onstage, educators are invited to share Dickens’ Holiday Classic with their students at no charge.

Most of the creative elements you see on screen were made by Guthrie artists in our onsite shops. All the set pieces — plus a few emblematic costumes and props — were pulled from A Christmas Carol storage and reconfigured for the film. The remaining costumes and props were mixed and matched from various past productions with some fun new additions: The teapot belongs to Assistant Production Manager Sara L’Heureux, and one of the letters on the writer’s desk features the handwriting of Dickens himself.

A lot of local love went into this virtual production. All four actors call Minnesota home and have been regulars in the Guthrie’s staged productions of A Christmas Carol, so we were delighted to see these talented artists at work after a far-too-long hiatus. We also built a partnership with Freestyle Films, a Twin Cities production company. In other words, Dickens’ Holiday Classic was made with plenty of love from Minnesota.

The best thing about a tradition? Celebrating it with others. Thank you for joining us, and we hope this virtual event will inspire you to spread good cheer to everyone you meet.
A medley of makers
Browse stunning, handcrafted collections by artists from the Twin Cities and beyond

Open 24/7 online
An online-only store means more time to shop and add cool finds to your virtual cart

Curbside pickup available
Stop by the Guthrie and we’ll bring your order to you (check website for hours)

See our gift guide on the next page
State-Of-Mind Gift Guide

Whether you’re shopping for others or yourself (it’s 2020 — you deserve it), we’re here to help. Just find the sentiment that best describes the recipient, size up our recommendation and click on the image to purchase. Happy shopping!

Scrooge is my middle name.
*A Christmas Carol* Face Mask • $12

This pandemic is ... puzzling.
Guthrie 500-Piece Puzzle • $21.95

All dressed up and (still) nowhere to go.
Bow Tie, Pocket Square and Mask Set by dj gramann ii • $120

The kitchen is my happy place.
*Jane Austen* Tea Towel by Lori Mapes • $18.50

Only six months until Pride Month.
Library Card Socks • $12.50

I decorated for the holidays in October.
Plush Ornaments by Rebecca Jo Malmström • $12 each

Cheers to 2021!
Guthrie Coasters by Kao Lee Thao • $10 each

We’re better together.
Unity T-Shirt by Jena Holliday • $32

May their first words be Shakespeare.
*Twelfth Night* “Some are born great” Onesie • $22

My mood could use a boost.
“My courage always rises” Enamel Pin • $12.99

I know someone who needs a pick-me-up.
Cards by Taylor J. Bye • $3.50 each

Giving back is my jam.
The Bridge for Youth Product Donation • Starting at $25
Performed Live

Separated by continents, an estranged father and son reunite over Zoom. From their respective kitchens in Ramallah and New York City, they recreate a cherished family recipe and struggle to bridge the gap between them, one ingredient at a time.

Now – January 3 • Tickets start at $16.
For more information, visit guthrietheater.org.

Sponsored by

PHOTOS: RAMSEY FARAGALLAH AND YOUSOF SULTANI (COURTESY OF PLAYCO AND WOOLLY MAMMOTH THEATRE COMPANY)
The Guthrie Theater in collaboration with Freestyle Films presents

Dickens’ Holiday Classic

adapted and directed by E.G. Bailey and Joseph Haj

from A Christmas Carol by Charles Dickens

Cast
in order of appearance

WRITER ONE Charity Jones
WRITER TWO Ryan Colbert
WRITER THREE Meghan Kreidler
WRITER FOUR Nathaniel Fuller

Creative

ADAPTERS/DIRECTORS E.G. Bailey
Joseph Haj

SCENIC DESIGNER Walt Spangler

COSTUME DESIGNER Amy Schmidt

THEATRICAL LIGHTING DESIGNER Tom Mays

SOUND DESIGNER/MUSIC COMPOSER Reid Rejsa

DRAMATURG Carla Steen

ARTISTIC ASSOCIATE/LINE PRODUCER Jennifer Liestman

COSTUME DESIGN ASSISTANT Lisa Jones

Film Production

PRODUCERS E.G. Bailey
Sha Cage

CINEMATOGRAPHER Anton Shavlik

SECOND CAMERA Brian Few Jr

FIRST ASSISTANT DIRECTOR Xiaolu Wang

FIRST ASSISTANT CAMERA/DIT Tahiel Jimenez Medina

EDITOR/CREDITS Neil Evans

COLORIST Oscar Oboza

VFX SUPERVISOR Daniel Saldivar

Native Artist Fellows
in alphabetical order

HEALTH AND SAFETY ASSISTANT Ernest Briggs (White Earth Nation)

PRODUCTION ASSISTANT Katie “K.J.” Johns (Bad River Ojibwe)

SCRIPT SUPERVISOR Sam Aros Mitchell (Yaqui, enrolled with the Texas Band of Yaqui Indians)
Biographies

Cast

Charity Jones
Writer One

GUTHRIE More than 20 productions, including Cyrano de Bergerac, A Christmas Carol, Romeo and Juliet, King Lear, Hay Fever, The Intelligent Homosexual's Guide ... , A Delicate Balance, Shadowlands. THEATER History Theatre: Gloria: A Life, Teen Idol; Jungle Theater: You Can't Take It With You, The Heiress, The Dazzle, Happgood; Park Square Theatre: Calendar Girls, Sexy Laundry, The Sisters Rosensweig; Children's Theatre Company: More than 60 productions; Shakespeare Theatre Company; American Conservatory Theater; Mixed Blood Theatre; Eye of the Storm; Theatre de la Jeune Lune; Kansas City Repertory Theatre; American Theatre; History Theatre: The Paper

Ryan Colbert
Writer Two


Meghan Kreidler
Writer Three

GUTHRIE As You Like It, A Christmas Carol. THEATER Theater Mu: Hot Asian Doctor Husband, Two Mile Hollow, Purple Cloud, Flower Drum Song, A Little Night Music, Kung Fu Zombies vs. Cannibals; Mixed Blood Theatre: Vietgone, Passing Strange; Children's Theatre Company: The Lorax, 20,000 Leagues Under the Sea; Peter Pan; Ten Thousand Things: Henry IV, Part I; History Theatre: The Paper Dreams of Harry Chin; Theater Latté Da: Bernarda Alba, Man of La Mancha; The Old Globe: The Lorax. AWARDS 2017 Emerging Artist Ivey Award; 2017 Ensemble Ivey Award (Vietgone); 2017 City Pages Artist of the Year. TRAINING University of Minnesota/Guthrie Theater B.F.A. Actor Training Program. OTHER Fronts local rock band Kiss the Tiger. www.kissthetiger.com

Creative

Nathaniel Fuller
Writer Four

GUTHRIE More than 90 productions since 1987, including King Lear; Trouble in Mind, The Crucible; A Christmas Carol (30 seasons); Othello; The Primrose Path; Embers; Much Ado About Nothing; M. Butterfly; A View From the Bridge; A Midsummer Night's Dream (2008 and 1997); Jane Eyre; Boats on a River, Hamlet; As You Like It (1994, 2005 and 2019); Six Degrees of Separation; Amadeus; Ah, Wilderness; The Magic Fire. THEATER Los Angeles Free Shakespeare Festival; Great Lakes Shakespeare Festival; Jungle Theater; Cricket Theatre; Chanhassen Dinner Theatres. TRAINING University of Southern California; B.A., Dartmouth College

E.G. Bailey
Adapter/ Director/ Producer

GUTHRIE Director: U/G/L/Y; Assistant Director: King Lear, Juno and the Paycock, Othello. THEATER Director: Dot (Park Square Theatre), Amiri Baraka’s Wise, Why’s, ’Ys (The Southern Theatre), #SayHerName (Intermedia Arts). FILM Co-founder of Freestyle Films; Film curator of America Now! (Helsinki, Latvia and Uppsala Film Festivals); Launched the streaming platform Filmstreem.com in 2020 alongside his latest film KEON, which screened at New York City’s Urbanworld Film Festival; New Neighbors, which premiered at the 2017 Sundance Film Festival, winning numerous awards and screening at over 100 festivals worldwide; Petting Zoo, which debuted at the 65th International Berlin Film Festival. WRITING Solid Ground, Drumvoices Revue, WarpLand, Blues Vision: African American Writing From Minnesota. OTHER Co-founder of Tru Ruts, Million Artist Movement, Minnesota Spoken Word Association and The Late Nite Series. AWARDS McKnight Media Artist Fellow; Sundance Film Festival; Emmy Award; Ivey Award; One of Filmmaker magazine’s 25 New Faces of Independent Film

Joseph Haj
Adapter/ Director

GUTHRIE 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, he 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
Walt Spangler
Scenic Designer

GUTHRIE A Christmas Carol, My Fair Lady, Time Stands Still, Arms and the Man, The Importance of Being Earnest. THEATER Broadway: Escape to Margaritaville, Tuck Everlasting, Desire Under the Elms, Scandalous, A Christmas Story: The Musical, Hollywood Arms; Off-Broadway: Manhattan Theatre Club; The Public Theater/New York Shakespeare Festival; Atlantic Theater Company; Playwrights Horizons; Classic Stage Company; Signature Theatre; Regional: Goodman Theatre; Steppenwolf Theatre; Shakespeare Theatre Company; American Conservatory Theater; Actors Theatre of Louisville; Yale Repertory Theatre; Williamstown Theatre Festival; Hartford Stage; Alley Theatre; Long Wharf Theatre; Goodspeed Musicals; Mark Taper Forum; Children’s Theatre Company. OPERA Minnesota Opera: Edward Tulane (world premiere); San Francisco Opera; Lithuanian National Opera; Minnesota Opera and Ballet Theatre; English National Opera; Lyric Opera of Chicago. TRAINING M.F.A., Yale School of Drama. www.waltspangler.com

Reid Rejsa
Sound Designer/Music Composer


Amy Schmidt
Costume Designer


Carla Steen
Dramaturg

GUTHRIE More than 60 productions since 1996, recently including Twelfth Night, Noura, Steel Magnolias, The Glass Menagerie, Guys and Dolls, Cyranon de Bergerac, A Whole New World, As You Like It, Noises Off, Frankenstein – Playing With Fire, West Side Story, Familiar, Bitchy Spirit, Romeo and Juliet, Sunday in the Park With George, King Lear, The Lion in Winter and Sense and Sensibility. THEATER Dramaturgy for the University of Minnesota/Guthrie Theater B.F.A. Actor Training Program, Hammerstein Center, NYU Tisch School of the Arts and 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

Tom Mays
Theatrical Lighting Designer


Jennifer Liestman
Artistic Associate/Line Producer

GUTHRIE Member of the Artistic Team since 2003; More than 55 productions, workshops and readings since 2015, including Twelfth Night, Noura, Floyd’s West Side Story, BAD NEWS! I was there…, Familiar (with Seattle Rep), Watch on the Rhine (with Berkeley Repertory Theatre), Native Gardens (with Arena Stage) and Disgraced (with McCarver Theatre Center/Milwaukee Repertory Theater). FILM Master Servant (casting consultant). TEACHING Audition master classes for the University of Minnesota/ Guthrie Theater B.F.A. Actor Training Program; Macalester College; Other universities in Minnesota and the U.S. TRAINING B.A., Theatre, Minnesota State University Moorhead
Sha Cage  
Producer  

*Guthrie* Debut. **Film** The Speech, which premiered at the 2020 Palm Springs International ShortFest and is currently playing at festivals around the world; New Neighbors, which premiered at the 2017 Sundance Film Festival, winning numerous awards and screening at over 100 festivals worldwide. **Training** B.A., Studio Art, Yale University

Anton Shavlik  
Cinematographer  

*Guthrie* Debut. **Film** The Speech, which premiered at the 2020 Palm Springs International ShortFest and is currently playing at festivals around the world; New Neighbors, which premiered at the 2017 Sundance Film Festival, winning numerous awards and screening at over 100 festivals worldwide. **Training** B.A., Studio Art, Yale University

Brian Few Jr  
Second Camera  

*Guthrie* Debut. **Film** North Minneapolis-based filmmaker and graphic designer with 10 years of experience; Director of Angels Walk, a short film about the emotional effects of gun violence in North Minneapolis that received a Best of Festival screening at the Minneapolis-Saint Paul International Film Festival (MSPiFF) in 2017. Worked with Freestyle Films on several projects, and his purpose comes from his passion for his community and youth.

