A CHRISTMAS CAROL

by CHARLES DICKENS
adapted by LAVINA JADHWANI
Creating vibrant communities

When we come together to build stronger communities, we give our time, energy, and ideas to help influence positive change. And as we watch progress take root, we grow as well.

Guthrie Theater, it's an honor to recognize your commitment and service to the community.
IN PICTURES
A Joyous Return • 4

WELCOME
From Artistic Director Joseph Haj • 7

GUTHRIE SPOTLIGHT
A Performance for Essential Workers • 9
Meet Madi Scott Smith • 10
From Start to Stage • 12

A CHRISTMAS CAROL
Cast and Creative Team • 14
Biographies • 16

PLAY FEATURES
The Business of Directing and Adapting • 24
Technically Speaking • 26
Present Company: Thoughts From the Cast • 29
Backstory • 30

SUPPORTERS
Annual Fund Contributors • 32
Corporate, Foundation and Public Support • 40
A Historic Grant, Thanks to Two Senators • 42

WHO WE ARE
Board of Directors and Guthrie Staff • 44

GOOD TO KNOW
Theater Information and Policies • 46

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.
A Joyous Return

Ask anyone who was at the Guthrie on September 30: The enthusiasm was contagious. Hours before the first preview performance of *What the Constitution Means to Me*, patrons were eagerly entering the building, riding the escalator to the performance check-in area and telling us how thrilled they were to finally take their seats, masks and all.

The first line actor Cassie Beck delivered onstage summed up our sentiments perfectly: “It’s so good to see you.” And the heartfelt applause that followed told us the audience felt the same way.
GIVE THE GIFT OF PLAY!

FAMILY MEMBERSHIP MAKES A GREAT GIFT!
Skip the toys and electronics and give them something they’ll enjoy again and again — Free admission for a full year!

SAVE $20 on a membership
OR $2 OFF gift tickets
Use code GUTHRIE20. Offer valid through Jan. 15, 2022

Visit mcm.org/gift or call 541-225-6000.
Discount valid on Household level and above memberships and regular priced gift tickets only. Not valid with other offers. No cash value.
Together with The Food Group, the Guthrie is proud to collect healthy, nonperishable food items for Minnesotans in need this holiday season.

In 2020, we hosted our first curbside food drive, and you helped us collect an astounding 8,269 pounds of food — nearly 15 times more than we collected in 2019! Your generosity provided 6,890 meals, gave 191 families a three-day supply of food and supported more than 250 local hunger relief partners. Let’s come together again in 2021 and make an impact in our community.

Food Drive for The Food Group
December 10–12
2–6 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.
WELCOME

Charles Dickens makes something abundantly clear in the subtitle of his novella: *A Christmas Carol* is “A Ghost Story of Christmas.” Like all good ghost stories, it intends to send a chill up the spine. But Dickens uses the four spirits to do a great deal more than just frighten Scrooge. The ghosts act as mentors and guides, showing him a clear pathway back to joy, family, community and, ultimately, himself.

Last winter, while my friend E.G. Bailey and I were preparing to co-direct *Dickens’ Holiday Classic*, the Guthrie’s film of *A Christmas Carol*, I had an epiphany: Scrooge is most often depicted as a reluctant participant in his own redemption, but that’s not the story Dickens tells. By the time the Ghost of Christmas Present appears, Scrooge says, “Spirit, conduct me where you will,” demonstrating a deep desire to participate in his own transformation.

I was drawn to Lavina Jadhwani’s beautiful adaptation because it carefully follows a willing (if ill-equipped) Scrooge on his journey from isolation to community. He’s fooled himself into believing that he’s safest when alone and living solely for himself. In the end, it is sharing life with others that finally unlocks his heart and overwhelms him with joy.

Franz Kafka said that “a book must be the axe for the frozen sea inside us.” While this may be the only time Kafka has been quoted in relation to *A Christmas Carol*, perhaps his assertion can be said of plays as well. It is certainly true of this ghost story of Christmas, which reminds us each holiday season that we are not just responsible for ourselves but also for our neighbors.

As we gather for the Guthrie’s 47th production of this timeless tale, may we be open to what Scrooge and the spirits have to teach us and become willing participants as we journey toward our better selves.

Happy holidays,

From Artistic Director
Joseph Haj

Dear Friends,

For tickets and information, call the Box Office at 612.377.2224 or 1.877.447.8243 (toll-free) or visit guthrietheater.org.
“A BEAUTIFUL MUSICAL RECOUNTING OF A WORLD WAR I CEASE-FIRE
OF GIFTS, POETRY, AND MELODY.”
- The New York Times

All Is Calm
The Christmas Truce of 1914

By Peter Rothstein
Vocal Arrangements by Erick Lichte
and Timothy C. Takach

Directed by Peter Rothstein
Music Direction by Erick Lichte

NOV 26 - JAN 2 • TICKETS ON SALE NOW • VISIT LATTEDA.ORG

Photo: Emily Koivisto
On December 8, the staff of Mercy Hospital will be our special guests for a performance of *A Christmas Carol*. This unique partnership began with a desire to give back to health care workers who served our community during the COVID-19 crisis, and Mercy Hospital has cared for more COVID-19 patients than any other hospital in Minnesota. We are exceedingly grateful for their service and honored to host them at the Guthrie.

**ABOUT MERCY HOSPITAL**
The nationally recognized hospital is located on two campuses in Coon Rapids and Fridley, and they have provided exceptional care to North Metro communities for 50+ years. Mercy Hospital is currently ranked the second best hospital in the Twin Cities by *U.S. News & World Report*.

**A DEDICATED STAFF**
The teams at Mercy Hospital are 100% committed to caring for the communities they serve and constantly strive to be the best at what they do. In addition to providing high-quality, compassionate care to patients, the staff is also deeply dedicated to each other.

**HOLISTIC CARE**
The safety of patients, employees and visitors is Mercy Hospital's top priority. Whole Person Care — mind, body, spirit and connection to community — defines their approach, which seeks to improve the whole health of a patient rather than just treat their illness.

**THE IMPACT OF COVID-19**
The staff at Mercy Hospital are committed to being with patients and their loved ones through their health challenges. During the pandemic, they served more COVID-19 patients than any other hospital in Minnesota and experienced more death and mortality than ever before. Watching so many people suffer or even die had a profound effect on their teams.

**HOW YOU CAN HELP**
Take care of your health! The staff at Mercy Hospital truly care about their patients, and it is difficult for them to see illness or injury. They encourage everyone to get the COVID-19 vaccine and continue to wear masks and wash hands, which have been shown to reduce the spread of the COVID-19 virus.

The resiliency and humanity I have witnessed, despite how fatigued and challenged our teams have felt, is nothing short of remarkable. The staff have given so much of themselves to protect and care for our communities. I can’t think of a group more deserving of a night out to enjoy some holiday cheer.

Sara Criger
Mercy Hospital President
Meet Madi Scott Smith: Lead Carpenter for *A Christmas Carol*
Pipe clamps. Vice grips. Screws. Awls. These are Madi Scott Smith’s office supplies, and she couldn’t be happier. She joined the Guthrie’s talented crew of staff carpenters in 2019 after spending a decade working in theater and trades, and it became the perfect merge of her two passions. But carpentry isn’t her only talent. Find out what else Madi enjoys doing when she’s not in the scene shop.

