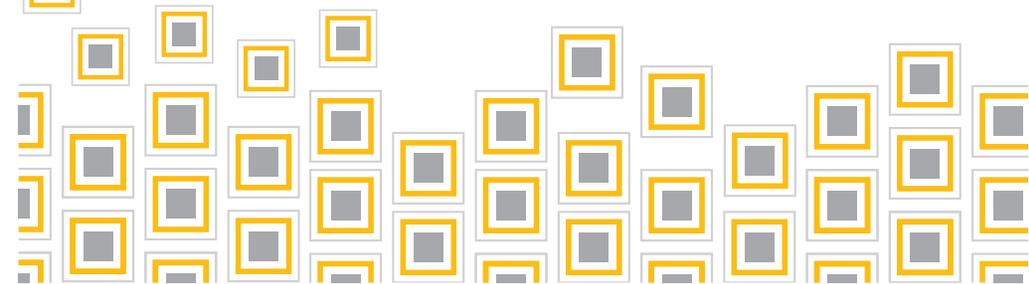




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Charles Dickens

A Christmas Carol

Adapted by Kendra Phillips, 2021 MFA Playwriting Alumna

Directed by Craig A. Miller

University of Idaho
College of Letters, Arts and Social Sciences
Department of Theatre Arts
Moscow, Idaho | Dec. 3-12 | Hartung Theatre
www.uitheatre.com

MESSAGE FROM THE DEAN OF CLASS (COLLEGE OF LETTERS, ARTS, AND SOCIAL SCIENCES)

Welcome to the performance! We wish you season's greetings for one of the great holiday traditions at the University of Idaho: our magnificent production of Charles Dickens' iconic "A Christmas Carol." Fabulously directed by our colleague Craig A. Miller, and performed by our incomparable students and colleagues, the show is guaranteed to delight audiences of every age.



This year, there's even more reason to celebrate. The performance officially rings in the beautiful renovations in the Hartung Theatre, which were spearheaded by one of our gifted alums and benefactors, Mr. William Fagerbakke — and helped by the generous support of our many patrons and stakeholders.

To mark this moment, we are dedicating the space in the auditorium as the new Fagerbakke Stage. Please join us in thanking Mr. Fagerbakke and all our donors, and let their philanthropic spirit light our hearts and minds and inspire us for the coming year. Thank you for supporting the fine arts at the University of Idaho!

Sean Quinlan
Dean of the College of Letters, Arts and Social Sciences
University of Idaho

Your Gift Makes A Dramatic Difference

Our theatre students are bright, successful and want to change the world, one story at a time. Help them become the next generation of fearless artists with a tax-deductible gift to the UI Theatre Arts program or to one of our many theater scholarships.

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University of Idaho

Department of Theatre Arts

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AUDITIONS! JANUARY 15

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Stretched on Your Grave

Castlewood

Mr. Burns-A Post Electric Play

Into the Woods

Watch our website for details and sign up info

www.uitheatre.com.



Into the Woods

Music & Lyrics by Stephen Sondheim
and Book by James Lapine

Directed by Jeremiah Downes, MFA Candidate
Acting Coach Kelly Quinnett

HARTUNG THEATER
625 Stadium Drive, Moscow, ID
7:30 PM on April 29, 30, May 7
2:00 PM on April 30, May 1, 8

Tickets \$10-\$22 for public. Free for U of I Students.
For tickets and more information, visit
uithatre.com or call 208-885-6465.



MESSAGE FROM THE DIRECTOR

FROM DARKNESS TO LIGHT...

Normally, I would fill this real estate of the program with something clever about theatre craft, or a profoundly-educated-sounding pronouncement on the source material, etc. Instead, I want to talk to you about our students.

If I were to find a parallel between the current world of theatre arts and this production of "A Christmas Carol," it is the power of the human spirit to overcome darkness and bring positive light into the world.