Neil Evans  
Editor/Credits  

*Guthrie* Debut. **Film** More than a decade working as an editor in a variety of genres, including independent scripted comedy, drama, horror and documentaries; Festivals (selected): Sundance Film Festival, Telluride Film Festival, Los Angeles Film Festival; Networks: HBO, PBS, Oxygen and other domestic and international platforms; Prior to working as a film editor, he developed a strong sense of story and attention to detail working in feature development at Universal Pictures. **Training** B.A., Studio Art, Yale University

Oscar Oboza  
Colorist  

*Guthrie* Debut. **Film** Worked as a colorist since 1992, collaborating with directors and creatives across advertising, independent films, music videos and short films; Films (selected): Raise Your Voice, Hoop Dreams, Fritz: The Walter Mondale Story, Memorial Day, Older Than America, Time for Ilhan. **Training** B.A., Studio Art, Yale University

Freestyle Films  

Founded in 2015 by E.G. Bailey and Sha Cage, Freestyle Films is a diverse production team with a track record of short films, documentaries, music videos, series and more. Working with a wide range of filmmakers, artists and writers, their aim is to lift up underrepresented stories and create new visions, images and cultural representations not often seen on screen. Previous and forthcoming projects include Jasmine Star (narrative feature), KEON (narrative short), New Neighbors (narrative short), You’re Home Now (horror), Our Relationship featuring Guante (music video), Summer of George (documentary feature), Black Star (series), 39 Seconds (documentary feature), Cry About a Nickel (narrative short), I Love featuring Truthmaze (music video) and At the Corner Of (experimental series). Learn more at freestylefilms.tv.

Fucking A, Venus; Park Square Theatre: The Liar, Mary T. & Lizzy K.; Penumbra Theatre: The Ballad of Emmett Till, The Amen Corner, for colored girls ... ; Mixed Blood Theatre: Ruined, Agnes Under the Big Top; Jungle Theater: The Two Gentlemen of Verona (actor), School Girls (director); Children’s Theatre Company: Three Little Birds (director); Stages Theatre Company: The Day You Begin (director); Black Lives/Black Words: Butterfly Precinct (director); UMN/Guthrie: Everybody (director). **Film** Co-founder of Freestyle Films; Jasmine Star (producer), KEON (producer/actor), Black Star (writer), At the Corner Of (director), New Neighbors (producer/actor), You’re Home Now (director), 39 Seconds (producer). **Other** Producer and consultant for over 15 years with Tru Ruts and NuWay. **Awards** Regional Ivey and Emmy Awards; Fox/TCG Fellowship; McKnight Artist Fellowship; Mpls.St.Paul Magazine Mover and Maker; Minnesota Women’s Press and Emmy Awards; Fox/TCG Fellowship; McKnight Artist Fellowship; Mpls.St.Paul Magazine Mover and Maker; Minnesota Women’s Press Changemaker; City Pages and Star Tribune Artist of the Year.

Oscar Oboza  
Colorist  

*Guthrie* Debut. **Film** Worked as a colorist since 1992, collaborating with directors and creatives across advertising, independent films, music videos and short films; Films (selected): Raise Your Voice, Hoop Dreams, Fritz: The Walter Mondale Story, Memorial Day, Older Than America, Time for Ilhan. **Other** Influential in marketing many major North American brands, crafting bold, eye-catching looks that draw the attention of broadcast audiences.

Hamline University; M.F.A., Cinematography, American Film Institute, Los Angeles
E.G. Bailey and Joseph Haj in Conversation

After countless weeks of dreaming about what *Dickens’ Holiday Classic* could be and 13 days of filming on the McGuire Proscenium Stage, we asked the directing duo to chat about how they met, how they worked together behind the camera and how the fusion of theater and film will give audiences an experience unlike any other.

**FIRST IMPRESSIONS**

E.G. BAILEY: During Joe’s second season as the Guthrie’s artistic director, the lineup included *King Lear*, which is one of my favorite Shakespeare plays. I called him up and told him I was a Twin Cities artist who had worked on past Guthrie productions with Marion McClinton and Joe Dowling. I can be unabashed at times, so I’m sure Joe was surprised when I asked to work with him. But he graciously invited me to be his assistant director, and we had a great time. Watching Joe work, I appreciated that he didn’t settle for the easy path. We spent days trying to achieve his vision for the eye-gouging scene. Joe had a clarity and optimism that it was going to work, and it inspired us to make it happen.

JOSEPH HAJ: I appreciate those warm words, E.G. When you make plays for a living, what becomes crucially important is who’s in the room with you.

I look for great artists who are also great people. From that first conversation, it was clear that E.G. is one of those artists. As assistant director on *King Lear*, he brought such skill and creative capacity to the role that he became a key part of the playmaking process. I loved working with him, and we’ve been colleagues and friends ever since.

**DEFINING THE MEDIUM**

JH: When we knew the Guthrie wouldn’t be staging *A Christmas Carol* and began talking about making a film, the smartest thing I did was call E.G. So I was thrilled when he said, “I’m in.” At first, I assumed we would stage it like a play and E.G. and his crew would film it. But once we freed ourselves from the constraints of that vision, it began to take on the language of film even more than theater.
EGB: Staging a play is so 2019, Joe. [both laugh] When the pandemic began and theaters went dark, we all had questions: How will theater continue? How can we make theater if we can’t gather? In 2001, Sha Cage and I produced Zell Miller III’s play *The Evidence of Silence Broken*, and we spent a day filming the production without an audience. Since then, we’ve encouraged theaters to consider using film in this way, so when Joe called, it felt like the perfect opportunity. *Dickens’ Holiday Classic* isn’t a play or a film. It’s a play that’s a film and a film that’s a play.

Knowing there wouldn’t be a live audience, Joe and I began to imagine what the synthesis of theater and film could be. Joe said he didn’t want it to feel like “*Masterpiece Theatre*” with someone reading from a big book in a big chair by the fireside. That was the catalyst for me to unmoor from what I knew theatrical films to be and see what else it could become. Much of our initial work was figuring out how Charles Dickens’ prose would live in a cinematic world and maintain the genesis of theater. In the end, it became something uniquely its own. The audience will know they’re in a theatrical world, but they will experience it in a cinematic way.

**JH: ***Dickens’ Holiday Classic* begins by acknowledging the elements of theater. We see a ghost light on an empty stage. We see vacant seats. We see the fly rails. We see tables piled with props. It’s clear that the story yearns to be told onstage, but it is about to come to life on the screen.

**A NEW WAY OF WORKING**

**JH:** Filming felt like being in tech week and Jean-Paul Sartre’s play *No Exit* at the same time. It’s an incredible crucible; everyone is working to make the day. Questions flare and unanticipated challenges arise. This is where E.G.’s experience as a filmmaker came to bear. It took time to find our rhythm, which was mainly me climbing the steep learning curve of what it means to make a film and peppering E.G. with questions. Thankfully, he is a patient collaborator and teacher.

**EGB:** At the same time, I knew this project had to carry the DNA of theater. I wanted to make it as cinematic as possible, but I had to let go of hiding the theatricality. Unlike a film, where you shoot on location and the majority of the production design is built into the place you’ve chosen, theater is created from the stage up. The writer’s room we created for *Dickens’ Holiday Classic* was only a few set pieces sitting on cobblestones. The audience has to imagine the rest. That’s the theatricality.

**BRIDGING GENRES**

**JH:** Audiences have different codes for receiving film and theater. Things that are plausible in one medium seem outlandish in the other. As E.G. noted, we accept artificiality in theater. There is a willing suspension of disbelief. In film, we expect authenticity and ask questions when things feel artificial. So this film-theater experiment will be interesting. For example, in *Dickens’ Holiday Classic*, we’re using artificial snow as it exists in the theater world, but we’re capturing it in the film world. People will know the snow is fake, and I’m eager to see how that translates for our virtual audiences.

**EGB:** When you experience theater, it’s from a single, distant perspective. Film gives you mobility; you can see things up close and from many perspectives. As [Head of Props] Sarah Gullickson said, the stage props finally have a chance to live and be seen. The Guthrie’s *A Christmas Carol* audiences have never been physically inside Scrooge’s bedroom, but *Dickens’ Holiday Classic* will take them there, almost as if they are Scrooge themselves. Another example is when [actor] Charity Jones walks from the writer’s room to Scrooge’s bedroom. She has to physically walk through the counting house to get there, but through cinematic tricks, we never see the counting house. It’s like that classic scene in *Lawrence of Arabia* where he lights a match and suddenly he’s in the desert. That’s the beauty of film editing. You can traverse landscapes.

**CO-DIRECTING AND MAKING MAGIC**

**JH:** Actors belong to a community, and you grow as an actor by working with other actors. Directing is solo work. You may admire another director’s plays, but you don’t know how they got there. The ability to co-direct is to participate in space with another maker, but you don’t know how they got there. The ability to co-direct is to participate in space with another maker, and working with E.G. felt iterative and alchemical. You want a world where two plus two equals five, because all too often, two plus two equals three. Although our primary mediums are different, we’re both storytellers. We have different skill sets, talents and ideas, but the vision is shared. This collaboration was thrilling, and it made me a better artist.

**EGB:** I loved watching Joe direct our four incredible actors with speed, clarity and grace. It was freeing because it allowed me to focus on the visual aesthetic. And I loved watching this project take shape. Scripts get written and they reside inside our heads. Then, suddenly, they’re alive. Creating and shaping stories for others to enjoy is a magical, sacred act. Every day I’m making theater or film is the best day.
Changing Tunes in Changing Times

By Margaret Leigh Inners
Former Literary Intern

“It never beheld such a rapturous audience. And they — and the stage together: which I never can resist — made me do such a vast number of new things in the Carol, that Arthur [Smith, manager of Dickens’ reading tours] and our men stood in amazement at the Wing, and roared and stamped as if it were an entirely new book, topping all the others. You must come to some good place and hear the Carol. I think you will hardly know it again.”

So wrote Charles Dickens to a friend in 1858. After five years of performing readings of his beloved tale, Dickens was surprised and delighted to learn that a receptive audience could not merely discover for itself, but also reveal to him, a freshness in his story. How astonished Dickens would be, then, to think that more than a century and a half later, his little tale, despite being for so many something they have known for so long, still finds ways to surprise and delight!

What exactly is it in Dickens’ text that has made A Christmas Carol a holiday institution perennially met by both young and old with genuine glee, not merely with a sense of obligation? After all, since its publication in 1843, it is likely that few stories have inspired more retellings, reworkings, condensations, piracies or outright bastardizations, whether for print, film, television or stage, or told through voice, instrumental music, dance or even mime.

Perhaps Carol’s narrative simplicity has allowed it a successful evolution; readers have been able again and again to delve into the text and develop rich social and personal interpretations. Working to its advantage, too,
is the story’s inherent theatricality, which lends itself to adaptation for the stage and screen. The rich interpretive possibilities of the tale, then, combined with the theatrical elements that continue to attract adapters in step with the public’s changing needs and prevailing mindset, account for its enduring popularity.