How and when did you learn your craft? I’ve worked as a stage hand for 11 years and in theater and trades for nine years. My North Dakota theater and trades career spanned eight years. In the summers, I was deck manager (run crew) for 15+ stage hands and horseback riders for the Medora Musical. In the winters, a wonderful man named Doug Johnson mentored me as a carpenter in various historic buildings and the Burning Hills Amphitheatre (the Medora Musical venue). I went to welding school in Bismarck, North Dakota, and earned a 2G GMAW welding certification.

What drew you to work at the Guthrie? When I moved to Minneapolis in 2018, I hoped to combine my experiences in craftsmanship and theater. Working in Twin Cities scene shops was a natural transition, although working at the Guthrie was a dream I did not expect to achieve. It’s a dream to work in a scene shop that is so well outfitted.

Describe your role in a few sentences. I work as a fabricator and carpenter, creating scenery and rigging components. I also occasionally work as an automation hand (think: lifts, turntables and automated onstage effects) or a rigger. Along with my fellow staff carpenters, I rotate as lead carpenter or rigger on our shows.

What are your workspace essentials? Each staff carpenter has a tool cart that acts like their own mobile desk. My cart typically has an assortment of screws and fasteners, pencils and awls, various hand tools, welding gear, PPE and a tiny Santa Claus with a Canadian flag. I’m usually surrounded by a healthy array of pipe clamps.

What skill or tool do you use most in the shop? Clamps are essential, but I’m a particular weirdo for finding new ways of using clamps. Pipe clamps are my favorite, but I’m also a massive fan of vice grips.

What does a typical workday involve? Cleaning and cutting steel, metal inert gas (MIG) welding, building flats or platforms, operating the forklift, unloading deliveries, hanging chain motors onstage and shuffling scenery around the shop.

What do you enjoy most about your job? Working with my hands is one of my greatest joys. I love seeing the physical fruits of labor, especially after the scenic artists have polished it up to its final designer-envisioned state and you see it under the stage lighting. Few things are more satisfying to see as a laborer.

What is your proudest achievement? Building a life I love and can be proud of with my fiancé, Keara.

How do you spend your time away from work? Going to northern or southern Minnesota as much as possible. Hiking with my partner and our dog, reading, doing hobby projects in my garage shop and working on my little house in Lauderdale, Minnesota. I’m also a singer-songwriter, so I play drums, guitar, mandolin and banjo at home.

What advice would you give to an aspiring theatermaker? Pursue the crafts that tug at your interests. Work isn’t always fun, but if you can move toward a career that fulfills you, it makes a big difference.
Nearly every show at the Guthrie is built onsite and takes months to create. This season’s all-new *A Christmas Carol* is a fine example: We landed on a script in January and have been working on the production ever since. From play selection to opening night, follow the timeline to discover how a Guthrie play is made.

**PLAY SELECTION**
11–12 months before opening
After final titles are chosen, rights are secured to produce each play, directors are selected and the show’s production schedule is determined. Then the season is announced to the public.

**CREATIVE TEAM SELECTION AND IDEATION**
5–6 months before opening
The scenic, costume, lighting and sound designers (plus any additional creative team members) are selected, and they begin meeting with the director to review design concepts. When the concepts are final, the creative team shares their vision for the show with the Guthrie’s production staff.

**OUT-OF-TOWN CASTING**
4 months before opening
Auditions are held with our New York City casting consultant for any roles not filled through local auditions. This is especially common for musicals or plays with many roles.

**LOCAL CASTING**
7–10 months before opening
Depending on the size of the show, anywhere from 30 to 80 local actors are invited to audition with excerpts from the script, known as “sides.” After a round of callbacks, casting is decided and formal offers are extended.

**DESIGN PROCESS**
2–4 months before opening
Preliminary scenic, costume, lighting and sound designs are submitted to their respective production directors. After several rounds of revisions, the designs are finalized and technical drawings are created. The costume and prop shops determine what needs to be built, pulled from stock or purchased.
OPENING NIGHT
The production is frozen, which means there are no more changes and the stage is tuned for sound.
Meanwhile in the rehearsal room, the creative team, stage crew and Guthrie staff take notes during a final “designer run” of the entire play.

SHOW BUILD
3–8 weeks before opening
Guthrie artists start building the production in our onsite shops. Scenic elements are fabricated and painted, costumes are draped and sewn, and custom props are created.

LOAD-IN
3 weeks before opening
The world of the play begins to take shape onstage. Set pieces are assembled, lighting equipment is rigged and the stage is tuned for sound. Meanwhile in the rehearsal room, the creative team, stage crew and Guthrie staff take notes during a final “designer run” of the entire play.

PREVIEWS
1 week before opening
The cast and creative team continue to rehearse and incorporate their work into preview performances for a paying audience. This is the director’s final opportunity to tweak anything before opening night.

REHEARSAL
6 weeks before opening
Guided by the director, the actors dive into the text (tablework) before getting on their feet (blocking) and rehearsing each scene. The stage manager runs each rehearsal, which may include music, vocal coaching, choreography, stage combat, costume fittings or a “stumble-through” of the show.

TECH REHEARSAL
2 weeks before opening
Rehearsals move to the stage. Understudies arrive, and the cast acclimates to the space, which includes scenery, costumes, lighting and sound. At a final dress rehearsal, the show is performed for an audience of invited guests.
Scenic design sponsored by

The Guthrie gratefully recognizes Bill Lurton as Leading Producer; Timothy A. Huebsch and John & Maureen Knapp as Producers; and ReBecca & Mark Roloff as Associate Producers.

Setting
London, December 24–25, 1843

Londoners, Carolers and Party Guests
Idman Adan, Garrett Hildebrandt, Kendall Kent, Sisloob Lo, Xan Mattek, Dayna “Dane” Neidich

Young Actors
Two casts will alternate performances.

Figgy Pudding Cast: Mollie Allen, Bella Glancy, Jeffrey Keenan, Sadie Maguire, Ellie Nelson, John Soneral

Mistletoe Cast: Annie Birkholz, Lily Birkholz, Keira Guevara, Mila Huber, Ines Rose Mojica, Carter Monahan

Figgy Pudding Cast: Bella Glancy, Jeffrey Keenan, Sadie Maguire, Ellie Nelson, John Soneral

Mistletoe Cast: Annie Birkholz, Lily Birkholz, Keira Guevara, Mila Huber, Ines Rose Mojica, Carter Monahan

