

theatre:
CALGARY

STAFFORD ARIMA, ARTISTIC DIRECTOR

A CHRISTMAS CAROL

DECEMBER 11 - 31, 2020



THE CAL
Wenzel
FAMILY FOUNDATION

MADE POSSIBLE BY THE GENEROUS
SUPPORT OF THE CAL WENZEL
FAMILY FOUNDATION

BY **CHARLES DICKENS**
ABRIDGED ADAPTATION BY
GEOFFREY SIMON BROWN

CORPORATE TITLE SPONSOR



LAND ACKNOWLEDGEMENT

WELCOME TO THEATRE CALGARY.

IN THE SPIRIT OF RECONCILIATION THEATRE CALGARY ACKNOWLEDGES THAT WE LIVE, WORK AND PLAY ON THE TRADITIONAL TERRITORIES OF THE BLACKFOOT CONFEDERACY (SIKSIKA, KAINAI, PIIKANI), THE TSUUT'INA, THE ÎYÂXE NAKODA NATIONS, THE MÉTIS NATION (REGION 3), AND ALL PEOPLE WHO MAKE THEIR HOMES IN THE TREATY 7 REGION OF SOUTHERN ALBERTA.

WE ARE GRATEFUL TO HAVE THE OPPORTUNITY TO PRESENT IN THIS TERRITORY.



Marshall Vielle Natay'ao'tako, Stephen Hair. Photo by Trudie Lee.

THEATRE CALGARY GRATEFULLY ACKNOWLEDGES THE SUPPORT PROVIDED BY THE CITY OF CALGARY THROUGH CALGARY ARTS DEVELOPMENT, THE GOVERNMENT OF ALBERTA THROUGH THE ALBERTA FOUNDATION FOR THE ARTS, THE GOVERNMENT OF CANADA THROUGH THE CANADA COUNCIL, CANADIAN HERITAGE, AND ALL CORPORATE AND PRIVATE CONTRIBUTORS.



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WELCOME TO THEATRE CALGARY

I've always believed that A Christmas Carol is one of the most powerful stories in existence. It has always profoundly moved me because its story is woven around a man who, until one very unusual Christmas Eve, has not truly noticed all the good and wonderful humanity that surrounds him. This year, in a year like no other in most of our lifetimes, its message rings even more true than in the past - to freely open your heart to others, and be filled with gratitude for the people in our lives. In its simplicity, Dickens' story reminds us that we all have the potential to better ourselves, and thus make those around us better too.

This year, we were faced with uncertainty as to whether this show would be able to happen. However, regardless of the art form, artists always find a way to continue to tell stories. Even if our Max Bell Theatre doors were closed, we needed to be able to bring you 'virtually' into our theatre to share this great story, one which many of you treasure, in a year where we all have been reminded that mankind must care for one another.

This year's Carol features three extraordinary local actors, a team of smart and talented creative minds, and the world-class skills of local filmmakers all coming together on our stage. We filmed this performance over three days in November, and it was not only uplifting and emotional, but full of very hard and dedicated work. The silver lining in turning our play into a digital production is that we now get an opportunity to invite new friends from outside Calgary, and even Canada, into our theatre to enjoy a performance. Welcome to all who are virtually stepping into our theatre for the first time, and getting a chance to see how rich our community of artists truly is.

This production also marks the first show for our new Executive Director, Maya Choldin. One of the things I admire most about Maya is her worldliness and rich perspective. Her arrival here, in this time of extraordinary challenges, has been reassuring that we are on the right path.

On behalf of Maya and myself, we could not be prouder of the efforts of everyone at Theatre Calgary for pulling together, and making sure that an important piece of Calgary's holiday cultural fabric could continue.

I look forward to sharing more stories with you all again soon, friends. The new year might just be full of a few more pleasant surprises.

Until we can all sit together again, I wish you nothing but good health, and safety, over the holidays.

Stafford Arima

ARTISTIC DIRECTOR



PLAYWRIGHT'S NOTES

As I wrote last year's adaptation of A Christmas Carol for Theatre Calgary, I was constantly thinking about the relevancy in the messages Dickens was writing about almost 200 years ago: to pay attention to those around us; that we all belong to the same world. I thought a lot about how, in an increasingly individualized world, with technology driven isolation and polarized politics dividing friends and family, it feels so vital that we can come together around a story to remind us of our shared humanity.

Of course, this year, those things have been put into hyperdrive. I know so many people who are spending this Christmas separated from their family, separated from their friends, their community. I know so many people who are scared, so many who are angry. And those feelings can make it ever harder to feel connected to the larger world we live in.

It feels strange and lonely to not be able to come together with my Christmas Carol family: the full team of artists who brought this story to life on the Max Bell stage last year and for every year for longer than I have been alive. It was such a joy and an honour to be invited into that family last year, to get to create alongside such a large and inspiring band of Calgary artists. It was our hope to be able to share that production with our city again this year and for years to come. But instead we are being asked to do what theatre artists have done for thousands of years: adapt.

I know that this play is a tradition for so many people and families in this city and beyond. I hope that this year's Carol can bring some normalcy to a very unfamiliar holiday season. And for those who are experiencing this play for the first time, I hope you can find comfort and reflection in this story about redemption, resiliency, and change.

As I tried to imagine how to adapt this play to film it was really important to me to lean into the theatricality of what we were doing. So we have stripped down the set to a handful of set pieces and pulled back the curtains to expose the full machinery of the theatre, with our three incredible actors transforming character to character right in front of you. My hope is that as much as you are transported back to London in 1843, you also feel transported to our theatre, sharing this space with all of us.

