



By: Charles Dickens
Adapted by: Ryan Kathman

Director: Sasha Dobson
Assistant Director: Katie Evans
Music Director: Merrill Mitchell
Choreographer: Claire Opheim
Scenic Designer: Jason Jamerson (2019)
Technical Director: Brendan Greene-Walsh
Projections Design and Engineering: Brendan Greene-Walsh
Costume, Hair and Makeup Designer: Valerie Cuevas
Stage Manager: Harlie Delay
Assistant Stage Managers: Izzy Kissel, Bailey Leuty
Lighting Designer: Lilyanna Fedde
Props Designer: Anna Dorr

CAST

SCROOGE.....	Erin Viets
MARLEY/STORYTELLER 2.....	Ann Truka
BOB CRATCHIT/STORYTELLER 3.....	Ryan Furlong
CHRISTMAS PAST/STORYTELLER 4.....	Kenzie Hansen
TINY TIM/STORYTELLER 1.....	Logan Walker
CHRISTMAS PRESENT/STORYTELLER 5.....	Selena Steinkamp
FAN/STORYTELLER 7.....	Katie Evans
BILL/STORYTELLER 6.....	Corben Jacobe
FRED/STORYTELLER 8.....	Tristen Brummer
MRS. CRATCHIT/STORYTELLER 9.....	Anna Hageman
STORYTELLER 10.....	Alex Green
STORYTELLER 11.....	Carl Schack
STORYTELLER 12.....	Claire Goodwater
STORYTELLER 13.....	Amanda Strothers

SPECIAL THANKS

To the amazing cast and crew for their passion, creativity, and joy, and an extra special thanks to Erin Bell for all of her hard work, talent, and dedication on the show.

We would also like to thank Elizabeth Schauer and the Cochrane-Woods Library.

PRODUCTION CREW

Hair and Makeup Crew.....	Emma Jorgenson
Costume Shop Assistants.....	Kaylee Baker, Chandler Boyte, Valerie Cuevas, Elizabeth Drews, Emma Evenson, Kristia Golightly, Corben Jacobe, Tess Nottlemann, Raimy O. Washington
Light Board Operator.....	Ashlyn Rush
Scenic Construction.....	THTR 1400 Class
Scene Shop Assistants.....	Tristen Brummer, Emily Burhani, Kaedyn Campbell, Anna Dorr
Sound Board Operator.....	Alexis Timmons
Stage Crew.....	Jovany Hernandez Corona
Wardrobe Crew.....	Maggie Carolus

ADAPTATION NOTE

Charles Dickens began his classic novella *A Christmas Carol*, in part, with the following epigraph:

"I have endeavored in this ghostly little book, to raise the ghost of an idea, which shall not put my readers out of humor with themselves, with each other, with the season, or with me."

As we endeavored to keep our longstanding tradition of presenting *Carol* each holiday season, a welcome staple in our department's annual repertoire, we wanted to keep that same ghost of an idea alive, perhaps now more than ever. Namely, the idea that the spirit (or spirits?) of Christmas can be manifested anywhere, at any time, as long as we can look on each other with empathy, warmth, compassion and love. As Marley bemoans, *"Humanity was my business!"* And it can be too easy to lose sight of that sometimes, never more than in 2020.

As if our politically polarized nation weren't enough of an obstacle to spreading a spirit of charity, mercy, benevolence and goodwill, the specter of COVID-19 has hung over this year like a pall, creating physical distance between all of us, deepening our political divide and tragically taking almost a quarter million of our loved ones from us in less than nine months. Their memories and losses are haunting many families around the world this holiday season.

All of these factors and more emboldened our resolve to present this essential tale of not only human resilience and connection, but also of our capacity to change, grow and become the best version of ourselves, when we are able to widen our gaze and walk a mile in one another's shoes. Our director even decided to break with convention and look at some of the play's major characters with fresh eyes in the form of a female Scrooge and Marley. It's about time women got the chance to be greedy old misers.

The rehearsal and performance precautions we have taken all semester long, as we worked tirelessly to produce twenty different stage and film productions, present inevitable limitations in both staging and speaking Dickens' timeless story. Necessity being ever the mother of invention, these limitations led to a decision to present this *Carol* with some of the best qualities of reader's theatre, radio dramas and multimedia theatricality.

It meant that we could do what few Dickens' adaptations choose to do: embrace the author's singular narrative voice, allowing our ensemble of actors to directly address the audience and share some memorable gems of narration, long buried and rarely included in most stage adaptations. I was both delighted and surprised at uncovering many of these phrases and insights, all of which made Dickens' humanist aims and themes all the more obvious to me.

We may not be able to gather together during these holidays as we have in the past (and will again in the future). But, for the present, this story highlights how spiritually connected we all are, and reminds us that the only blessings we really need are to love and be loved.

Thank you for joining us.

- Ryan Kathman, Playwright/Adapter

UPCOMING PRODUCTIONS

Watch our website for future productions!

**Limited seating for ALL performances due to campus and city-wide mandated Covid-19 safety precautions. For any questions or concerns, please email: theatre@nebrwesleyan.edu*

THEATRE FACULTY AND STAFF

Department Chair: Jay Scott Chipman, Ph.D., S.D.C.
Manager of Theatre Operations: Julie Wilshusen, M.A.

Faculty

Ryan Kathman, M.F.A., AEA
Joan Korte, M.F.A.
Anne McAlexander, M.F.A., AEA

Adjunct Faculty

Talea C.M.S. Bloch, D.M.A.
Sasha Dobson, M.F.A.
Courtney Ring, B.P.A.
Carson Cerney, M.F.A.
Scott Shomaker, M.F.A.

Staff

Costume Shop Manager: Rebecca Armstrong, B.F.A.
Light and Sound Technician: Joshua Brauer, B.F.A.
Administrative Assistant: Kate Demoret, B.F.A.
Technical Director: Brendan Greene-Walsh, M.F.A.
Master Carpenter: Lauren Elizabeth Spilinek, B.F.A.

Emeriti Professors

Alice J. Jaswal, Ph.D.
Michael Reese, M.F.A.

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