A Christmas Carol
by Charles Dickens
adapted by Lavina Jadhwani

Cast
in alphabetical order

BELLE’S HUSBAND/
GHOST OF CHRISTMAS FUTURE
Rush Benson*

THIRD FEZZIWIG DAUGHTER/
FRED’S WIFE
China Brickey*

SECOND FEZZIWIG DAUGHTER/
CHARWOMAN
Cat Brindisi*

BOB CRATCHIT
John Catron*

MR. FEZZIWIG/TOWNSPERSON 1
OLD JOE
Paul de Cordova*

MRS. CRATCHIT
Nathaniel Fuller*

BELLE
Emjoy Gavino*

FIRST FEZZIWIG DAUGHTER/
LAUNDRESS
Isa Guitian

JACOB MARLEY/TOWNSPERSON 2
Fan
Summer Hagen*

CHARWOMAN
JACOB MARLEY/TOWNSPERSON 1
Rajané Katurah*

COLLECTOR 1/DICK WILKINS
FRED
Kurt Kwan*

EBENEZER SCROOGE
Clay Man Soo

GHOST OF CHRISTMAS PAST/FATHER
YOUNG SCROOGE
Tyler Michaels King*

COLLECTOR 1/DICK WILKINS
EBENEZER SCROOGE
Matthew Saldivar*

FRED
Eric Sharp*

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

COLLECTOR 2/MOTHER
Olivia Wilusz

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

DIRECTOR   Joseph Haj
CHOREOGRAPHER   Regina Peluso
COMPOSER   Jane Shaw
MUSIC DIRECTOR   Mark Hartman
SCENIC DESIGNER   Matt Saunders
COSTUME DESIGNER   Toni-Leslie James
LIGHTING DESIGNER   Yi Zhao
SOUND DESIGNER   Mikaal Sulaiman
RESIDENT DRAMATURG   Carla Steen
VOICE AND DIALECT COACH   Jill Walmsley Zager
INTIMACY COACH   Doug Scholz-Carlson
RESIDENT CASTING DIRECTOR   Jennifer Liestman
STAGE MANAGER   Megan Winters*
ASSISTANT STAGE MANAGERS   Lyndsey R. Harter*, Nate Stanger*
ASSISTANT DIRECTOR   Addie Gorlin-Han
NYC CASTING CONSULTANT   McCorkle Casting, Ltd.
DANCE CAPTAIN   Rush Benson*

*Member of Actors’ Equity Association

Understudies
Sarah Jane Agnew* (C. Brindisi, S. Hagen, C. Jones); Stephanie Anne Bertumen* (C. Brickey, I. Guitian, R. Katurah); Aimee K. Bryant* (E. Gavino, R. Williams, O. Wilusz); Nathaniel Fuller* (M. Saldivar); Alex Galick* (J. Catron, K. Kwan); Michael Hanna* (C. Man Soo, E. Sharp); Jon Andrew Hegge* (P. de Cordova, N. Fuller); Joey Miller* (R. Benson, T. Michaels King); Olivia Wilusz (C. Brindisi, S. Hagen)

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

Young Actor Supervisors
Tracy Folkerts, Alex Hagen, Madeline Jacobs, Gabrielle Jones, Clara Marsh, Anna Matthes

Acknowledgments
The Guthrie would like to acknowledge that we gather on the traditional land of the Dakota People and honor with gratitude the land itself and the people who have stewarded it throughout the generations, including the Ojibwe and other Indigenous nations.

The music in this production features traditional carols and hymns, including “God Bless You, Merry Gentleman,” “Past Three O’Clock,” “Drive the Cold Winter Away” and “We Wish You a Merry Christmas”; the traditional carols “Wassail, Wassail,” “Here We Come A-Caroling,” “I Saw Three Ships” and “Bring a Torch, Jeanette, Isabella” with new lyrics; a few broadside ballads put to music, including “Come (Come) My Roaring Ranting Boys” and “Heigh-Ho, Sleigh-Ho”; and several original songs, including “Ding, Dong, Oyez, Oyez,” “All Through This Hour” and “Ring Out the Old,” the second verse of which is a poem by Alfred, Lord Tennyson.

Lavina Jadhwani would like to thank the online space affectionately known as “The ShakesZoom” for helping develop this adaptation.

Toni-Leslie James would like to thank Associate Costume Designer Emily Tappan for her work on this production.
Biographies

John Catron
Bob Cratchit

GUTHRIE A Christmas Carol, Romeo and Juliet, Sense and Sensibility, Trouble in Mind, The Critic/\The Real Inspector Hound, The Crucible, Othello, Uncle Vanya, Long Day’s Journey Into Night, Hay Fever, The Winter’s Tale, The Master Butchers Singing Club. THEATER Pillsbury House Theatre (Artistic Associate); Jungle Theater; Frank Theatre; Park Square Theatre; Theater Latté Da; Illusion Theater; Torch Theatre; Dark and Stormy Productions; TigerLion Arts; Theater Mu; Shakespeare Theatre Company; Actors Theatre of Louisville. AWARDS Ivey Award for Best Ensemble (Trouble in Mind); 2014 City Pages Best Actor. TRAINING Grinnell College; St. Petersburg State Theatre Arts Academy; National Theater Institute at the Eugene O’Neill Theater Center

Paul de Cordova
Mr. Fezziwig/Townsperson 1

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

Nathaniel Fuller
Old Joe

GUTHRIE More than 90 productions since 1987, including King Lear, Trouble in Mind, The Crucible, A Christmas Carol (3 seasons); Othello; The Primrose Path; Embers; Much Ado About Nothing, M. Butterfly; A View From the Bridge; A Midsummer Night’s Dream (1997 and 2008); 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

Rush Benson
Belle’s Husband/Ghost of Christmas Future

GUTHRIE Debut. THEATER Theater Latté Da: The Ghostlight Series; Chanhassen Dinner Theatres: Newsies, Mamma Mia!, Holiday Inn; Ordway: 42nd Street, in the Heights, Jesus Christ Superstar, West Side Story, A Chorus Line; Old Log Theatre: The Wedding Singer; Collide Theatrical Dance Company: Dracula, Romeo and Juliet; Park Square Theatre: The Rocky Horror Show; Artistry; Numerous productions with Flying Foot Forum. CHOREOGRAPHY Guthrie Theater; Ordway; SteppingStone Theatre; Minnesota Fringe Festival. FILM/TELEVISION “Lady Dynamite” on Netflix. TEACHING Guthrie Education classes; Cowles Center Teaching Artist. TRAINING Gustavus Adolphus College. @shutuprush (IG, TW)

China Brickey
Third Fezziwig Daughter/Fred’s Wife


Cat Brindisi
Second Fezziwig Daughter/Charwoman

Emjoy Gavino
Mrs. Cratchit


Isa Guitian
Belle


Summer Hagen
First Fezziwig Daughter/Laundress


Charity Jones
Jacob Marley/ Townsperson 2


Rajané Katurah
Fan

GUTHRIE Debut. THEATER Children’s Theatre Company: Cinderella (Cinderella), Dr. Seuss’ The Lorax (Von Goo/Granny Once-ler); The Old Globe: Dr. Seuss’ The Lorax (Von Goo/Granny Once-ler); Ordway: Smokey Joe’s Cafe (Herself); Ten Thousand Things: Into the Woods (Little Red/Rapunzel), Thunder Knocking on the Door (Glory Dupree); Park Square Theatre: Marie and Rosetta (Marie Knight); Pillsbury House Theatre: What To Send Up When It Goes Down (Made); Alliance Theatre: Born for This (Whitney Houston u/s). OTHER “Nine Twin Cities artists primed for greatness in 2019” by the Star Tribune. UPCOMING Children’s Theatre Company: Something Happened in Our Town; Ten Thousand Things: Thunder Knocking on the Door. TRAINING B.A., Drama, Spelman College; British American Drama Academy, Shakespeare in London. @rajanekaturah (IG), www.rajanekaturah.com