**DICKENS’ DRAMATIC READINGS**

In a sense, Dickens was one of his own earliest adapters. From his first-ever public reading in 1853 to his last in 1870, Dickens chose to regularly perform various abridged versions of *A Christmas Carol*. And “perform” was certainly the operative word.

According to contemporary reviews in *The Cambridge Independent Press* and *The Times* of London, Dickens “gave to every character a different voice, a different style, a different face” and displayed in his readings a “happy blending of the narrative and dramatic style, by which the author gives additional colouring to his already highly elaborate work, and astonishes the auditor by revelations of meaning that had escaped the solitary student.” The theatrical features of Dickens’ prose — his ear for dialogue, impeccable pacing and vivid characters as well as his ability to portray their emotional journeys — could only be enhanced by Dickens’ own formidable talent as an actor and his sensitivity to audience response.

**FROM STAGE PLAY TO SACRED TEXT**

Long before Dickens began his public reading tours, however, others had already glimpsed the theatrical potential in his writing. Less than two months after the December 19, 1843, publication of *A Christmas Carol*, eight dramatic adaptations were being staged around England — among them productions at Sadler’s Wells Theatre and Royal Surrey Theatre. Incidentally, they were bringing the tale to a wider audience than could have afforded the elegantly illustrated book itself.

These productions evidenced the dramatically effective structure of the story: Scrooge’s troubled journey toward self-knowledge proved as compelling onstage as in print. Scrooge’s trials and subsequent redemption certainly have religious undertones. Nonetheless, in the context of late-Victorian British society, adapters chose primarily to emphasize the Biblical references relating to the Cratchit family. As Paul Davis states in his 1990 book *The Lives and Times of Ebenezer Scrooge*, “In Dickens’ latter-day Christmas story, the Cratchits became the Holy Family and Scrooge a 19th-century worldly wiseman making his pilgrimage to the humble house of the ‘poor man’s child.’” Accordingly, the Cratchit Christmas dinner was the high point of late Victorian theatrical productions, while in print, the figure of Mr. Cratchit with a crutch-carrying Tiny Tim hoisted upon his shoulder became an image of iconic stature.

**THE DEPRESSION AND RISE OF THE “AMERICAN” CAROL**

As time went by, little could prevent eager adapters from continuing to try their hand at Dickens’ tale. The emergence of motion pictures in the late 19th century prompted the first film version of the story, titled *Scrooge; or Marley’s Ghost*, which was released in 1901. Thomas Edison produced a version in 1910. Sound recordings for the gramophone were offered to the public as well.

By the 1920s, Dickens’ story had gained wide popularity in the U.S. and was developing its own uniquely American feel. In the 1930s, the years of the Great Depression, *A Christmas Carol* offered glimmers of hope to the American public. Listening to radio adaptations of the story became a traditional holiday pastime for families and provided a sense of community. Lionel Barrymore’s annual radio performances, in particular, established him as the first truly “American” Scrooge and comforted a nation yearning for symbols of hope and fortitude.

Depression-era Hollywood film versions of the *Carol*, developing alongside their radio counterparts, delivered to their diversion-seeking audiences a distinctly American fantasy of transcending class
differences and “triumphing over impersonal economic forces,” says Davis. In the egalitarian American take on Dickens’ story, Davis continues, some adapters even went as far as transforming the mere raise that the reformed Scrooge grants Cratchit in the original into a partnership in the firm. One “equal-opportunity” Carol, the 1938 big-budget MGM production, is a stunning, escapist spectacle which incorporates, in typical Hollywood fashion, more romance than is present in the original text and, predictably, glosses over some of the harsher social critique in Dickens’ story.

POST-WWII PSYCHOLOGICAL EXPLORATIONS

With the arrival of the prosperous 1950s, it seemed the British and American adapters, attuned to the changing sensibilities of their audiences, were willing to engage with the darker themes present in A Christmas Carol, both the economic and psychological ones. As Freudian “readings” of the story became the trend and emphasized issues of repression, dream psychology and internal conflict, popular adaptations engaged with similar themes.

The 1951 British film version, featuring Alastair Sim as Scrooge, is a fine example of postwar adapters’ interest in Scrooge as a psychologically complex character. It incorporates into his visions of the past more details about Scrooge’s troubled childhood and youth, particulars which Dickens leaves to his readers’ imaginations. The movie portrays Scrooge as a scarred, vulnerable and isolated man.

SOCIOECONOMIC RESONANCES

In the profit-obsessed corporate culture of the 1980s, the Carol took on new resonance, and adapters shifted their interest again to the socioeconomic issues embedded in the text. The two widely known adaptations are the 1984 version starring George C. Scott and Hollywood’s 1988 darkly comic Scrooged. The former is a traditional period production, but one in which, according to Fred Guida in his 2000 book A Christmas Carol and Its Adaptations, “the spectre of economics is felt as it is in no other version.” It portrays Scrooge as particularly dense to the warnings of the spirits and unyielding in clinging to his selfish economic principles.

Scrooged is a far looser adaptation, relocating the tale to modern-day America and featuring its protagonist as a workaholic executive too caught up in producing a live, televised version of A Christmas Carol to care about the concerns of his colleagues or the struggles of his longsuffering secretary. This is perhaps the most self-consciously deconstructive version of the Carol, claims Davis, for it ends with Scrooge breaking up his broadcast of the Carol story in order to admonish his live audience for watching television on Christmas Eve instead of genuinely engaging with the community. The film works best perhaps as a polemic against the various forms of media that have made A Christmas Carol into the cultural commodity that it is, arguably, today.

Edited and adapted from the Guthrie’s 2004 A Christmas Carol program.

A 2020 Coda

By Carla Steen
Dramaturg

We currently find ourselves in a world where stages are dark, businesses have shuttered and unemployment rolls have expanded. With what ears do we hear the Carol today? Perhaps the resonances of the Great Depression will come to the fore for some while the profit obsession of the 1980s will ring true for others. The Guthrie isn’t the only theater finding ways to share this perennial holiday gathering with patrons who can’t walk through the theater’s doors. Dozens of productions are being filmed, livestreamed, Zoomed and otherwise made digital so thousands, or perhaps millions, of viewers and listeners can partake in a telling of A Christmas Carol during a global pandemic.

Dickens may never have imagined these circumstances when he wrote the tale in 1843, but the words he gives to Fred certainly capture a spirit and aspiration of our current era: “I am sure I have always thought of Christmas time, when it has come round ... as a good time: a kind, forgiving, charitable, pleasant time: the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow passengers to the grave and not another race of creatures bound on other journeys.”
Meet the Native Artist Fellows

Last March, the Guthrie received an Arts Access grant from the Minnesota State Arts Board to advance our ongoing collaboration and artmaking with the local Native community. Through this grant, and in partnership with Turtle Theater Collective, we offered paid fellowships to three Native artists who played essential roles in making *Dickens’ Holiday Classic*. From fun facts to future goals, get to know these amazing fellows and learn why Native representation is necessary in American theater.

Ernest Briggs
White Earth Nation
Theater Management Fellow

**CITY:** Minneapolis, Minnesota
**YOUR PERSONALITY IN THREE WORDS:** Passionate, funny, laid-back
**FAVORITE WORK OF THEATER:** As a director, *The River Becomes Sea* at Nimbus Theatre; as a producer, *What Would Crazy Horse Do?* for Turtle Theater Collective; as an actor, *Noises Off* at Artistry
**DAY JOB:** Father, artist, coach
**DREAM JOB:** Working on a sitcom
**ROLE MODELS:** My father and mother
**FAVORITE QUOTE:** “Knowing is not enough; we must apply. Willing is not enough; we must do.” – Bruce Lee
**GO-TO CATCHPHRASE:** “Family forever”
**GRATITUDE MOMENT:** Seeing the smiles and laughter of my family and friends, especially my beautiful daughter, Gwen
**FUN FACT:** I have seven sisters, two brothers and 16 nieces and nephews (plus one on the way)

Why did you apply for this fellowship?
For the opportunity to learn new skills and methods of running a theater administratively to make it successful.

Why is it important for Native artists to be represented both onstage and backstage at the Guthrie?
Because the Guthrie Theater is a big part of Minneapolis and Minnesota history and the history of Native people, especially Ojibwe and Dakota People. They were part of this community before the state and the Guthrie were established, and Native people are still here.

What does post-pandemic theater look like to you?
I don’t think anyone knows the answer to this question, but I believe there will still be a need for live performance because we’ve been doing that for centuries. One thing we will take forward is how to make theater safer for actors, production crews and patrons.

What will this experience bring to your role as Artistic Director of Turtle Theater Collective?
A supportive community I can reach out to for advice and ideas on how to navigate the administration of a theater.

You’ve been teaching acting courses for Native artists through the Guthrie. What have your students taught you?
How important it is to create community, whether in person or through online meetings.
Katie “KJ” Johns
Bad River Ojibwe
Production Management Fellow

CITY: Minneapolis, Minnesota (hometown is Ishpeming, Michigan)
YOUR PERSONALITY IN THREE WORDS: Curious, engaging, fun
HOBBIES: Watching television, reading, singing, hand embroidery and spending time with friends; pre-pandemic, you could always find me at a local concert or show
FAVORITE WORK OF THEATER: Mr. Burns, a Post-Electric Play by Anne Washburn (A post-apocalyptic play surrounding the mythology of “The Simpsons”? I love it.)
DREAM PROJECT: I’ve been daydreaming about working on a film or theater project with Taika Waititi and Larissa FastHorse
ROLE MODEL: Lisa Simpson
FAVORITE QUOTE: I’m always quoting lines from “Bob’s Burgers” or “The Simpsons”
GO-TO CATCHPHRASE: “Party!” or “Cool cool cool”

Why did you apply for this fellowship?
I loved working with the Guthrie team on Stories From the Drum, so I wanted to work with them again. I’ve mainly stage managed at smaller venues, so I also wanted to gain experience working in a large professional theater and bring the work back to my community.

Share a favorite story from working on Dickens’ Holiday Classic.
It was fun to watch the different pieces fall together so swiftly. We filmed an entire movie in 13 days! The actors were on point — each of them brought their A-game — and the crew worked so fast to make adjustments. It was a smooth-running machine.

You’ve worked as a stage manager in the past. What led you to take on production?
Originally, this fellowship was supposed to focus on stage management for Cabaret, but then the pandemic hit and everything changed. But I had an incredible mentor in [Director of Production] Rebecca Cribbin. I had the opportunity to ask questions, shadow other departments and chat with everyone. Because there were so few of us on the project and in the theater, I had many personal, one-on-one conversations that might not have happened otherwise.

Why is it important for Native artists to be represented both onstage and backstage in theater?
It’s so important to tell the right stories onstage so myths can be busted and accurate truths can be represented. Native people aren’t a monolith! It’s also critical to be backstage, because people rarely see the systemic racism and discrimination embedded in the American theater. When there’s more representation backstage, we can work to create a safe, artistic space.
Sam Aros Mitchell
Yaqui, enrolled with the Texas Band of Yaqui Indians
Directing Fellow

CITY: Minneapolis, Minnesota
YOUR PERSONALITY IN THREE WORDS: Extremely sensitive artist
FAVORITE WORK OF THEATER: Anything by Charles Mee, especially bobrauschenbergamerica
DAY JOB: Ph.D. student at the University of California, San Diego, currently writing my dissertation on Native contemporary artists
DREAM JOB: To be like filmmaker Zacharias Kunuk, who made Atanarjuat: The Fast Runner with his Inuit community, or be a producer/theater artist for a Native contemporary arts institute
ROLE MODEL: Sandy White Hawk (watch the documentary Blood Memory that features Sandy) and filmmaker Taika Waititi
FAVORITE QUOTE: “Enjoy every sandwich.”
– Warren Zevon
PANDEMIC STRESS RELIEVER: Espresso, lots of it
GRATITUDE MOMENT: My partner Rosy, who keeps me safe during this pandemic by being extra cautious
FUN FACT: I’ve moved around a lot, living in southern and northern California, including Imperial Valley, Antioch, Oakland, Marsh Creek, Oakland, San Francisco and Montecito (Oprah was my neighbor!); I’ve also lived in New York City, Miami and now Minneapolis

Why did you apply for this fellowship?
Because I knew I would be moving to Minneapolis in 2020. I’d heard a lot about the Guthrie while studying dance and theater at the University of California, San Diego.