The theatre industry has seen some dark days these last two years as COVID has created terrifying uncertainty about our craft and our beloved industry – and has kept us from being on stage telling stories, which is the very thing we live for. Now, imagine being a student, enrolled in a professional training program, with the hopes of gaining the tools and experience necessary to enter the professional world upon graduation. For our U of I theatre students, this global feeling of uncertainty has been exacerbated and felt deeply. Many have looked out into the world at the shuttered theatre landscape and begun to ponder whether their time here has been a waste of energy, and resources.

Through these difficult times, I have been heartened and impressed by our U of I theatre students who have time and again faced down the obstacles of this pandemic, creatively overcome the obstacles in their path and persevered. These students are the theatre makers of tomorrow, and they are infinitely stronger, more resilient, and superlatively creative humans for having endured their training amidst these dark days.

It is with joy and grateful hearts that we are back on stage, with you in the seats, where we all belong! The U of I Department of Theatre students are the hero-theatre-makers of this production experience and are the reason I am honored to be part of this department. It is because of their perseverance and their dedication that this production is on stage, live, and in front of you this holiday season. I hope that you enjoy this production of "A Christmas Carol;" it is the light of their passion for their craft breaking through the darkness.

With Admiration,

Craig A. Miller



JOIN OUR EMAIL LIST!

Stay on top of all the latest news about our productions. Call us at 208-885-6465 or email us at theatre@uidaho.edu

CAST

Ebenezer Scrooge.....	DAVID LEE-PAINTER***
Jacob Marley.....	DAVID HARLAN**
Ghost of Christmas Past.....	KALYSSA MONTOYA
Ghost of Christmas Present/Joy the Caroler.....	TANYA THOMPSON*
Ghost of Christmas Yet to Come.....	LUKE HOLT*
Bob Cratchit.....	MALACHI DODSON
Mrs. Cratchit/Charity the Caroler.....	HANNAH VERDI
Tiny Tim/Cratchit/School Boy.....	WILLEM MEEUF♥
Martha Cratchit/Figgy the Caroler.....	HALEY ALFORD
Peter Cratchit/Peace the Caroler.....	NICK HANSEN
Belinda Cratchit/Grace the Caroler.....	MCKINLEY KIRK
Belle.....	TERESA DAILY
Fred.....	SHAWN HUNT
Alice.....	KATE PEMBERTON ♥
Topper/Belle's Husband/Love the Caroler.....	RAMSEY MARQUIS
Lucy/Hope the Caroler.....	VEE CREASER
Ada/Comfort the Caroler.....	LAUREN WELCH
Mrs. Long/Mistletoe the Caroler.....	PRINCESS KANNAH
Mr. Abbott/The Vicar/Merry the Caroler.....	ANTHONY KIRBY
Mr. Fezziwig/Benevolence the Caroler.....	TY HARRINGTON
Mrs. Fezziwig/Old Sally.....	TAYLOR TELFORD
Young Scrooge/Old Joe/Mercy the Caroler.....	BREYDEN WEYGANDT
Fan/Miracle the Caroler.....	EMMA BLONDA
Adult Scrooge/Virtue the Caroler.....	TAN PRACE COLLIER*
Dick Wilkins/Father.....	ZACHARY WARREN
Mother/Ivy the Caroler.....	DESIREE HASTINGS
Holly the Caroler/Female Understudy.....	JILLIE STANLEY
Street Kid/Want.....	WILLIAM HENRECKSON ♥
Turkey Boy/Little Scrooge.....	DAVID HENRECKSON ♥
Street Kid/Ignorance.....	EMMA HENRECKSON ♥

*Work on "A CHRISTMAS CAROL" helps fulfill degree requirements for MFA candidates.

** University of Idaho Alumni

*** University of Idaho Faculty

****Guest Artist

♥Community Guest



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Theatre Arts Faculty

Robert Caisley, Chair
Michael Brandt
Sarah Campbell
Damian Charkiewicz
Jesse Dreikosen
Jeannie Galimoto
David Lee-Painter
Kate Powers
Craig A. Miller

Dean Panttaja
Kelly Quinnett
Ginger Sorensen

Emeritus
Fred Chapman
Ed Chavez
Ann Hoste
Stephanie Miller





The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by David M. Rubenstein.