Kurt Kwan
Ghost of Christmas Past/Father

GUTHRIE The Great Leap, Othello. THEATER Olney Theatre Center: Tiger Style!; Actors Theatre of Louisville: we, the invisibles; Ten Thousand Things: The Changelings, A Midsummer Night’s Dream, Romeo and Juliet, A Streetcar Named Desire; Theater Mu: You for Me for You, Yellow Fever, Cowboy Versus Samurai, Yellow Face, Ching Chong Chinaman, The Romance of Magna Rubio; Pillsbury House Theatre: The Children; Yellow Tree Theatre: Grace; Walking Shadow Theatre Company: after the quake; Walker Art Center: Permanence Collection; Park Square Theatre; Children’s Theatre Company; Illusion Theater; History Theatre. AWARDS 2020 McKnight Theater Artist Fellowship at the Playwrights’ Center
Clay Man Soo
Young Scrooge

GUTHRIE Debut. THEATER Great River Shakespeare Festival: Macbeth (u/s), The Servant of Two Masters (u/s), Love’s Labour’s Lost; New Arab American Theatre Works: Zafira and the Resistance; Theater Mu: A Korean Drama Addict’s Guide to Losing Your Virginity, Inside Out and Back Again (canceled due to COVID-19); Pangea World Theater/The Lab Theater: Mother Courage and Her Children; South Dakota Shakespeare Festival: The Comedy of Errors; Theatre Coup d’Etat: The Tempest; Artistry: Mame (canceled due to COVID-19). UPCOMING Children’s Theatre Company: Bina’s Six Apples; Park Square Theatre: Romeo and Juliet; TigerLion Arts: The Buddha Prince. TRAINING B.A., Gustavus Adolphus College; Great River Shakespeare Festival actor apprenticeship; Theater Mu Training Institute; Encompass Collective at Yale School of Drama. www.claymansoo.com

Eric Sharp
Fred


Tyler Michaels King
Collector 1/Dick Wilkins

GUTHRIE West Side Story, A Midsummer Night’s Dream, A Christmas Carol, My Fair Lady. THEATER Theater Latté Da: Hedwig and the Angry Inch, Assassins, Gypsy, Sweeney Todd, Cabaret, Spring Awakening; History Theatre: Teen Idol; The Bobby Vee Story; Ordway: 42nd Street, West Side Story; Children’s Theatre Company: Peter Pan the Musical; Chanhassen Dinner Theatres: Hello, Dolly!; Fiddler on the Roof; Disney’s The Little Mermaid, Bye Bye Birdie, Joseph…; Illusion Theater; Flying Foot Forum; Live Action Set; Artistry; Minneapolis Musical Theatre; HUGE Improv Theater. OTHER Founder and Artistic Director of Trademark Theater; Improv: The Bearded Company; Podcast: “Break the Dice: The Improvised Campaign.” AWARDS 2014 Ivey Award for Emerging Artist. UPCOMING Guthrie Theater: The Tempest. @tylermichaelsking (IG), www.tylermichaelsking.com

Regina Marie Williams
Mrs. Fezziwig/Ghost of Christmas Present

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

Matthew Saldivar
Ebenzer Scrooge

GUTHRIE The Royal Family (Rachel Chavkin, director), The Canterbury Tales (Michael Bogdonov). THEATER Broadway: Bernhardt/Hamlet (Moritz von Stuelpnapel), Junk (Doug Hughes), Act One (James Lapine), Saint Joan (Daniel Sullivan), Black Stache in Peter and the Starcatcher (Roger Rees and Alex Timbers), A Streetcar Named Desire (Emily Mann), Grease (Kathleen Marshall), The Wedding Singer (John Rando), Honeymoon in Vegas (Gary Griffin); Off-Broadway: Frank Butler in Annie Get Your Gun; Kate Hamill’s Dracula (Sarna Lapine); Our Dear Dead Drug Lord; A Human Being, of a Sort (Whitney White); Hamlet; The Cradle Will Rock (Sam Gold); Hermies in Hadenstown (Rachel Chavkin); Quiara Alegria Hudes’ Daphne’s Dive (Thomas Kail); All in the Timing (John Rando); Randy Newman’s Harps and Angels (Jerry Zaks); The Architecture of Loss (Chay Yew); Luther Billis in Lincoln Center Theater’s first national tour of South Pacific (Bartlett Sher); Working (Christopher Ashley); “Rent: Live” on Fox (Michael Greif). TRAINING B.A./M.A., Middlebury College; M.F.A., NYU

Olivia Wilusz
Collector 2/Mother

GUTHRIE Sense and Sensibility. THEATER Six Points Theater: Significant Other; Gremlin Theatre: Becky Shaw, The Father; Illusion Theater: My Antonia; Pillsbury House Theatre: West of Central. TRAINING University of Minnesota/Guthrie Theater B.F.A. Acting Program; South Carolina Governor’s School for the Arts and Humanities
Creative Team

Lavina Jadhwani
Adapter

**GUTHRIE** Director: As You Like It.
**THEATER** East West Players/Hypokrit Productions/EnActe Arts: The Sitayana; Rasaka Theatre Company: VANYA or “That’s Life”; Goodman Theatre’s Future Labs: Shakuntala. **AWARDS** 2021 3Arts Make a Wave Award; Phil Killian Directing Fellowship (Oregon Shakespeare Festival); National Directors Fellowship (National New Play Network/Eugene O’Neill Theater Center); Classical Directing Fellowship (The Drama League/Shakespeare & Company); Time Out Chicago’s Best Next Generation Stage Director. **TRAINING** M.F.A., The Theatre School, DePaul University; B.F.A./M.A., Carnegie Mellon University.
@lavinajadhwani (IG, TW), www.lavinajadhwani.com

Joseph Haj
Director

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

Regina Peluso
Choreographer

www.collide theatrical.org

Jane Shaw
Composer

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

Mark Hartman
Music Director

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

Matt Saunders
Scenic Designer

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

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

Carla Steen
Resident Dramaturg

GUTHRIE
More than 60 productions since 1996, recently including Dickens’ Holiday Classic, Twelfth Night, Noura, Steel Magnolias, The Glass Menagerie, Guys and Dolls, Cyrano de Bergerac, As You Like It, Noises Off, Frankenstein – Playing With Fire, West Side Story, Familiar, Blithe 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. Acting 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

Jill Walmsley Zager
Voice and Dialect Coach

GUTHRIE
Steel Magnolias, The Glass Menagerie, Floyd’s, As You Like It, Noises Off, Frankenstein – Playing With Fire, An Enemy of the People, Blithe Spirit, Indecent, Romeo and Juliet, Sunday in the Park With George, The Bluest Eye, King Lear, The Lion in Winter, The Parchman Hour. THEATER Milwaukee Repertory Theater (more than 30 productions); American Contemporary Theater (more than 25 productions); The Marriott Theatre (more than 20 productions); Chicago Shakespeare Theater; Steppenwolf Theatre; Utah Shakespeare Festival; Arizona Theatre Company; Cardinal Stage; Drury Lane Theatre; Lyric Opera of Chicago. TRAINING Royal Central School of Speech and Drama (London); Northwestern University