Why is it important for Native artists to be represented both onstage and backstage at the Guthrie?
Because the Guthrie is located on Dakhóta and Anishinaabeg territory. Also, the portrayal of Native people as a contemporary people is critical. Otherwise, we are labeled as “something else” or “other.” We are still here.

What does post-pandemic theater look like to you?
Post-pandemic theater will be about making theater accessible to wider, more diverse audiences. It will work to create spaces for BIPOC (Black, Indigenous and People of Color) artists by lifting their voices, not exotifying and commodifying their experiences. I hope to continue to decolonize theater in the Twin Cities and do everything I can to facilitate the voices of our Native community onstage and in film.

What did you learn about the intersection of theater and film?
From E.G. Bailey and his partner, Sha Cage, I learned that it takes patience, communication, and both technical and interpersonal skills to produce a film like Dickens’ Holiday Classic. From Joseph Haj, I learned the nuances between acting for stage and acting for camera and the importance of staging the action that happens within a scene.

What is your greatest takeaway from this experience?
How to work through exhaustion, how to be in more generosity and how to share my love of movement with everyone!

Sam Aros Mitchell
Yaqui, enrolled with the Texas Band of Yaqui Indians
Directing Fellow

This activity is made possible by the voters of Minnesota through a grant from the Minnesota State Arts Board, thanks to a legislative appropriation from the arts and cultural heritage fund.
We saw *A Christmas Carol* during its first run in 1975. After experiencing the show, I told friends that I wouldn’t be surprised if it became an annual holiday tradition. My theater friends said no regional theater would give up the house that long for a “sentimental” 19th-century story. Ha!

– Melba Hensel

I’ve seen the Guthrie’s *A Christmas Carol* so many times, I’ve lost count. It has always been something I love to do at the holidays, first with my own children and now with my grandchildren. We will still make it a special evening, watching theater at home.

– Marilyn Mahmud
My parents, brothers and I were all dressed up when we arrived at the Guthrie only to find out that my mom had the wrong ticket dates. My family didn’t have a lot of money, so this was a special treat, and my mom was really upset. Thankfully, the Box Office had the holiday spirit! They changed our tickets so we could attend that day’s performance.

– Julie Joyce

In high school, I took a theater class to fulfill my electives; I was not a theater person. We would study plays and go to the Guthrie to watch the production — an easy way to get out of school. *A Christmas Carol* stays with me to this day. I remember thinking, “I will bring my children to this.” There was a spirit that washed over me I cannot explain.

– Doris Salisbury

Since I moved to Minnesota for college, I have attended *A Christmas Carol* with friends each year. During intermission, we’d compare it with other renditions (any version that focuses on the Fezziwigs is a favorite) and talk about the differences we noticed. This year, we will be in our own homes on a video call, but this story helps us remember that it is the spirit of the season, not the physical place, that brings us together.

– Sarah Halby

*A Christmas Carol* has served as a date night for my wife and me for 12 years! We even saw the show when we lived in Oklahoma. It’s provided many wonderful memories, and we have started bringing other couples with us to share in the joy.

– Josh Hoffman

My grandmother worked at the Guthrie, and she’d take us on occasion to see *A Christmas Carol*. My sister and I have shared this vintage Guthrie mug over the years. I don’t think often about its significance, but coming across it as I decorate for the holidays, I’m reminded of her. This year will be different, but not without memories to guide us through the season.

– @briannakocka

Grandma always took us and bought us Skittles.

– @a_very_lost_girl

I was lucky enough to shadow the run crew during the show last year. It was incredible!

– @braden_kowalski__
6 Reasons to Take a Virtual Class

1. Moving the mind and body is a proven way to cope with stress — especially during a pandemic.

2. From Minneapolis to Mumbai, our virtual classes and workshops are reaching students near and far.

3. You’ll meet creative-minded people, make friends and build connections in the theater community.

4. If you’re a professional actor, you’ll stay inspired and audition-ready until theaters reopen.

5. Our teaching artists are some of the best in the industry, and they can’t wait to work with you.

6. The reviews speak for themselves: “Even though we were on Zoom, it felt personal and tailored to my needs.”

Explore our winter lineup at www.guthrietheater.org/education and register today! Scholarships are available.

Attention educators! Bring the Guthrie — and a whole lot of on-your-feet fun — into your virtual classroom with our new theater-based workshops for grades 3-12. Email classes@guthrietheater.org to learn more.
Backstory

A SONG FOR THE SEASON
Why did Charles Dickens title his novella A Christmas Carol? He meant it to be a song for the holiday season. The novella was published in 1843 with five “staves” — an archaic form of the word “staff,” which means a verse or stanza of a song. He later condensed the story into four staves for his public readings, combining the visit from Christmas Yet to Come with the ending. Much like a cherished carol sung again and again, perhaps Dickens always imagined A Christmas Carol being an oft-told tale, hence the musical nod in the title that has now become synonymous with the holidays.

SCROOGE’S STEPS TO REDEMPTION
Sometimes even the most beloved stories offer discoveries when seen with fresh eyes. Dickens’ Holiday Classic is built on the text that Dickens edited for his public readings of the novella. Because a single narrative voice tells the story, many lines that get skimmed over or discarded for a stage adaptation are given full breath here. One of the motifs that becomes clearer in hearing this version of the story is that Scrooge’s steps to redemption begin very early in his adventures.

One of the motifs that becomes clearer in hearing this version of the story is that Scrooge’s steps to redemption begin very early in his adventures.

The story’s dramatic peak is when ( spoiler alert!) the Ghost of Christmas Yet to Come reveals Scrooge’s
neglected gravestone, which prompts Scrooge to declare that he is not the man he was and promise “to honor Christmas in [his] heart, and try to keep it all the year.” But Scrooge takes many little steps to reach this realization.

When the Ghost of Christmas Past takes Scrooge to his childhood school, the heretofore implacable Scrooge weeps — three times! Seeing Fezziwig again prompts regret over how he has treated his own clerk, Bob Cratchit. When he greets the Ghost of Christmas Present, Scrooge acknowledges that Past’s lessons are working and he hopes to learn more from Present. By the time he journeys with Yet to Come, Scrooge has already determined to make changes in his life and eagerly looks for evidence of those changes in the scenes he’s shown.

Scrooge’s transformation into “as good a man as the good old city knew” isn’t a fear-of-death jolt — it’s the result of a thorough examination of his past actions, buried memories, present joys and future possibilities. It’s an exercise from which we can all take a lesson (sans ghosts, of course).

“LIGHTS, CAMERA, ACTION!”
As many Guthrie actors, artists and crew discovered during their time working on Dickens’ Holiday Classic, this nearly cliche phrase is as intrinsic to filmmaking as “the call is places” is to theatermaking. Theatrical Lighting Designer Tom Mays noted early in the process that there are two different glossaries for essentially the same technology (see his examples on the next page). Under the skillful direction of E.G. Bailey and Joseph Haj, Dickens’ Holiday Classic emerged as a

SYNOPSIS
Ebenezer Scrooge, a miserly businessman, moves through the streets of London with tight fists and a closed heart. He shuns 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. He warns Scrooge of the similar fate that awaits him if he doesn’t change his ways. Before vanishing into the darkness, Marley 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 mistakes of his youth. Next, Scrooge is thrown into the world around him by the Ghost of Christmas Present, who 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 haunting Ghost of Christmas Yet to Come, who reveals his dark fate if he remains on his current path.

Scrooge awakes to discover it’s Christmas morning, and he’s fully resolved to be a new man — a 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 brings.
hybrid of the disciplines. Is it cinematic theater? Or theatrical film? Call it what you will because it’s brand new for the Guthrie.

In November, our McGuire Proscenium Stage became a film set that included scenic elements and costumes familiar to audiences who have seen the Guthrie’s onstage production of A Christmas Carol in recent years. But rather than being in a rehearsal room, where scenes are worked, reworked and strung together until a full story unfolds over a couple hours, the actors and directors worked onstage in repeated “takes” as master shots, pickups and inserts were filmed so the story could be assembled in an editing room in the following weeks.

Bailey and Haj conceived of Scrooge’s story being told by a writer who would be embodied on screen by four actors, each performing a stave, or chapter, of Dickens’ novella. The writer’s room has the accoutrement familiar to the type: scattered papers, ink and pens, a comforting cup of tea. From this cozy locale, the audience goes with the writer on flights of fancy into their imagination, showing various places of importance as they are described. The transitions from writer’s room to writer’s imagination are when the techniques of film come most prominently into play. For these back-and-forth moments, Bailey was inspired by the award-winning film Birdman, directed by Alejandro González Iñárritu, which features many hidden edits that create the illusion it was filmed in one take.

Theater and film may speak different languages, or at least different dialects, but under the right circumstances, they can speak together in immensely satisfying ways.

**Bailey and Haj conceived of Scrooge’s story being told by a writer who would be embodied on screen by four actors, each performing a stave, or chapter, of Dickens’ novella.**

---

<table>
<thead>
<tr>
<th>Definition</th>
<th>Theater Term</th>
<th>Film Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metal stand used to position sound, lighting or other technical equipment</td>
<td>Boom</td>
<td>C-stand</td>
</tr>
<tr>
<td>Head lighting technician on a project</td>
<td>Master electrician</td>
<td>Gaffer</td>
</tr>
<tr>
<td>When the audience is directly addressed</td>
<td>Breaking the fourth wall</td>
<td>Crossing the line</td>
</tr>
<tr>
<td>Area for monitoring what’s happening during rehearsal or filming</td>
<td>Tech tables</td>
<td>Video village</td>
</tr>
<tr>
<td>Wooden boxes used to prop up or support anything onstage or on set</td>
<td>Ned or Gebby box</td>
<td>Apple box</td>
</tr>
</tbody>
</table>
From the Board Chair

A Christmas Carol is the first theatrical production I remember seeing, and my attendance as a child sparked my lifelong patronage of the arts. Like so many of you, I am eager for the day when we can safely gather in the theater again.

When Joseph Haj first mentioned the idea of producing some version of A Christmas Carol this year, it immediately felt like the right decision. I appreciate the resiliency of the Guthrie to reimagine and reshape its iconic tradition into a gift of holiday cheer for the community to enjoy virtually.

Among many other things, 2020 was a year of incredible change, and Charles Dickens’ theme of transformation continues to resonate, especially now. I’m deeply grateful for the many thousands of donors whose support during these past nine months has helped us sustain the Guthrie’s future and continue inviting audiences to experience the joy and wonder of theater.

With gratitude,

James L. Chosy
CHAIR, GUTHRIE BOARD OF DIRECTORS

Annual Fund Contributors

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 Department at 612.225.6165.