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theater Festival.

Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

ARTISTIC TEAM

Adaptation.....	KENDRA PHILLIPS**
Director/Sound Designer.....	CRAIG A. MILLER***
Scenic Designer	BRINDLE BRUNDAGE*
Costume Designers.....	EMILY ROMANOWSKI & NIKOE BECHARD
Lighting Designer.....	ROBERT EUBANKS****
Composer & Arrangements.....	LIAM MARCHANT
Choreographer.....	VICTORIA ZENNER**
Dialect Coach.....	JAMES NAPOLEON STONE*
Sound Engineer.....	DAVID HARLAN**
Stage Manager.....	BLAKE PRESNELL
Props Designer.....	EMMA BLONDA
Dramaturg.....	PRINCESS KANNAH
Assistant Director.....	MIRANDA BARRON**
Assistant Director/Music Director.....	JEREMIAH DOWNES*
Assistant Stage Manager.....	KEVIN BAKER
Assistant Stage Manager.....	KARI WILSEY
Assistant Scenic Designer.....	HARRY BLACKSTONE
Assistant Scenic Designer.....	DAISY ERSKINE
Assistant Lighting Designer.....	PAIGE O'CALLAGHAN
Assistant Sound Designer.....	LAUREN WELCH
Assistant Props Master.....	KRISTA CAMPBELL
Assistant Props Master.....	DESIREE HASTINGS
Technical Director.....	MICHAEL BRANDT***
Costume Director.....	GINGER SORENSEN***
Faculty Scenic Advisor.....	JESSE DREIKOSEN***
Faculty Costume Advisor.....	JEANNIE GALIOTO****

Intimacy Choreography

**KELLY QUINNETT, CARLY MCMINN, GRACE MCGREEVY,
TANYA THOMPSON*, RACHAEL FORNAROTTO**

Intimacy Captain

TANYA THOMPSON*

Musicians

Violin.....	AVERY RENEAU
Recorder/Trumpet.....	BENJAMIN PINKHAM
Accordion.....	ADRIAN CROOKSTON****
Percussion.....	WYATT HURST

*Work on "A CHRISTMAS CAROL" helps fulfill degree requirements for MFA candidates.

** University of Idaho Alumni

*** University of Idaho Faculty

****Guest Artist

PRODUCTION TEAM

First Hands

JANTZEN BATES*, LAUREL JOY*

Stitchers

JAY ANDERSON, KAYLEE FLODIN, KYLIE MORRIS, JILLIE STANLEY,
NIKOE BECHARD, AND THEATRE 104 STUDENTS

Wardrobe/Dressers

ANDY ZIEGLER, ASHLEY GREEN, ELI ZHOVETZ,
TRI HOSLEY-ANDERSON, ANNAMARIE GONZALEZ, KYLIE MORRIS

Wardrobe/Laundry:

DESIREE HASTINGS, BREY WEYGANDT

Crew:

KATIE PRY, CIEL BURCH, ERIN HESTER, JAZMINE SAN JUAN-RIVAZ,
NAKELL HIGBEE, HARRY BLACKSTONE, PAIGE O'CALLAGHAN

Carpenters:

BRINDLE BRUNDAGE, TAN PRACE COLLIER, TAYLOR TELFORD,
HARRY BLACKSTONE, ZACH HAAS, ANTHONY KIRBY, JUSTIN
GREAVES, RYAN KLINE AND THEATRE 103 STUDENTS
CHRIS PROCTOR, KEVIN REED, MEGAN INMON*

RUN CREW

Light board operator..... KATY PRY

Sound board operator..... CIEL BURCH

JAZMINE SAN-JUAN, PAIGE O'CALLAHAN, HARRY BLACKSTONE

SPECIAL THANKS

Monarch Motel, Lionel Hampton School of Music,
Appearances, Tri-State, Ann Hoste, Kate and Caroline Eubanks,
Meghan Miller, Tori Roundtree, Robyn Letters,
Maureen and Greg Marchant, Liz Bettas,
Steve Shannon & ZFUN
Richland Players Theatre and Ronn Campbell

Visit www.uitheatre.com for all the latest news!