Jennifer Liestman
Resident Casting Director

GUTHRIE
Member of the Artistic Team since 2003; More than 60 productions, workshops and readings since 2015, including the History Plays Workshop, Dickens’ Holiday Classic, Twelfth Night, Noura, Floyd’s, West Side Story, BAD NEWS! I was there... Familiar (with Seattle Rep), Watch on the Rhine (with Berkeley Repertory Theatre), Native Gardens (with Arena Stage) and Disgraced (with McCarter Theatre Center/Milwaukee Repertory Theatre). FILM Master Servant (Casting Consultant). TEACHING Audition master classes for the University of Minnesota/Guthrie Theater B.F.A. Acting Program; Macalester College; SMU; Other universities in Minnesota and the U.S.. TRAINING B.A., Theatre, Minnesota State University Moorhead
Megan Winters
Stage Manager
GUTHRIE Debut. THEATER Regional: Dallas Theater Center (11 seasons, four seasons as Resident Production Stage Manager); The Old Globe; Alley Theatre; Ogunquit Playhouse; Shakespeare Dallas; Second Thought Theatre; Olney Theatre Center; Seaside Repertory Theatre. TRAINING B.A., Theatre Arts, Oklahoma Baptist University

Lyndsey R. Harter
Assistant Stage Manager
GUTHRIE Dining With the Ancestors. THEATER Regional: Minnesota Opera; Theater Latté Da; Pillsbury House Theatre; Theater Mu (five seasons); Park Square Theatre (five seasons); Playwrights’ Center; Yellow Tree Theatre; New Dawn Theatre Company; Great River Shakespeare Festival. MEMBERSHIPS Actors’ Equity Association; AEA National Stage Managers Committee; AEA Twin Cities Liaison Committee; Minnesota Theater Accountability Coalition. TRAINING B.A., Theatre Arts, Hamline University

Nate Stanger
Assistant Stage Manager

McCorkle Casting, Ltd.
Pat McCorkle, C.S.A.
NYC Casting Consultant for 2021-2022 Season
GUTHRIE More than 100 productions since 1998. THEATER Broadway: More than 50 productions, including On the Town, Amazing Grace, End of the Rainbow and A Few Good Men; Off-Broadway: More than 60 productions, including Highlights;

Our Town (Barrow Street Theatre); Freud’s Last Session; Toxic Avenger; Almost, Maine; and Driving Miss Daisy; Regional (selected): Barrington Stage Company; George Street Playhouse; Connecticut Repertory Theatre. FILM/TELEVISION Senior Moment, Year by the Sea, Premium Rush, Ghost Town, The Thomas Crown Affair, Die Hard With a Vengeance, School Ties; “Twisted,” “Sesame Street,” “Hack” (CBS), “Californication” (Emmy Award nomination), “The Education of Max Bickford” (CBS), “Chappelle’s Show,” “Strangers With Candy.”
www.mcckorklecasting.com

GUTHRIE THEATER

A RAISIN IN THE SUN
by LORRAINE HANSBERRY
directed by AUSTENE VAN

THREE THINGS TO KNOW ABOUT THE SHOW

• Inspired by Lorraine Hansberry’s own family’s experience in Chicago in the 1930s, A Raisin in the Sun opened on Broadway in 1959 and, for the first time, hailed an all-Black principal cast, a Black playwright and a Black director.

• The play was nominated for four Tony Awards, and Hansberry was the first Black woman to be produced on Broadway.

• Director Austene Van is an acclaimed Twin Cities theater professional, co-founder of New Dawn Theatre Company and Producing Artistic Director at Yellow Tree Theatre. She was last seen on the Guthrie stage playing Truvy in our 2019 production of Steel Magnolias.

Jan 8 – Feb 12
612.377.2224 / guthrietheater.org

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The Business of Directing and Adapting

Joseph Haj and Lavina Jadhwani have something notable in common (and it’s not a shared knowledge of rom-coms, as they quickly discovered during the interview). They’ve both directed and adapted plays, but they’ve never collaborated in their respective director and adapter roles on the same play until now. So we invited them to chat about all things *A Christmas Carol* and share what it feels like to move between the roles they both know — and do — so well.

LAVINA    JOSEPH

**LAVINA JADHWANI:** Hi, Joe! Let’s start by talking about Charles Dickens.

**JOSEPH HAJ:** My dad loved Dickens, so I didn’t read *any* Dickens at first. [laughs] But in my 20s, that surliness subsided; I read everything he wrote and became a lifelong fan. I love him as a writer entirely. The characters he writes and the ways he threads storylines are deeply satisfying. Dickens has a genius way of presenting numerous plots and then intersecting them in ways that thrill the reader. So I’m astounded that *A Christmas Carol* came from the same writer because there’s not even a B story. There’s one story with a singular purpose. Everyone in the rehearsal room understands that purpose and feels the responsibility to share something beautiful with our community who loves this holiday tradition so dearly.

**LJ:** Why did you want to direct *A Christmas Carol*?

**JH:** During the pandemic, I didn’t want to go a year without doing *A Christmas Carol* for our community. Together with my friend and filmmaker E.G. Bailey, we made *Dickens’ Holiday Classic*, a film based on the performance script Dickens adapted from his novella for his public readings. While making the film, I fell deeply in love with the material. I’m fascinated by its structure and the questions it poses. Something I’ve continued to contemplate is why Dickens titled his novella *A Christmas Carol*. It’s almost like he knew it would become a tradition, in the same way we sing “Silent Night” every year or participate in holiday rituals with our friends and family. We revisit *A Christmas Carol* again and again to remind us that what matters most shouldn’t be sacrificed for what matters least. Perhaps that’s why this story has not been out of circulation in two centuries. It has always been in favor.

**LJ:** What has it been like having me in the rehearsal room with you?

**JH:** I have an outstanding relationship with dead playwrights. That’s where I spend so much of my time. [both laugh] In all seriousness, it’s been awesome. With every play, you always wonder what the writer was thinking. It’s amazing to just turn to you and ask, “What do we think is happening in this scene?” I love having many collaborators and great thinkers in one room. It makes the play feel like a living thing.
JOSEPH → LAVINA

JH: Why did you decide to adapt this story, Lavina?

LJ: I’ve been excited to have this conversation with you! I think it was two things. In the first play I adapted, *The Sitayana (Or How to Make an Exit)*, there’s a breakup scene at the end where Sita says to Ram, “I release you.” Everyone told me it reminded them of *A Christmas Carol*. Secondly, I was interested in the idea of business, which keeps coming up in the rehearsal room. What does it mean to be a good person of business or for mankind to be our business? Being Sindhi, there is much of Scrooge’s humanity that I see reflected in my own culture and family. The journey that the theme of business takes in the text was of great interest to me.

JH: What was your writing process like?

LJ: Until now, the closest I’d ever been to *A Christmas Carol* was when I worked as a marketing assistant at the Goodman Theatre and handed out candy canes to audience members. It’s a whole different world to experience it as a creator. I started tooling around with the text during the pandemic. I became part of a Chicago-based company of artists called “The ShakesZoom” who read Shakespeare plays online three times a week. The only two readings of my script prior to rehearsing it at the Guthrie were done by that virtual company. I wouldn’t be here without those incredible people.