PLATINUM PRODUCERS
$100,000 and above
The Martha & Bruce Atwater Fund
Allen & Kathy Lenzmeier
The Sanger Family Foundation
Margaret Wurtele

EXECUTIVE PRODUCERS
$50,000 – $99,999
William & Penny George &
The George Family Foundation
W. Duncan & Niniv MacMillan
Foundation
David & Leni Moore
Family Foundation
Wendy Nelson

LEADING PRODUCERS
$25,000 – $49,999
Marc & Alicia Belton
Jim & Julie Chosy

PRODUCERS
$15,000 – $24,999
Martha Goldberg Aronson &
Daniel Aronson
Karen Bachman
Jennifer Reedstrom Bishop &
Jon Bishop
Stacy & Matt Bogart

ASSOCIATE PRODUCERS
$10,000 – $14,999
Nima Ahmadi
Dr. Tadashi & Susan Allen
Susan & Richard Anderson
Family Fund
Debra & David* Andreas
Pete & Margie Ankeny
Elizabeth Cook Atwater
Abdihish & Mary Bhavsar
Jane Robertson Blanch Fund
Peter & Maura Brew
Tyrone & Delia Bujold
Buuck Family Foundation
Michael V. & Ann C. Ciresi
Terry & Sarah Clark
Katherine J. Conover
Ruth Stricker Dayton
Dave & Pat Drew
Gerald A. & Kay Erickson
G.B.W. Fund
Polly Brown Grose Fund
of The Minneapolis Foundation
N. Bud & Beverly Grossman
Foundation
Joseph & Deirdre Haj
Linda N. & J. Laird Hanson
Todd & Amy Hartman
Diane & Tony Hofstede
David & Stacey Hurrell
Garry W. Jenkins & Jon J. Lee
Lisa Johnson Kelly & Chris Kelly
Christine Kucera Kalla & Mark Kalla
Paul & Suzanne Keel
Patrick S. Kennedy
John & Maureen Knapp
John S. Knapp
Audrey & Jim Lucas
Bill Lurton
Whitney* & Elizabeth MacMillan
Richard McCarthy, Jr.
&
The C.A. Weyerhaeuser
Memorial Foundation
Susan & Edwin McCarthy
Michael & Donna McCormick

DESIGNERS
$5,000 – $9,999
Anonymous (4)
Rick & Joan Ahmann
Cheryl & Rand Alexander
The Gregory & Lauren Anthony Fund
Dale & Ruth Bachman
The Beaupre Family
Laura & Jon Bloomberg
John L. Burbidge
Jeanne Corwin
Ellie Crosby – The Longview
Foundation
Dr. & Mrs. David Dahlgren
John W. Dayton
Charles & Barbara Donatelle
Dr. Mary Anne Ebert &
Paul Stembler
The Ekdahl Hutchinson Family Fund
of The Saint Paul & Minnesota
Foundation
Ted Ferrara
Richard & Beverly Fink
Mitch Finne & Sara Van Kempen
Thomas Flavin
Vicki & Si Ford
Myron I. Frisch in memory of
Delores Arlean Lutz
Martha Gabbert
Andrew Gaillard &
Megan Newstrom Gaillard
Paul Gertenbach & Katherine Reed
Lynn Glesne
Dr. Stanley M. & Luella G. Goldberg
Mary & Peter Gove
Grinnell Family Fund
of The Minneapolis Foundation
Bob & Julie Guelian
Daniel & Ruth Haggerty
Steve Hanson & Susan Cary-Hanson
The Head Family Foundation
Harold & Joan Johnson Family Fund
Tim Kellar
Marla J. Kinney
Daniel & Constance Kunin
Chad M. & Raffa Larsen/
Larsen Fund

McVay Foundation
Jim & Linda Milow
Todd Noteboom & Nancy Brasil
Lisa Saul Paylor & Marc Paylor
Brian Pietsch &
Christopher Hermann
Nick & Judy Pradika
Irene A. Quarshie
Mary & Tom Racciatti
Ann Rainhart & Jason Digman
Miriam A. Seim
Michael & Char Solberg
Janis & James Stephenson
Dr. & Mrs. Paul L. Trump
Frances & Frank Wilkinson
Heidi & Michael Wilson
Todd & Kyoko Zan
Charles & Julie Zelle
GUTHRIE THEATER • DICKEYS’ HOLIDAY CLASSIC

James & Susan Lenfestey
Pat & Sara Mack
Kathleen F. & David W. MacLennan
Foundation of The Minneapolis
Steve & Kathi Austin Mahle
E.C. Mason Fund of The Duluth
Superior Area Community
Julie M. McCombs
Robert & Polly McCrea Family Fund
of The Minneapolis Foundation
Anne W. & Eldon C.* Miller
Jay & Jennifer Novak
Dr. David H. & Karen Olson
Steve & Tamra Schaller O’Neil
Timothy J. Pabst & Dana Lindsay
Michael & Kelly Palmer
Paradis Family Fund of The
Minnesota Community
Nathan Pommeranz
Thomas & Nancy Rohde
Carol H. Rueppell
Kay Savik & Joe Tashjian
Rachel Scherer & Stephen Imhoite/Baci Fund of The Minneapolis
Foundation
Anne Larsen Simonson/ L Larsen Fund
Steven Snyder & Sherry Stern
Jim & Mimi Stake
Catherine A. Taylor
Marcia Townley
Kinder Vealitzek Family Fund of The
Foundation
Joyce & Dennis Wahr
Connie & Betty Ann Wiens
David A. Wilson & Michael J. Peterman
Karen & John Winkelmann

ARTISTS

$2,500 – $4,999
An Anonymous Fund of The Minneapolis Foundation
Anonymous (2)
Steven & Beverly Aanenson
Kathleen R. Adix
Brandon Agneberg
Dennis P. Albrecht
Mollie Alexander & Frank Hogan
The Joseph Allen Fund of
The Saint Paul Foundation
William & Suzanne Ammerman
Steven & Kathy Anderson
Susan & Lloyd Armstrong
Allen & Ani Barnard
Grace & David Bartholet
Dr. Ellen & Michael* Bendel-Stenzel
Sue A. Bennett
Boren Family Fund of The
Minneapolis Foundation
Jeffrey D. Bores & Michael Hawkins
Lynn & Julie Boyd
Will Bracken Family Foundation
Steve & Gall Brand
Michael & Carol Bromer
Suzanne Bross
Robert & Janet Calander
Michael & Edith-Nicole Cameron
Helen Cleveland
Cinda Collins
Jane & Ogden Confer
Stephen & Sylvia Cook
Benjamin & Laura Cooper
Gisela Corbett & Peter Hyman
Randy & Ann Cowan
Jay & Page Cowles
Susan & Richard Crockett
Betsy & Edward Cudler
Mary C. Dolan – The Longview
Foundation
Doug & Kate Donaldson
Sara & Jock Donaldson
Sean & Meghan Elliott
M. Vaughn Emerson & Katie Haag
John J. & Debra E. Erhart
Kathy & Bill Farley
Dan Feidt & Margery Martin
Todd Joseph Ferrara
Fullerton Family Fund of The
Minneapolis Foundation
Jerry & Ellen Gallagher
Nathan George
Heidi & Howard Gilbert
Bill & Aimee Guidera
Sandra & Barnard Hall
Philip & Janet Hallaway
Emily & Jed Harris
Brian & Erin Hart
Lorraine R. Hart
Anne L. Haslerud
James Haskins & Mike Whistler
Thane & Blanche Hawkins
Les & Judy Heinen
Peter & Carolyn Hendrixson
Todd Hess & Lee Tricker
Jayne & Al Hilde, Jr.
Ian & Karla Hillier
Orville C. Hognander, Jr.
Andy & Gary Whiford-Holley
Char Hovis
Penny Hunt
Mary Ingebrand-Pohland
Kate Johansen
Richard & Bonnie Johnson
Ryan & Denise Johnson
Bruce R. Jones
Ellen Jones & Robert McKievenen
Lucy Rosenberry Jones
Winton Jones Foundation
Drs. Charles R. & Sally B. Jorgensen
John Kaatz & Peggy Kjostad-Kaatz
Andrea & Brian Kalis
Drs. Scott & Julie Kammer
Samuel L. & Sylvia Kaplan
Jane & Jim Kaufman Fund of
The Minneapolis Foundation
Pamela & Ronald Kaufman
Ivars & Gloria Kauls
Lynda Kauls & Geoffrey Emerson
Vicki Keskitalo
Steven & Karen Kittay
Jim & Kathy Klock
Thomas Knabel & Kent Allin
Ann Kools
Jodene & Nick Kozlak
Drs. Kimberly Krohn &
John Fishpaw
Suzanne & Miles Lahr
Tom Lanqueteau & Paula Masko
Michael C. Leary
Ilo & Margaret Leppik
Mac & Mary Lewis
George M. Logan & Susan H. Holman
Ann C. Lowry & John W. Overton, Jr.
Dave & Peggy Lucas
James MacKay & Lori Johnson
Joan Maclnn
Dr. Robert & Virginia McCollister
Sheila & Bernard McDonagh
Dr. William W. & Nadine M. McGuire
Robert & Laurie McNeill
Mersky Family Foundation
Charles & Carolyn Meyer
Dr. Jan Meyer & Roger Jorgenson
Sheila & Jim Moar
Todd & Brittany Moitz in memory of
Moitz & Nelson Families
Alfred P. & Ann M. Moore
Paul & Jane Mortell
Erik & Karen Nelson
Jeffrey H.J. Nipper, M.D. & Teri Drake
Ron & Toni Noah
Linda Odegard & Harlan Cavert
Valdemar & Marilyn Olson Fund
Stephanie Boening-Ondik &
Dennis Ondik
Anne Paape
Carla Paulson
Tad & Cindy Piper Fund of The Minneapolis
Foundation
Patricia L. Ploetz
Pleasant & Toni Radford
E. Thomas Binger & Rebecca
Rand Fund of The Minneapolis
Foundation
Lawrence M. Redmond
Remele Family Fund of The
Minneapolis Foundation
Robin Ritter & Ben Emmons
Jeanine Rivet &
Warren G. Herreed II
Jack & Marty Rossman
Jody & Tom Ryan
Veronique & Maurice Sarano
Jo Ellen & H. L. Saylor
Lili H. & Andrea Scarpa
The Thomas L. & Lynn M. Schaefer
Family Fund
Michael Schmaltz
Ronald & Jan Schutz
Nina & Frederick Schwenk
Kenneth & Katie Searl
Allen Sever
Rebecca & Mark Shavlik
Mariana & Craig Shustald
Wayne & Dorothy Simpson
Lawrence J. Sinak &
Anne Black-Sinak
Lana & Andy Slavitt
Eileen M. Smith
Julie Snartland
Lori J. Sommerfeld
Robert J. Sprikings &
Jeffery P. Perkey
Peter Spokes
Steven & Gwen Stall
Robert Stewart
Sulasalmi Fund of The Minneapolis
Foundation
Cheryl Sullivan-Little
Steven H. Tallant, Ph.D.
Joseph & Kaimay Terry
Delroy & Doris Thomas
Tim & Alice Thornton
Charitable Trust
Cathryn L. Timmers
Larry & Nancy Tschaekofske
Tschudy Family Foundation
Norman & Karleen Waatz
Ruth & David Waterbury
Steve & Melissa Wehrie
Peter C. Wels
Susan West
Dave Westrum
Jan & Linda Willette
Tom & Nancy Willette
Georgia & Peter Windhorst
John Windhorst
Clark & Sharon Winslow
Penny Rand Winton
Lisa M. Wollan
Sri & Aks Zaheer
Dr. Alvin S. & Sue Zelickson
Honey & Larry Zelle