Mr. Burns *A Post Electric Play*

By Anne Washburn

Directed by Carly McMinn

Hartung Theatre | 625 Stadium Dr. | Moscow

7:30 pm, March 4, 5, 10, 11, 12

2:00 pm, March 6



Tickets \$8-\$20 for public. Free for U of I students
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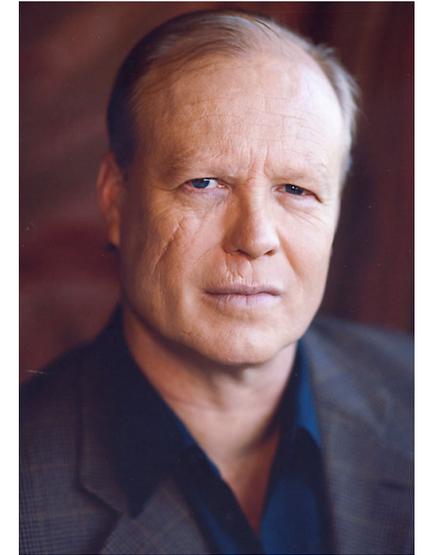


Thank You BILL FAGERBAKKE

In recognition of Bill Fagerbakke

and his contributions
to the performing arts and
ongoing support
of the Department of Theatre,
the College of
Letters, Arts & Social Sciences,
hereby decrees that the
auditorium at the
Hartung Theater shall henceforth be
named the Fagerbakke Stage.

Dedicated this
3rd day of December, 2021.



BILL FAGERBAKKE (Patrick Star)

Bill Fagerbakke voices “Patrick Star,” SpongeBob’s best friend, in Nickelodeon’s iconic hit series *SpongeBob SquarePants*, and spin-off series *Kamp Koral* and *The Patrick Star Show*.

Fagerbakke is best known for his portrayal of Dauber in long-running comedy series *Coach* as well as his voice-over role as “Patrick” in Nickelodeon’s runaway hit, *SpongeBob SquarePants*. Other recent television credits include recurring roles on Netflix’s critically acclaimed true-crime dramatic mini-series, *Unbelievable*, *Young Sheldon*, Showtime’s *I’m Dying Up Here*. In 2014, he concluded a series-long recurring as Jason Segal’s dad in *How I Met Your Mother*, and has had additional previous recurring roles on *Heroes* and *Oz*. In 2011, Fagerbakke appeared in the Academy Award® winning film *The Artist*. His other feature film credits include roles in *Funny Farm*, *Loose Cannons*, *The Secret of My Success*, *The Baby Makers* and *Halloween 2*. His distinctive voice has also been heard in Disney’s animated feature film *The Hunchback of Notre Dame*, and as a series regular on the television cartoon series *Dorothy and the Wizard of Oz*, as well as *All Hail King Julien*, *Transformers*, *Handy Manny*, *Dumb and Dumber*, *Gargoyles* and many others.

THEATER INFORMATION

Please Be On Time

Our performances begin promptly. Please allow ample time to park and arrive at the theater. In consideration of all patrons, latecomers will be seated at the discretion of the house manager during suitable intervals. Latecomers cannot be guaranteed seating; we do not issue refunds.

Coming and Going

As a courtesy to all audience members and for the safety of our actors, patrons who leave their seats during performance will be readmitted at the discretion of house manager during a suitable interval.

Reuse & Recycle

We encourage you to recycle your program for use by other patrons. Look for our collection sites in the lobby or ask an usher for assistance.