JH: How did the idea of Scrooge being an active participant in his redemption emerge?

LJ: Dickens has a particular sense of humor, and I’m into it. [both laugh] For example, early in Stave Two, Scrooge has a tear on his face. When the spirit asks him about it, he says it’s a pimple. But he starts crying right away; something is ready to crack open.

JH: What is it like being an adapter and working with another director, especially being a director yourself?

LJ: During my first day of tech rehearsal while directing *As You Like It* at the Guthrie in 2019, I remember thinking, “Someone needs to make a lot of decisions. Oh, right — that’s me!” [laughs] So it’s been great fun to sit back and watch you make the decisions because you know and love this story intimately. Your vision for it is exquisite. I recently had dinner with some friends who work at the Minnesota Orchestra, and I learned that your renowned local conductor [Osmo Vänskä] is retiring this year. They said that when he conducts, they hear parts of the music they’ve never heard before, even though they’ve always been written in the score. So seeing my script in a director’s hands, yours to be specific, is hopeful and exciting.

I grew up in a household that’s big on the idea that people aren’t so much defined by their past as by what comes next. Maybe that comes from being Hindu and growing up in a culture that believes in reincarnation, but on the page, Scrooge’s desire to change is evident. And I think the story is not only better but funnier when we see him wrestling with that early on. Yes, I’ll leave with a Christmas tune in my heart, but I’ll also wonder what kind of life Scrooge is going to lead after all this, which makes me look inward and ask, “What kind of life am I going to lead?”

GUTHRIE THEATER \ 25
Technically Speaking

Behind some of the 19th-century scenic elements and props you see onstage is something you may not expect: 21st-century technology. More specifically, a 3D printer and CNC router that recently took up residence in our shops. If they sound high tech, that’s because they are — but for good reason. We talked to two Guthrie staffers about how this technology has transformed their work for the better.

3D Printer

LOCATION: Prop Shop
WHEN IT ARRIVED: Just before the COVID-19 pandemic
HOW IT WORKS: A spool of PLA plastic, a bioplastic made from natural materials, feeds into the machine, which warms up the plastic and builds objects layer by layer. Once the printer is calibrated, it’s a hands-off operation that can run after hours, making it ideal for longer print projects.
WHAT IT DOES: The printer is great for making molds, but it can also be programmed to print anything from an upholstery button replacement to a custom brooch for a costume.
FEATURED USER: Sarah Gullickson, Head of Props
HOW TECHNOLOGY CHANGED THE PROPMAKING GAME: “Props artisans used to get information from books and Sears catalogs. Today, Google is our go-to for research. In terms of making the props, it requires both tried-and-true methods and technology. For example, there are furniture joining techniques that must be done by hand, but we can use the CNC router to cut the pieces.”
HER THOUGHTS ON TECHNOLOGY: “I’m not an early adopter. I prefer to see how technology works first and make sure it’s a good investment for the prop shop. Thankfully, many of the props staff are eager to use cutting-edge technology and try new things. We balance each other out.”
ORIGIN STORY: “We wanted a 3D printer for years, so when ours arrived in early 2020, we were thrilled. Although the pandemic prevented us from using it initially, we were fortunate that Props Shopper/Buyer Rebecca Jo Malmström worked at a 3D print farm during COVID. She brought all that knowledge back to the Guthrie and got our 3D printer up and running on her first day back. It was amazing.”
CURRENT PROJECT FOR A CHRISTMAS CAROL: “We made these cute little chimneys for the ‘Tiny Town’ houses. The 3D printer allowed us to create them with great detail and precision.”
BEST THING ABOUT THE PRINTER: “It has saved us tons of time and a whole lot of Styrofoam dust.”
FUN FACT: “We used the 3D printer to create a Dirty/Clean sign for the prop shop dishwasher.”
**CNC Router**

**LOCATION:** Scene Shop  
**WHEN IT ARRIVED:** 2016  
**HOW IT WORKS:** Using encoding software, the programmer converts a technical drawing into a series of commands and sends a text file to the Computer Numerical Control (CNC) Router, which uses x, y and z coordinates to perform precise cutting actions on various materials. On any given project, either flat cutting on the table or turned cutting using the CNC lathe, the machine can automatically switch between eight cutting tools.  
**WHAT IT DOES:** The router can be programmed to make everything from the practical (like jigs for truss work) to the decorative (like stencils or letter engraving).  
**FEATURED USER:** Christopher Sibilia, Master Carpenter  
**HOW HE LEARNED TO USE IT:** “A few folks from the scene shop went to Michigan and trained with the manufacturer; then they taught the rest of us how to operate the router. I taught myself to program it by watching YouTube videos from the developer as well as tip videos from other makers around the world.”  
**WHY HE LIKES IT:** “It’s automated the time-consuming things that can be a chore. For example, drilling countersinks into a sheet of Masonite might take a person four or five minutes per sheet, but the CNC router does it in 90 seconds. The speed and precision is excellent.”  
**EARLY PROJECT:** “For South Pacific in 2016, we created a curved, 24-foot wall with 103 amoeba-shaped holes cut into it so it looked like a foamy ocean wave. To cut 103 holes into each sheet of plywood by hand wasn’t feasible, so we used the CNC router. Like any computer, you can program it to perform and/or repeat actions with absolutely accurate results.”  
**CURRENT PROJECT FOR A CHRISTMAS CAROL:** “I’m making a stencil pattern that the scenic artists will use to create wallpaper. Cutting a stencil takes a lot of time and is hard on your hands. With the CNC router, you can program it to cut the lines perfectly.”  
**FAVORITE PROJECT:** “The 35 balusters we created for the set of *Emma* (coming June 2022) using the CNC lathe. Unlike a traditional lathe, which spins quickly to create radial symmetry all the way around an object, the CNC router cuts a series of profiles along the length of the object between tiny rotations along the central axis. To cut a symmetrical object, you repeat the same profile. But let’s say you were making a knight chess piece. You would program the CNC to cut different profiles that would carve the horse head on just one side. It’s fascinating to watch.”  
**BEST THING ABOUT THE ROUTER:** “The real fun is finding out what the machine can do, and we’re still discovering its potential. Lettering is one of the things it does best, like the Scrooge & Marley sign. It looks perfect and professional.”  
**FUN FACT:** “The CNC router cut out the new armrests in the McGuire Proscenium Stage.”
You’re invited to come, be yourself and experience a relaxed performance at the Guthrie this season.

A relaxed performance is intended to be sensitive to and accepting of any audience member who may benefit from a more relaxed environment. Although these performances are open to all patrons, they are intentionally modified to accommodate patrons with sensory and vestibular sensitivities, anxiety, dementia, autism spectrum disorders, learning differences or challenges attending the theater.

**RELAXED PERFORMANCE DATES**

- **A CHRISTMAS CAROL**
  - Sunday, December 5 at 1 p.m.

- **A RAISIN IN THE SUN**
  - Thursday, February 10 at 10:30 a.m.*

- **THE TEMPEST**
  - Sunday, March 27 at 1 p.m.

- **DESTINY OF DESIRE**
  - Sunday, May 29 at 1 p.m.

- **EMMA**
  - Sunday, July 24 at 1 p.m.

- **SWEAT**
  - Sunday, August 14 at 1 p.m.