ADVOCATES

$1,000 – $2,499
Anonymous (13)
Alden & Elizabeth Abraham
Kevin D. Abrahamson
Lucille Hamer Amis
Mike & Peggy Anderson
Elizabeth Andrus Fund of The
Minneapolis Foundation
Sue & Phil Ankeny Family Fund of The
Minneapolis Foundation
Dr. Howard Ansel
Mary Kay Arthur
Frederick & Catherine Asher
Rachel Babbit
Dr. Howard & Wendy Bach
Richard & Mary Lyn Ballantine
Jane & Walter Barry
Lynn & George Bartley
Joseph Bayer
Margaret & J.R. Beards
Steven Robert Beck
Bob Bezt
Bryan & Mary Bennett
Cindy & Dave Berg
Alana Beerman
Barbara Berkshire
Julian Bemick & Jennifer Linde
Sharon Bigot
Gary & Bonnie Birnbaum
David & Shari Boehnen
Mark & Mary Boorsma
Christine E. Bray, Ph.D.
Breyer Family Fund of The
Minneapolis Foundation
Beth Brill
J. David & Donna Brown
Jeffrey L. Buchanan
Mary Lou & Allan Bundick
Martha & Ronald Caldwell
Anne Campbell
Gary T. & Joan Capen
Dr. Thomas C. & Anne Carrier
Darlene J. & Richard P. Carroll
Family Fund of The Minneapolis
Foundation
The Carter Family Foundation
Tim Carter & Sally Wahan
Michael & Nancy Casey
Mark Caswell
Kerry L. Child
Richard W. & Jean Illsey Clarke
Foundation of The Minneapolis
Foundation
Richard J. Cohen
Larry A. Colbeck
David Colwell
Julie Corty
Russell Cowles
Peter & Vicki Cox
Sandra & Lynn Davis
Merry De Leon Krueger
Cy & Paula DeCosse Fund of The
Minneapolis Foundation
John & Bette DeMars
Tom L. & Mary Lou Detwiler
Mark & Janet Ditter
Keith & Jennica Dixon
John & Maureen Drezwick in memory of
Arlene B. Bryant
William & Karen Ecklund
Hugh & Joyce Edmondson
Mark M. Egan
Mary Jo & David Eide
Dr. Jan Elliffe
Doris Engibous & Cathy Ryan
Laurie A. Erlandson
Nichole Fairbanks
Tim & Noreen Farrell

30 \\ GUTHRIE THEATER • DICKEYS’ HOLIDAY CLASSIC
When the Guthrie’s stages went dark this spring and hundreds of performances were canceled, more than 2,000 patrons helped us keep the lights on by donating the value of their tickets. We call them Guthrie Luminaries because they provided hope when it was in short supply. We are so grateful.

See the list

ASSOCIATES
$500 – $999
Anonymous (25)

Lilah E. Aas
Paul & Christina Abblack
Yohan K. Abraham
Tom & Irene Adam
Carl Adams
Constance A. & Wayne Adkinson
Doug Affinito
Andrew Ahl
Leslie Albers
Annette M. Anderson
Craig Anderson
Fiona & Chuck Anderson

Jan & Art Anderson
Kyle A. Anderson
Lorna Anderson
Margret E. Anderson
Neil Anderson & Johanna Rian
Paul & Donna Arbisi
J. Scott Arrell
Sarah E. Babbitt
Barry & Sandra Baines
Carole & Douglas Baker, Sr.
Janet E. Balej
Diana J. Barber
Susan Barkley
J. Scott Arrell
Sarah & Michael Bauer
Debra J. Bauler
Fred & Patricia Baumer
Aaron Beahm
Robert & Mary Beck
Lynn & Carla Behnke
Keith Bengston
Larry & Sandie Berger
James Berget
Marcy & Randy Betcher
Kristin Bianchi
Floris & Marjolijn Bielders
Hollis E. Bishop
Steve & Meg Blake
Suzanne Blum Grundyson
Patricia Bordewich
Verna Kay Bornman
Judy J. Bouts
Mary S. Bowman
Lori D. Boynton & Jim J. Helgerson
William & Mary Brandt
Jim & Marge Brasil
Diana W. Brashears
Tamara L. Bredemus
Merrie Breitenfeld
Deborah & Fredric Bremseth
Hibbs Brenner Family Fund
of The Minneapolis Foundation
GUTHRIE THEATER • DICKENS’ HOLIDAY CLASSIC

Suzann Willhite & Kristin A. Siegesmund
Jo & Andi Winkowitz
Merlyn & Twila A. Winter
David R. & Laura Witte
Gail M. Wold
Timothy & Susan Woolard
Roger Younker
Nancy Zaske
Paul Zellweger & Elizabeth Stewart
Nadim Zoberi

**FRIENDS**

$250 – $499

Anonymous (44)
David Abbott & Jane Voglewede
David H.Abramson
Sandy Adams
Robert & Carolyn Albright
Tom & Darlene Alleva
Fayette M. Ames
Annette K. Anderson
Barbara & Van Anderson
Beverly J. Anderson
Deloris A. Anderson
Keith J. Anderson
Kristina C. Anderson
Martha & David Anderson
Nancy E. Anderson
Patricia & Cornell Anderson
Dr. Richard Anderson
I. Shelby Andrews
Elizabeth Andrews & Jeffrey Rank
Stephanie Angelo
Greg S. Anthony
Connie & George Aram
Ellen Archibald
Ward & Kathy Armstrong
Lynne Arneson
Samuel D. Arnold
Jon & Linnea Asp
Judy Auger
Kathy Ayaz
Jim Azarski & Nancy Werner-Azarski
Catherine Babcock
Jeanette Bach & Mentor Addicks
Kay C. & Ronald J. Bach
Jean Baillon
Dr. Carl & Mary Bandt
Audrey Banwart
Janet Bartels & Phillip Bohl
Paula Baudhuin
Marybeth Bauries & Gwen Goldsmith
Tanis Beadle
Jennifer M. Beaudoin
Steve & Mary Beilke
Logan & Jean Beisner
Carol & Judson Bernis, Jr. Fund of
The Minneapolis Foundation
Richard & Kay Bendel
Henry & Diane Benz
Zach Berens
Bonnie & Richard Berg
Jon & Jeanette Berget
David P. Bergstrom
Melissa Berning
Gail & John Bertossi
Richard Betteli
Bruce W. Beutel
Alice Bieniek
Jim & Debra Billigmeier
Kalli-Ann Binkowski
Keelin Kane & Mark Bixby
Pamela Blackmoore
Kami & Matthew Blackwell Kinney
Jerry & Elle Blomquist
Karen Blumberg & Daniel Rischaill
Janice M. Bobrowski
Terri Bonoff & Matthew Knopf

David & Borgie Bonthuis
Deloris M. & George Booth
Lynn E. Booth
David & Patricia Borchert
Nancy A. Bostrom
Jim & Dee Boulger
Linda Bracken
Marge Bramer
Carol Brandenburg
Shelly Brandl
Erik & Hanna Brandt
John I. Brant
Bryan Breuer
Mike & Ann Brilley
Marvin & Kathleen Brooks
Sheila & Daniel Broughton
Vickie A. Brown
Thomas & Joyce Bruckner
Philip & Ellen Bruner
Laurel H. Brund
Johanna Buch
Gerald & Jean Bucksa
Kent Buell
Stephen Bunge
Carolyn Burnett & John Cook
Linda Burr
Carlo & Wendy Calderon
Ellen Calebaugh
Lorie Call
Kristy & J.R. Campuzano
Charlotte Carey
Timothy Carey
Reene Carlisle
Paula Carlson & Thomas Schattauer
Katie Carsi
Barbara A. Case
James Casper
Michelle Casper
Jason R. Cassidy
Mary S. Cavanaugh
Donna Ceglar
Amalia E. Centurión
Tim Certain
Prakash R. Chada
Rosann Chamberlain & Carl Hardie

Lisa M. Chaput
Chelsea J. Chase
Sonja N. Cheng Jankovic
Carol Chomsky & Stephen Liss
Kimberly D. Choyke
Kathryn Christenson
Ruth E. Cioni
The Clancy Fund
Megan K. Clapp
Tim Claus & Louise Anderson
Mark Cleveland
Victoria L. Cliby
Thomas Clough & Elizabeth McKinsey
Daniel C. Coborn
Ellen Coffey
Matthew & Karla Cole
Maryanne Coleman
Susan & Albert Colianni
Maria Collazo-Clavell & Alfredo Clavell
Dale Connelly & Nancy Hedman
Earl & Linda Cook
Margaret Cords Lammers & Mark Lammers
Joan K. Costello
Kerissa Crawford
Cynthia L. Crist
Jackie M. Cronin
Taylor & Kelsey Crouch-Dodson
Barbara & Richard Crouter
Joseph & Sharon Cuccia, Jr.
Peggy Dahl-Bartunek
Shaley Danielson
Tammy L. Darrah Wenberg
Gordon & LaNay Davis
Jacquelyn J. Davis
Margaret M. Day
Edward & Sherry Ann Dayton
Richard & Becky de la Cruz
Bryan Dean
Jacqueline & Jim DeBuse
Brian & Meaghan Decker
Kristin Decker
Gina DeConcini & Tom Zessman

Tom Sandhei
Marilyn Savage
Mary E. Savina
Maggie & Paul Scanlon
Carol Schirmers
Ione Schoegel
Richard & Judith Schmidt
Robert Schmitz & Mary Ryan
Paul L. Schumann
Nancy Schwalm
Jodi & Dick Schwegman
Robert & Belle Scott
Judith N. Scoville
Bruce & Julianne Seiber
Margaret Shea
Monica M. Shearon
Thomas & Linda Sheran
Katrin Sigurdardottir
Laura Silver & Jeff Hertzberg
Artice & Morton Silverman
Miriam Simmons & James Schenz
Bonita Sindelir & Kenneth Keller
David Skolbekken
Barbara & Dennis Smith
Howie Smith
Michael Smith
Bruce Sorensen
Charles Sorensen
Richard Soule & Deborah Fineman
Gary Specker
Curt & Louise Speller
Susan Stassen Ferguson & Greg Ferguson
David* & Jean Stearns
Ellen J. Stein
Sharron & Oren Steinfeldt
Tom & Carolyn Stertz
William & Lois Stevens
Sharon Stewart
Ken & Pam Stofferahn
Lynn & Larry Stranghoener
Kevin Streeter
Jessica Stumpf
Angela Suchy
Jeffrey Sugerman
Sally K. Sundby
Linda Svitak & David Fereou
Connie L. Theien-Posotka
Dr. Andrew Thomas
James & Barbara Thomson
Anna & Bob Tiff
Philip & Myra Toconita
Dr. & Mrs. Richard Tompkins
Dana J. Tonrey
Scot Torkelson
Stephanie M. Tumbleson
Jay & Marietta Turner
Greg Utecht
James C. Van Doren
Mary Van Raalte
Sharon E. Velin
Joseph Vieau
Sofia Viruly
Alice & Fred Wall Family Foundation
T.K. & Linda Walling
Frederick & Dorothy Waltz
Sarah Marie Wandschneider
David M. & Mary Ann B. Wark
Randall & Janet Warren
Steve & Melinda Weber
Fritz Wehrenberg & Jennie LeGates
Jeff & Judy Weidner
Brenda Weigel & Ross Bartels
Rhonda Wesselin
Steven Wheeler
Joseph & Desiree Whitney
David Wicks
Jill Wiener

A special thanks to One Guthrie donors

In recent months, the One Guthrie campaign raised critical funds to help sustain the theater, support our artists and prepare for future seasons in the face of great uncertainty. On behalf of everyone at the Guthrie, we extend our heartfelt thanks to the generous donors who contributed.

See the list
Help us spread joy to students

When you make a tax-deductible contribution to the Guthrie this holiday season, your gift will help support free access to Dickens’ Holiday Classic for K-12 schools, sharing the joy of theater broadly when our community needs it most.