DRAMATURG'S MESSAGE

As theatre makers at the University of Idaho, telling stories is at the heart of all that we do, and the holiday season is a time of year rich with stories that, for some reason, can be unpacked again and again with great excitement and joy. For those who love good stories, it might be Frank Capra's "It's a Wonderful Life" or perhaps the annual 24-hour-marathon of "A Christmas Story" and still others who tune in yearly to witness a sweet, young Natalie Wood's journey to believing in Santa Claus in "Miracle on 34th Street." For us in the theatre, there are many stage adaptations of all these classics – some have even been turned into musicals – and all have some level of success in recreating that nostalgia and sense of good will toward our fellow humans. But, there is one story that the western theatre world has a distinctive proprietary hold over – and a story that, by all accounts, may be the paragon of them all: Charles Dickens' A Christmas Carol.

A Call to Action

A holiday favorite for sure, "A Christmas Carol" follows the story of Ebenezer Scrooge, a man hardened by life into a ghost of his former self. On one particular Christmas Eve, Scrooge is visited by his former – and seven-years-deceased – business partner, Jacob Marley, who foretells of the visitation of three spirits: the Ghosts of Christmas Past, Christmas Present, and Christmas Yet to Come. Together they show Scrooge how his choices in life have affected those around him. This classic follows the journey of Scrooge as he rediscovers his flame for life and rekindles a passion for helping his fellow neighbor, as all humans are called to do. Sometimes written off as a light holiday fare for the whole family, "A Christmas Carol" contains deeper meaning and themes that reach far beyond its propensity for benevolently celebrating the holiday season; it is a call to action, in the form of a ghost story, to the people of its time and ours, past, present, and future. With our production of "A Christmas Carol" we hope to rediscover and explore this ghost story in a refreshed way that holds a mirror up to society, begging for a very personal reflection, holding out the possibility for change and connection for each of us who see this story unfold on stage.

The Heartless World of Dickens' London

Dickens' London was dark, grimy, and bustling with the factories of the industrial age; it was a grueling and daily life-threatening existence for most of the population. In 1842 a three-year investigation on working conditions in mines and factories in England, Ireland, Scotland and Wales, called The Report of the Children's Employment Commission was released to the public. In it, thousands of first-hand testimonies were given about the lack of safety standards in mines and factories. With the rise of industrialization and the development of coal mining, more children began entering the workforce at an earlier age. Children were on average five times cheaper to employ than adults and were expected to work the same hours which could mean a 14-hour day. The Commission also uncovered many cases in which children had been used to climb into the workings of industrial machinery to clear a jam, sometimes with fatal consequences. Dickens himself was one of these children. As a child he was forced to work in a factory to support his family after his father was arrested and taken to debtor's prison for nonpayment of his financial obligations, likely to a collector of debts much like our Ebenezer Scrooge. This London – a dangerous London - plays as the backdrop for our production of "A Christmas Carol."

This Adaptation

It is a vast understatement to say that there is huge responsibility and courage involved in staging any production of "A Christmas Carol" let alone staging a World Premiere adaptation; let alone that newly adapted production coming on the heels of a 20-month, pandemic-imposed hiatus from live theatre.

Let's face it, this popular story has been around for better than 180 years, and along the way it has established a long history of audience adoration and expectation that makes creating yet another incarnation of "A Christmas Carol" a bit of a double-edged sword. As theatre artists, we cannot help wanting to embrace and amplify the expectations and the people's love of the tale, but we also hope to provide a fresh, theatrical look that can help make the action, characters, and message vibrant, accessible, and relevant to contemporary audiences. That is why we are so impressed with and excited for Kendra Phillips' world premiere adaptation. A 2021 MFA playwriting alumna, Phillips has managed to embrace the nostalgic Dickensian elements that have made this beloved story so enduring, all while blazing new trails and finding fresh possibilities in what has, in many adaptations, become stale and predictable: a daunting prospect for any playwright, but here, a successful achievement.



Princess Kannah is currently pursuing her BFA in performance at the University of Idaho. Originally from Pasco, Washington, Princess is a senior transfer student and has appeared in U of I productions of "The Revolutionists" and "The Haven."