All tickets are $29 for adults and $15 for children.

For play descriptions, thematic elements, resources and more, visit [www.guthrietheater.org/relaxed](http://www.guthrietheater.org/relaxed).

*This is a student matinee performance. For group tickets, email groups@guthrietheater.org.
PLAY FEATURE

Present Company:
Thoughts From the Cast

To feel that electric exchange between the audience and performer.
TYLER MICHAELS KING

Being in a room full of artists who are collaborating to create a new story for a tradition in our community. It’s a true joy and privilege to be a small part of that magic.
CLAY MAN SOO

Recognizing the laughter of friends in the audience.
ERIC SHARP

Making a room full of people laugh (assuming they think I’m funny)!
SUMMER HAGEN

Do I know how to do this still?!
CAT BRINDISI

To feel the renewed appreciation for human beings performing in the same room as other human beings. The connection will be stronger and more intentional than ever before.
OLIVIA WILUSZ

So many things! Making art with people I respect, hearing the audience chatter and then go quiet when the lights dim (my eyes may well up with tears) and powerwalking offstage to get ready for that next entrance. Phew! Adrenaline!
CHINA BRICKEY

The joy of connecting with audiences during this holiday classic, which I’m returning to for the first time since 1998.
PAUL de CORDOVA

Exploring this exciting new A Christmas Carol script with the wonderful team of artists, craftspeople and staff who make up my Guthrie experience.
NATHANIEL FULLER

So much of our self-image is tied to our work. While it’s been a blessing in disguise to discover who I am when that is removed, I can’t wait to share my new self with this community.
RUSH BENSON

Places.
MATTHEW SALDIVAR

What excites you about being back onstage?
SYNOPSIS

Ebenezer Scrooge, a miserly businessman, moves through the streets of London with tight fists and a closed heart. He shuns the light and love offered by those around him and greets each Christmas with a scowl and a “Bah! Humbug!”

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

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

Scrooge awakes to discover that it’s Christmas morning — and he fully resolves to be a new and better man. He greets everyone with a positive outlook, begins to make amends to those he has wronged and embraces all the happiness his second chance offers.
A REDEMPTION JOURNEY OF MANY STEPS
While co-directing last year’s Dickens’ Holiday Classic, a film based on the text of the novella that Charles Dickens used for his public readings, Artistic Director Joseph Haj was able to engage with the story in a way he hadn’t had cause to before. One of his discoveries was that Scrooge’s change of heart is not just a switch that gets flipped when Scrooge is confronted by his own lonely death. Rather, Scrooge takes many small steps toward redemption, and they begin very early in his ghostly adventures. While the story’s dramatic peak still is, of course, when the Ghost of Christmas Future reveals Scrooge’s neglected gravestone, this adaptation highlights the incremental changes that occur within Scrooge and reveals how his change of heart only takes hold because Scrooge embraces the need to change.

Arguably, Scrooge takes his first step after Marley tells him to expect a ghost that same night and two more ghosts on the following nights. Scrooge declines this offer, asking instead if he can be visited by all three ghosts at once (a request, it might be noted, that some unseen hand grants him). Later, after a few emotional breakthroughs with the Ghost of Christmas Past, Scrooge tells the Ghost of Christmas Present to lead where it will, as he hopes to profit from its lessons. By the time he journeys with Future, 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 is the result of a difficult but thorough examination of his past actions, buried memories, present joys and future possibilities. The ghosts enable the process, but it’s only because Scrooge wants and welcomes change that he — and we — get the story’s happy ending.

CHILDREN, CHILDREN EVERYWHERE
The Guthrie’s A Christmas Carol has a long tradition of featuring children in the cast. That’s to be expected in a story where the second most famous quote (debate, anyone?) is said by Tiny Tim: “God bless us, every one!” This year’s production includes 12 young actors in two different casts, dubbed “Figgy Pudding” and “Mistletoe,” that alternate performances and understudy each other. These young actors put in a lot of work and log many rehearsal hours alongside their professional colleagues to help bring the play to life, and we celebrate them!

Children are central to the novella and indeed the reason it exists at all. In March 1843, Charles Dickens became newly concerned about British society after reading a Parliamentary Commission on children’s employment, and he planned — after finishing the serial he was then writing — to write a pamphlet titled “An appeal to the People of England, on behalf of the Poor Man’s Child.” Shortly thereafter, he decided he could make a better impact if he waited until Christmas to write on the topic.

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

KEEP THE FESTIVITIES GOING
To dig deeper into the story, download the A Christmas Carol play guide at www.guthrietheater.org/carol2021.
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 Team at 612.225.6200.

From the Board Chair

Countless people are responsible for the Guthrie reopening its doors and stages after enduring one of the most challenging periods in the theater’s history. Thousands of donors gave generously to our One Guthrie emergency relief campaign. More than 2,000 ticket holders donated the value of their tickets back to the Guthrie. Government programs and agencies provided millions of dollars in relief.

Internally, the Senior Management Team spent hours planning and making countless decisions in the midst of ever-changing realities. A greatly reduced staff worked tirelessly to ensure the Guthrie would emerge stronger and with reinforced dedication to our core values. Board members were a mainstay, providing extraordinary amounts of time and expertise in their roles.

To everyone who helped support the Guthrie while its stages were dark: Thank you. Your generosity is the reason we can gather this fall to enjoy What the Constitution Means to Me, a play so pertinent in this moment, and A Christmas Carol, our beloved holiday tradition.

As I take on my new role as board chair, I’m honored to follow the outstanding leadership of those who have served before me, most recently James L. Chosy, who led the board with steadfastness during the most uncertain of times.

I look forward to serving you, the community and the Guthrie this season.