Text GIVE2GUTHRIE to 41444 to donate today.

Suzanne Renwick
Libby Reiver
Michael Reymann
Jack & Ede Rice
Barbara A. Richardson
Gerald Richman & Kate Sandweiss
Randall Holm & Carol Rieger
Kyle R. Rippe
Nathan R. Robertson
Angela D. Robinson
Tracy & John Rode
Steve B. Rol
Jeff & Robin Roland
Tim Ronholm
Karen L. & George Rosar
Vicky Rosen
Kathryn & Joe Ross
Marc Roth
Gregory Rouw
Rodney Rowe
Sara Ruff
Meredith A. Ruheberg
Diva Salomo & Todd Swenson
Kelly Salutz
Michael Sandberg
Sharon Sandeen
Paula Sanford
Kristin & James Sankovitz
Kate Saumur
Pamela Saunders
Lisa M. Savage
Glen Schafer
Paul & Linda Schelin
Larry F. Schmidt
Shannon Schmidt
Tom & Mary Barber-Schmitz
Edward Schneider & Susan Pemberton
Mary Schneider
Jane Schostag
Eric Schotz
Kenneth Schram
Joe Schroeder
Joel P. Schroeder
Pam Schultz
Stan Schwantes
Elizabeth Schwegman
Michael A. Scott
Rebecca A. Sechrist
Patty Seewald
Rick & Linda Seime
Lynda & Frank Sharbrough
Gale Sharpe
John & Jane Sherman
Robbyn Shiel
Sandra Skaar
Edward C. & Linda A. Skelly
Halston C. Sleets
Elaine Sloan & Ross Moen
Charles & Susanne Smith
Henry Smith
Lori D. Smith
Olivia Snortland
Carole Snyder
Linnea Sodergren
Linnea Solem
Lynn & Harry Solo
Stephanie Sommer & Stephen Spencer
Austin Sparkman
Alicen B. Spaulding
Mary Johnson Spear
Sherry & Michael Spence
Robert Stableski
Donna J. Steidl
John & Amy Steiner
David M. Steinhaus IV
Erica Stern
Bruce & Pat Steuernagel
Kris & Jon Stevens
Laurel Stiebler
Michael Stiegler & Sonja Savre
John & Kenn Stofko-Carlson
James S. Stolley, Jr.
James R. Stone III
Marcia & John Stout
William & Lee Strang Fund
of The Minneapolis Foundation
Annetta Strauss & John Antram
Karen Stuhlfeiler & Walt Cygan
Alisa Subialka-Brown
Alice R. Suchomel-Olson
Marriana L. Sullivan
Dr. & Mrs. Arnulf Svendsen
Janet & Craig Swan
Sylvia A. Swede
Joseph S. Tachovsky
Steven M. Tallen
Elizabeth Tarnowski
Susan S. Tasa
Juliet Tatsumi
Missy Teff
Margaret Telfer & Ed McConaghay
Thomas Telzrow & Carol Jenson
Kathleen & William Thalhuber
Nanci Thomas
Wendy L. Thomas
Carol A. Thompson
Kisten H. Thompson
Missy Thompson & Gar Hargens
Theresa Thompson
Edith Thorstensson
Mark & Carol Thorntveit
Michael & Mary Kaye Tillmann
Steven & Katherine Tinker
Mary & Roger Trusty
Michael M. Todd
Cynthia Toher, M.D.
William M. Totten
Mary Lynn & Dan Toycen
Timothy Trattie & Brian Cavanaugh
Mike Turner
Dale & Terolle Turnham
Jennifer Ulrick
Tom & Bonnie Umhoefer
Roger & Carol Upham
Jorge Velosa & Chris Sigurdson
William Velte & Mary Lee Blomgren
Nancy Vieburg
Rory A. Wade
Stacy & Michael Walters
Dain Walters
George Waters
Libby & Robert Weil
Karin E. Weiss
Carol Weckesser
Ellen M. Wersan & Timothy M. Sandry
Lisa & Jeffrey Werth
John Wertz & Margaret Schlangen
Frederick & Cynthia West
Andrew Westreich & Sandra Taler
John & Kelly Wheaton
Chip & Lynne Whitacre
Sunny Wicka
Beth Widstrom-Anderson
Craig & Melissa Wiklund
Wendy Wildung
Ginger Wilhelm
Sue & Wayne Will
Aileen Williams
Lori Williams
Nancy K. Williams
Paige Winebarger
Johanna Wirth
Sara Witty
Wes & Theresa Woellfe
Valerie Wolff & Carole Evenchik
Louise C. Wood
Joyce & Scott Woolery
Martha A. Wren
Ellen Wright
Keith & Donise Wright
Steve & Cheryl Yiwisacker
Joe M. Young
Patricia K. Young
Jared Zagelbaum
H. Ziemer
Judy (BoBo) Zinn
Andrew Zumbusch
"In remembrance"
HONOR AND MEMORIAL GIFTS

January 1 – December 1, 2020

In memory of Sue Arrell
J. Scott Arrell

In memory of Stan Atkinson
Keith H. Smith

In honor of Wallace Kent Babington
Tanya Smith

In honor of Clarabella Baker
Jennifer Baker

In memory of Alvin Bakke
Anna Bakke

In memory of Magdalena Bartel
Amy Bartel

In memory of Joan Bartell
Anne Kavell

In memory of Donald & Betty Bauer
C. Dave Bauer

In memory of Ann Benson
Anonymous

In memory of Richard L. Bergman
Linda C. Bergman

In memory of Joe Blade
Barbara B. Burckhardt

In memory of Jennifer Blagen
Judith Friedlich

In honor of Desiree Brazelton
Amelie G. Brazelton

In honor of Jason Brown
David Jewett

In honor of Tessie Bundick
Maxine W. Davis

In memory of Scott C.
Eric S. Caswell

In memory of Edith Cadwallader
Frances Howley

In memory of Carlos & Celia Calderon
Carlos & Wendy Calderon

In memory of Richard A. Canaday
James W. Canaday

In memory of Mary H. Casey
William & Eleanore Pederson

In memory of Vi Anne Sattre Christensen
Vi Anne & George Traynor

In memory of Jim Colby
Kevin D. Elden

In memory of Charlie Cost
Jeff H. Goldenberg

In memory of Marlys F. Crouch
William Crouch

In memory of tessa Dahlgren
Dave Dahlgren

In memory of Bob Dahms
Rachel A. Dahms

In memory of Henry Kelvin Danielson
Hannah E. Rosenthal

In memory of Richard Davis
Robert & Mari Edmonds

In memory of Calvin Dawson
Sarah E. Gioia

In memory of Laurie Dimond
Kimberly Vrudny

In honor of Anne Donnelly
Jane F. Donnelly

In honor of Joe Dowling
Carol & Richard Logan

In memory of Rachel Serber Duncan
Julie & Michael Serber

In memory of Helen R. Duncan
Donald A. Duncan

In honor of Aleksandra Ekatova
Svetlana Livhits

In memory of Joyce Ellington
Beth Larson & Gene Smaciarz

In memory of Jim Fitzpatrick
Anonymous

In memory of George Floyd
Debra H. Clark

In honor of Janet Gall
Elizabeth E. Fritz

In honor of Jim Găngl & Guthrie production crew
Megan Găngl

In memory of Annette Garceau
A. Nancy Goldstein

In honor of Audrey Garrett
Brandon Hutchinson

In honor of Hunter Gullickson
Jon Skaalen

Judith Moore Goff

In honor of Guthrie audio describers
Karen J. Boyum

In honor of Joseph Haj
Lynn Konoff

In memory of Susan Romer Harris
Jan & Linda Willette

In honor of Teresa Hawk
Kerr Hawk

In honor of Katie Hawkinsion
Robin Fondow & Karen Sweet

In memory of Mollie Alexander Hogan
Carrie Lenahan

Keri Noerlerring

In memory of Maryann & Howard Huelster
Ross Huelster & Anne Lynch

In memory of Bridget O. Hust & Mary McKee
Bridge A. Hust

In honor of Linda Jacobson
Mark & Linda Jacobson

In memory of Greg Jacobson
Kate McWilliams

In memory of Louis Jenkins
Nancy Mclenon

In honor of Julie & David Jones
Carol Petsonk

In memory of Thomas Juntunen
Kathryn Schenk & Allian Mahne

In memory of SharoL Kaufman
Ann Arnold

Kate Blessing
Mr. & Mrs. Stephen E. Egger
Scott Landstrom
Thomas & Jeanne Macleod
Holly Mulvin
Elizabeth Rose