Gratefully,

John Junek
CHAIR, GUTHRIE BOARD OF DIRECTORS

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<td>Marc &amp; Alicia Belton</td>
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<td>Julia W. Dayton*</td>
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<td>William &amp; Penny George &amp; The George Family Foundation</td>
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<td>Katherine A. Harris &amp; The Hegardt Foundation</td>
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<td>John &amp; Kathy Junek</td>
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<td>David &amp; Diane Lilly</td>
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<td>W. Thomas &amp; Christine B. McEnery</td>
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<td>Wendy Nelson</td>
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<td>Richard &amp; Annette Sattler</td>
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<td>Mary W. Vaughan</td>
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<td>Weiser Family Foundation on behalf of Irving &amp; Marjorie Weiser</td>
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<td>Todd &amp; Kyoko Zaun</td>
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<td>Timothy A. Huebsch</td>
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<td>Marjee V. Kinney</td>
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<td>Jennifer Melin Miller &amp; David Miller</td>
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<td>Jim &amp; Linda Milow</td>
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<td>Jay Nibbe</td>
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<td>Louise W. Otten</td>
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<td>Dr. Mitchell &amp; Katherine* Pincus</td>
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<td>Robert Rosenbaum &amp; Maggie Gilbert</td>
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<td>Steve Thompson &amp; Ron Frey</td>
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<td>Wendy &amp; Paul Unglaub</td>
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<td>Steven &amp; Catherine R. Webster</td>
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<td>Dr. Tadashi &amp; Susan Allen</td>
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<td>Debra &amp; David* Andreas</td>
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<td>Jane Robertson Blanch Fund</td>
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<td>Laura &amp; Jon Bloomberg</td>
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<td>John L. Burbidge</td>
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<td>Michael V. &amp; Ann C. Ciresi</td>
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<td>Jeanne Corwin</td>
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<td>Ellie Crosby – The Longview Foundation</td>
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<td>Dr. &amp; Mrs. David Dahlgren</td>
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Terry & Sarah Clark
Margie & David Dines
Carol M. Downie & Gregory J. Thomas
Dave & Pat Drew
Gerald A. & Kay Erickson
Amy & Miles Fiterman
Vicki & Si Ford
G. B. W. Fund
The Margaret Grieve Fund
Polly Brown Grose Fund of The Minneapolis Foundation
N. Bud & Beverly Grossman Foundation
Joseph & Deirdre Haj
Linda & 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
Iris & Jay Kiedrowski
John S. Knapp
Benjamin Y.H. & Helen* C. Liu
Audrey & Jim Lucas
Whitney* & Elizabeth MacMillan
Richard McCarthy, Jr. & The C.A. Weyerhaeuser Memorial Foundation
Michael & Donna McCormick
Munir & Sophie Meghjee
Helen Meyer
Todd Noteboom & Nancy Basel
Anne Paape
Lisa Saul Paylor & Marc Paylor
Brian Pietsch & Christopher Hermann
Nick & Judy Priadka
Irene A. Quasshie
Mary & Tom Racciati
Ann Rainhart & Jason Digman
Nicholas & Scott Roberts
ReBecca & Mark Roloff
Julie Rosen
Ken & Sally Spence
Janis & James Stephenson
Kweli P. Thompson
Dan Torbenson
Dr. & Mrs. Paul L. Trump
Frances & Frank Wilkinson
David A. Wilson & Michael J. Peterman
Heidi & Michael Wilson
Georgia & Peter Windhorst
Karen & John Winkelman
Charles & Julie Zelle

Gratefuly,

John Junek
CHAIR, GUTHRIE BOARD OF DIRECTORS
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 Team 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.

$250,000 and above

WEM 2000 Foundation of The Dorsey & Whitney Foundation

$100,000 – $249,999

$50,000 – $99,999

$25,000 – $49,999

Fred C. & Katherine B. Andersen Foundation; WEM 2000 Foundation

$15,000 – $24,999

Hugh J. Andersen Foundation; The Edward R. Bazinet Foundation

$5,000 – $14,999

Boss Foundation; The Carlson Family Foundation; Cyber Advisors; Emerson; Isora Foundation; Lathrop GPM; Listen Technologies; Meristem Family Wealth; Midwest Radiology Foundation; Sam Miller Foundation; Margaret Rivers Fund; Rahr Corporation; Robins Kaplan LLP; Taft Law; Tennant Foundation; UHL; Wenger Foundation; The Thomas and Julianne Youngren Foundation

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Book a room with our exclusive rate

View our menu/make a reservation

Located 1 block from the Guthrie Theater, enjoy heated underground parking, make a splash in our indoor pool, and keep the fun flowing over specialty cocktails at W XYZ Bar.

Book a room using our exclusive Guthrie rate.
A Historic Grant, Thanks to Two Senators

On October 1, a special guest was in the audience for a preview performance of *What the Constitution Means to Me* — the first production on a Guthrie stage since March 2020. After the show, Managing Director James Haskins invited Minnesota Senator Amy Klobuchar to share how she and Texas Senator John Cornyn worked together on the Save Our Stages legislation to ensure the COVID-19 stimulus bill included substantial support for artistic venues.

When the bill passed in December 2020, the stimulus package included the largest amount of funding for the arts ever passed by Congress, thanks to the Senators’ advocacy through Save Our Stages. Eligible organizations could apply for funds based on earned revenues prior to the pandemic. The Guthrie is incredibly grateful to be a recipient of a generous grant through the Shuttered Venue Operators Grant program, which is already helping us produce a robust season and hire the staff and artists needed to bring our productions to life.

Having Senator Klobuchar speak to the audience and take photos with the cast and crew was a full-circle moment, as our strong return to the stage was due in large part to this funding and the Senators’ exceptional work and leadership on behalf of the Guthrie and arts organizations everywhere.

From critical government assistance to countless gifts and ticket donations from individual donors, we are grateful for the support from so many. Thank you.
Holiday gifts with a local twist.

Shop in person on Level One or at guthriestore.com.

A gift that gives back.
Together with The Bridge for Youth, a local nonprofit serving homeless and runaway youth, we are offering a limited-edition blanket and thermos with a hopeful design. When you purchase one or both items, the Guthrie Store will donate them to The Bridge for Youth and help keep Twin Cities youth warm this winter.

**Blanket and Thermos Bundle:** $55 plus tax
**Blanket:** $30 plus tax  •  **Thermos:** $25 plus tax

To make a donation, visit guthriestore.com.
ACKNOWLEDGMENTS

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

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

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

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

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

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

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

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

Want to add your name to this list?

From production to marketing, we are rebuilding our staff and have a wide array of opportunities available. We’re especially looking for candidates who can bring various backgrounds, experiences and perspectives to our team.

We’re HIRING

Browse open positions and apply at www.guthrietheater.org/work-with-us
Theater Information and Policies

**HEALTH AND SAFETY**
Masks that securely cover the nose and mouth are required and must be worn at all times. Bandanas and neck gaiters are not considered acceptable face coverings. For more information, visit www.guthrietheater.org/health.

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

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

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

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

**EMERGENCY PROCEDURES**

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

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

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

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

**TICKET INFORMATION**

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

**SEASON TICKETS**
Subscription packages for the 2021–2022 Season are on sale now. Call 612.225.6238 or 1.877.997.3276 (toll-free), visit guthrietheater.org or stop by the Box Office.

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

**SHARE ON SOCIAL**
Connect with us and share your Guthrie experience.

@GuthrieTheater

**SHOW HASHTAG**
#GuthrieCarol
Osmo Vänskä has been hailed by critics as the greatest living conductor of Jean Sibelius’ music, so don’t miss your chance to hear the centerpiece of Vänskä’s last season with the Minnesota Orchestra: a festival of the Finnish composer’s epic works.

FEATURING:
Helena Juntenen, soprano
Elina Vähälä, violin
Sam Bergman, host

Dec 31, 2021 - Jan 16, 2022

Tickets on sale now. Mark your calendar.

minnesotaorchestra.org | 612-371-5656 | #mnorch

PHOTOS Vänskä: Zoe Princls-Flash; Vähälä: Elina Simonen, Bergman: Josh Kohanek. All artists, programs, dates and prices subject to change. Anyone entering Orchestra Hall will be required to show proof upon arrival of full COVID-19 vaccination or a negative COVID-19 PCR test. More information at minnesotaorchestra.org/safety.
Thank you for wearing a mask.

We appreciate you helping us keep everyone at the Guthrie as safe as possible.

Masks must be worn at all times at the Guthrie. Consider yourself part of the centuries-old theater tradition.

Your mask must securely cover your nose and mouth. If it loosens or slips, promptly adjust or reposition.

Don’t have a mask? Just ask. This includes can’t-find-it moments and mask malfunctions.

www.guthrietheater.org/health