In memory of Farid Kayani
Tahir Kayani

In honor of Trisha Kirk
Steven & Catherine R. Webster

In memory of Karen Oksendahl Kline
Tanis Beadle

In honor of John S. Knapp
Cinda Collins

In memory of Carrie Koniar
Travis & Kathrynn Koniar

In memory of Melody Ruth Kopesky
David L. Kopesky

In memory of Sue Kotila
Cathy A. Hanson
Kimberly & Timothy Taylor

In memory of Jeni Kouchich
Frank J. Kouchich

In honor of Katie Krueger
Matthew J. McCuen

In memory of Raymond J. Lammers
Deidre Onishi

In memory of Anne Lasser
Isa L. Flaherty

In memory of Randy Sue Latimer
Jeff Reynolds

In memory of Curt & Peggy Letnes
Douglas Forbes

In honor of Jennifer Liestman & all Guthrie casts
Sheri Loeffer

In honor of Meredith Lindley
Nathaniel M. Lindley

In memory of Helen Liu
William & Judy Nicholas

In memory of Maureen Lopatka
Thea L. Lopatka

In honor of Natalie Loshik
Bill M. Savage

In memory of Michael Lupu
Paul Draper & Jean Jacobs

In memory of Rebecca Jo Malmstrom
Kari & John Klillbide

In memory of Patricia Marble
Craig & Melissa Wilkund

In memory of Lois Mariani
Jodi & Dick Schwemgen

In honor of Manuela Martinez
Soifer Harsha

In memory of Jan Maxwell
Anonymous

In memory of Becky Mayo
Peg & Doug Wagensteen

In memory of Bill & Beth McEnery
Tom Griffin

In honor of Danig Mcguigan
Edward Fleming

In honor of Owen Moldow
Koari Yamada & Andy Karch

In memory of Dan Murphy
Ann M. O’fallon

In honor of Harry Myers
Laura K. Scott

In memory of Barbara Nemer
Lisa & David Noah

In honor of Evy Nordley
Erik & Barbara Nordley

In memory of Matthew Von Ohlen
Joan K. Von Ohlen

In memory of Dion O’keefe
Mari O’keefe

In honor of Dane & Sigurd Ostlie-Olson
Kathryn A. Ostlie

In memory of Alexandra Palubinski
Olga Y. Berkovskaya

In memory of Jocelyn & Bill Paterson
Roslyn E. Paterson

In memory of Rebecca Pina
g
Bill Pinar

In honor of Gary & Loray Randall
Leslie Randall

In memory of Max Rethwisch
David Rethwisch

In memory of Rali Retzler
Joey Retzler

In memory of Grandma Rex
Kathryn M. Hiebe

In honor of Ethan Rich
Jennifer A. Engler

In honor of Stephanie Richards
James P. Drinkard
Sarah Drinkard

In memory of Gerry Roe
David Roe

In honor of Mark Rylander
Carol L. Sensall

In memory of Louis Schaefner
Margaret A. Willens

In memory of Cora & Gerald Schlamm
Brett Schmoll

In memory of Ruth Chamberlain Schreoder
Louise A. Dowling

In memory of Dr. Stephen Schultz
Lisa Thomas

In honor of Heidi Seaton
Leah K. Patrick

In memory of Raj K. Sehgal
Anusha Nath

In memory of Lilly L. Shoshana
Lilah A. Binkoff

In memory of Vance & Martha Sinclair
Melanie S. Schaller

In honor of Lee & Peggy Skold
Nancy Ballmur & Jim Nelson

In memory of Theodore Smith
Natina M. James

In honor of Olivia Snortland
Eliza B. Snortland

In honor of Devon Solwold
Gina Sandgren & Ross Solwold

In memory of Mary Lee Stephenson
Anonymous

In memory of Tess Sullivan
Steven E. Sullivan

In memory of Elaine Summerfield
Michael L. Summerfield

In memory of Mim & Fritz Ten Eyck
Anonymous

In honor of Megan Terry
Stephen & Sylvia Cook

In memory of Trygve Thoresen
Forrest Fletcher

In memory of Tom & Jackie
Ellen M. Townes

In memory of Seymour Uranowitz
Janice M. Bobrowske

In honor of Patti Jo Verdeja
Kyle Woody

In memory of Vivian
Richard Kevan

In honor of Betty Wallien
Kathryn A. Gunderson

In honor of Vanessa & Siobhan Walsh & Nelson Leis
David & Vanessa Walsh

In honor of Deborah Wemette
Jonathan Wemette

In memory of Joan Wieland
Karlene & Jeremy Wieland

In honor of Donna Williams
Robert & Donna Williams

In honor of Margaret Wurttele
Sandy & Kent Larson

In memory of Marie & Vernon Zahn
Janet Zan & Jeffrey Moyer

In honor of Isis & Lisa Zamarippa
Dr. Mark R. & Joey A. Omlie

GUTHRIE CORPORATE COUNCIL

The next generation of Twin Cities philanthropic leaders.

- Brandt Adam, JPMorgan
- Joshua Dorothy, Gregerson, Rosow, Johnson & Nilan, Ltd.
- Nathan George, Bird Health
- Anne L. Haslerud, U.S. Bank
- Kate Johansen, Mayo Clinic
- Ryan S. Johnson, Fredrikson & Byron, P.A.
- Nathan Pommeranz, Allianz
- Life Insurance Company of North America
- Pleasant A. Radford, Jr., Blue Cross & Blue Shield
- Michael Schmitz, Accenture
- Ryan Warshaw, Best Buy

AS OF DECEMBER 1, 2020

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.
Corporate, Foundation and Public Support

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 Department at 612.225.6166. For information about sponsorship opportunities and corporate benefits, contact us at corporatecircle@guthrietheater.org.

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.

<table>
<thead>
<tr>
<th>$250,000 and above</th>
</tr>
</thead>
<tbody>
<tr>
<td>WEM 2000 Foundation of The Dorsey &amp; Whitney Foundation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>$100,000 – $249,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>David &amp; Janis Larson Foundation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>$50,000 – $99,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ameriprise Financial</td>
</tr>
<tr>
<td>Cargill</td>
</tr>
<tr>
<td>Healthfirst</td>
</tr>
<tr>
<td>Heartland</td>
</tr>
<tr>
<td>Joyce Foundation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>$25,000 – $49,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>3M</td>
</tr>
<tr>
<td>Bell Bank</td>
</tr>
<tr>
<td>Best Buy Foundation</td>
</tr>
<tr>
<td>Faegre Drinker</td>
</tr>
<tr>
<td>Medtronic Foundation</td>
</tr>
<tr>
<td>Theatre Forward</td>
</tr>
<tr>
<td>Wells Fargo</td>
</tr>
</tbody>
</table>

Fred C. & Katherine B. Andersen Foundation; The Edward R. Bazinet Foundation; Laurents/Hatcher Foundation; The Scrooby Foundation

<table>
<thead>
<tr>
<th>$15,000 – $24,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carlson</td>
</tr>
<tr>
<td>Dorsey &amp; Whitney Foundation</td>
</tr>
<tr>
<td>Travelers</td>
</tr>
</tbody>
</table>

Hugh J. Andersen Foundation; Thomas & Julianne Youngren Foundation

<table>
<thead>
<tr>
<th>$5,000 – $14,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bernstein Global Wealth Management; Bass Foundation; Blythe Brenden-Mann Foundation; The Carlson Family Foundation; Emerson; William &amp; Eva Fox Foundation; High Point Networks; Lathrop GPM; McGough Construction Co.; Sam Miller Foundation; Minneapolis Foundation; Polaris Foundation; Margaret Rivers Fund; Robins Kaplan LLP; Tennant Foundation; Wenger Foundation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>$2,500 – $4,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dellwood Foundation; Hunt Electric Corporation; Jefferson Lines; Art &amp; Martha Kaemmer Fund of HRK Foundation; Palisade Asset Management; The Elizabeth C. Quinlan Foundation; Sit Investment Associates Foundation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>$1,000 – $2,499</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alliance; Bachman’s Inc.; Federated Insurance; Jamf Foundation; National Checking Company; Northland Aluminum Products, Inc. (Nordic Ware); Quality Furniture Rental; The Alice &amp; Fred Wall Family Foundation</td>
</tr>
</tbody>
</table>

In-kind support

3M; Bauhaus Brew Labs; Soderberg’s Floral & Gift; Target
Board of Directors

Chair
James L. Chosy
Vice Chair
John Junek
Director
Joseph Haj
Treasurer
Audrey Lucas
Secretary
Jennifer Reedstrom Bishop

Guthrie Staff

ARTISTIC
Artistic Director
Joseph Haj
Executive Assistant to the Director
Alise Hansen
Director of Professional Training
Maija Garcia
Artistic Associate/Resident Casting Director
Jennifer Liestman
Resident Dramaturg
Carla Steen
Director of Community Engagement
Rebecca Noon
Education Managers
Lauren Anderson, Siddeeqah Shabazz

DEVELOPMENT
Director of Development
Mollie Alexander Hogan
Director of Institutional Giving
Nina Graham
Director of Corporate Giving
Emily Essert
Director of Individual Giving
Matt Haar
Development Events Manager
Rose Dennis
Individual Giving Coordinator
Mark Anthony Rodriguez
Development Database Specialist
Andrew Buckholtz

MANAGEMENT
Managing Director
James Haskins
Assistant to the Managing Director
Kurt Engh
General Manager
Brooke Hajnian
Director of Finance
Janet E. Balej
Accounting Manager
Rose Block
Accounting Specialist
Margaret Schuelke
Accounts Receivable Associate
Bill Bertram
Director of Facilities
Bryce Wasilowski
Environmental Services Manager
Marcus Young
Building Engineers
Angel Bustamante, Michael Flaherty, Brian Oberholzer
Interim Director of Information Technology
Bill Schneider
Database Administrator
Chris Jensen
Systems Support Specialist
Amy Van Patten
Director of Human Resources
Kyle Fitzwater
Human Resources Generalist
Sarah Hodder
Human Resources Associate
Olivia Snortland
Manager of Safety and Security
Steve Brown
Security Officers
Joseph Adams, Colleen Barrett, David Bordwell, Derek Dixon, Shaun Johnson, Stuart Levesque, Kristen Reinke, Joy Showalter, Francis Sieg, Jodi Stoffel
Director of Marketing and Communications
Trisha Kirk
Associate Director of Marketing
Elizabeth Deacon
Marketing Manager
Kaitlin Schlick
Senior Graphic Designer
Brian Bressler
Writer and Publications Editor
Johanna Buch
Accessibility Manager
Hunter Gullickson

Box Office Manager
Pattijo Verdeja
Associate Box Office Manager
Todd Hughes
Box Office Supervisor
Chris Wieland
Group Sales and Tour Coordinator
Kemi Ojelade
Director of Retail and Merchandising
Kay McGuire

PRODUCTION
Director of Production
Rebecca Cribbin
Assistant Production Manager
Sara L’Heureux
Technical Director
Jim Gängl
Head of Props
Sarah Gullickson

PRODUCTION STAFF FOR DICKENS’ HOLIDAY CLASSIC
Head of Scenic Art
Michael Hoover
Costume Director
Amy Schmidt
Costume Design Assistant
Lisa Jones
Head of Lighting and Projection
Tom Mays
Head of Sound
Reid Reja
Scene Shop Supervisor
Jesse Delaney
Master Carpenter
Christopher Sibilia
Carpenters
Matthew A. Gilbertson, Eric Kiekhaefer, Mike Larson
Draper
Jullian Benson
Prop Shop Supervisor
Robbie Jones
Master Props Artisan
Stacey Schwebach
Prop Buyer/Artisan
Rebecca Jo Malmström
Wig and Makeup Technician
Andrea L. Moriality
Master Stage Hands
Robert Barnwell, Craig Rognholt
Master Electrician
Andrew Sullivan
Production Electrician
Megan Winter
Lead Light Board Operator
Stephanie Richards
Master Sound Technician
Paul Estby

AS OF DECEMBER 19, 2020
Highlight denotes member of the Senior Management Team

ACKNOWLEDGMENTS
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.

SAG-AFTRA
The actors in this production were employed through the Screen Actors Guild/American Federation of Television and Radio Artists.

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

Scenery, props and costumes were designed specifically for this production and built in the Guthrie Theater’s shops.
GOOD TO KNOW

HOW TO WATCH

**Purchase a ticket.** Go to guthrietheater.org to buy your $10 ticket to *Dickens’ Holiday Classic*. You will need internet access and a smartphone, tablet or computer to view the show.

**Test your tech.** Ensure your smartphone, tablet or computer is set up and fully charged or plugged in. You may connect your computer or mobile device directly to a TV or projector with an HDMI or VGA cable. If you have a smart TV, Apple TV, Amazon Fire Stick, Google Chromecast or Roku, screen mirroring may also be an option.

**Check your email inbox.** We’ll send you an email with all the details. When you’re ready to watch, just click on the access link and enter the provided password. If you purchase a ticket after December 19, the access link and password will be in your confirmation email.

**Start watching.** You’ll see a few versions of *Dickens’ Holiday Classic*, including options with ASL interpretation, audio description and open captioning. Press play on the video of your choice, and let the magic begin.

**Enjoy the show all season long.** Watch *Dickens’ Holiday Classic* as many times as you wish until 11:59 p.m. on December 31. Check out our play guide for a deeper dive into the story.

**Get social.** We’d love to see how you got festive at home. Share your photos and comments on social using @GuthrieTheater and #GuthrieDickensHolidayClassic. Thank you for joining us and happy holidays!

HEALTH AND SAFETY NOTES

As you’re watching the show, know that the Guthrie’s Health and Safety Team worked tirelessly to create a safe working environment for everyone involved with filming *Dickens’ Holiday Classic*. Here are some highlights from their preparedness plan:

- At the top of each workday, the safety plan was reviewed with the cast and production teams.
- The filming schedule was designed so only one actor was in the Guthrie building at a time.
- Three zones (A, B, C) were created, and specific protocols for COVID-19 testing, face masks, distancing, goggles and shields were applied to each zone.
- In Zone A (stage, backstage and dressing rooms), COVID-19 testing was required three times per week. Non-actors wore filtering face respirators plus safety goggles or shields.
- Only actors and production/artistic staff were allowed on set.
- The Guthrie invested in high-efficiency MERV 13 air filters, increased fresh air intake and monitored humidity levels in the building.
- Sanitizer stations were available throughout the building.
- Common areas and frequent touch points were disinfected twice a day.

PHOTO: KAITLIN SCHLICK
At Target, we believe that the future we create together is a future at heart. A future where everyone's welcome, where good design is within reach, and where we support the communities we call home.

Learn more about how we're investing in our communities at Target.com/FutureAtHeart