This year we have the great privilege to reach people beyond our city, beyond our country, and all of those who, for whatever reason, have never been able to join us in a physical theatre space. I'm so glad you are able to be here with us. Wherever you are watching from, I hope you feel a connection to everyone who has come together to watch this story and to all of us on the other side of the curtain.

From my home to yours, Merry Christmas and enjoy the show.

Geoffrey Simon Brown

PLAYWRIGHT

DECEMBER 11 - 31, 2020

theatre:
CALGARY

presents

A CHRISTMAS CAROL

BY **CHARLES DICKENS**

ABRIDGED ADAPTATION BY
GEOFFREY SIMON BROWN

DIRECTOR	STAFFORD ARIMA
DIRECTOR OF PHOTOGRAPHY	AARON BERNAKEVITCH
EDITOR	ADAM SCHRADER
PRODUCTION DESIGN	SCOTT REID
COSTUME COORDINATION	KATIE KLINGVALL
SOUND DESIGN & COMPOSITION	ALLISON LYNCH
ASSISTANT DIRECTOR	HAYSAM KADRI
DRAMATURG	JENNA RODGERS
VOICE & DIALECT COACH	JANE MACFARLANE
STAGE MANAGER	SARA TURNER
ASSISTANT STAGE MANAGER	KENNEDY GREENE

A Christmas Carol is performed without an intermission.

A CHRISTMAS CAROL by Charles Dickens as adapted for the stage by Geoffrey Simon Brown is produced by permission of the Author and Marquis Literary (Colin Rivers) www.mqlit.ca.

FILMED IN ARTS COMMONS MAX BELL THEATRE

This production of *A Christmas Carol* was shot between November 20 - 22, 2020.

The health and safety of our cast, crew, and creative team was paramount.

Strict adherence to Alberta Health Services protocols during filming were followed at all times.

THE CAST

STEPHEN HAIR

EBENEZER SCROOGE (AT ALL AGES),
FEZZIWIG, ALICE CRATCHIT, PENNY, TOPPER

MARSHALL VIELLE NATAY'AO'TAKO

BOB CRATCHIT, ETHEL, JACOB MARLEY,
CREAKLE, GERTIE FEZZIWIG, PETER CRATCHIT, BEN CRATCHIT,
EMILY, KOCH, SIMON, THE GHOST OF CHRISTMAS PRESENT

JAMIE TOGNAZZINI

FRED, BETHEL, FAN SCROOGE, BELLE, BELINDA,
MARGARET & TIM CRATCHIT, WALTON, DILBER, CAROLINE, PICKLE,
THE GHOST OF CHRISTMAS PAST



Jamie Tognazzini, Stephen Hair, Marshall Vielle Natay'ao'tako. Photo by Trudie Lee.



VIDEO PRODUCTION PROVIDED BY
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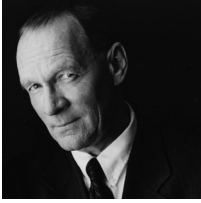
CAMERA OPERATOR	PHIL HARRISON
CAMERA OPERATOR	TOM DUDLEY
CAMERA OPERATOR	CHASE GARDINER
CAMERA OPERATOR	JAMIE ROSS
CAMERA OPERATOR	VINCE VARGE
STEADY CAM OPERATOR	AARON HULTIN
JIB OPERATOR	BILL BRUVOLD
DOLLY OPERATOR	DYLLAN GOODMAN
PRODUCTION ASSISTANT & DATA TECH	QUINN EASTWOOD

CREDITS CREATED BY
JAMES YOUNG, OPEN YOUR EYES MEDIA

CLOSING CREDITS MUSIC
LITTLE FLAMES - ORIGINAL MUSIC & LYRICS BY ALLISON LYNCH ©

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HEAD OF LIGHTING	CATHARINE CRUMB
HEAD OF VIDEO	MARC LAVALLEE
HEAD STAGE CARPENTER	SCOTT MORRIS
HEAD DRESSER	RACHEL MICHELLE SHERIDAN
HEAD SCENIC CARPENTER	ANDREW RAFUSE
HEAD OF PROPS	LILLIAN MESSER
HEAD OF WARDROBE	KATIE KLINGVALL
HEAD SCENIC PAINTER	LOUIS BEAUDOIN
ASSISTANT HEAD OF LIGHTING	MIKE BOOTH
ASSISTANT HEAD OF SOUND	MICHAEL GESY
ASSISTANT HEAD STAGE CARPENTER	MELISSA LABINE
ASSISTANT HEAD OF PROPS	CELINA BAHARALLY
ASSISTANT HEAD OF WARDROBE	MYRA SLOAN
DYER	CARLEY LAINE POWELL
SCENIC CARPENTER	CARLEE FIELD
CARPENTER	DAVID DENNIS
CARPENTER	MARC DENNIS
CARPENTER	TESS COWIE
CARPENTER	RAJIV RATHORE
ELECTRICIAN	TRISHA HERBERT
ELECTRICIAN	KELSEY MILLER
ELECTRICIAN	GRAEME JANZEN
ELECTRICIAN	KIM CRELLER
SOUND AND VIDEO	BEN CORNER



STEPHEN HAIR

It has been a great privilege to be your Scrooge for these 27 years. And a great surprise. No actor expects to be playing the same role for so long. And so my thanks to all of you who, over many years, have made our *Christmas Carol* tradition a part of your family's annual celebration. And to those newcomers to our show...Welcome! If I have learned anything in playing this wonderful role it is simply this...we all make mistakes in life but we never lose the chance to be able to change and advance from darkness to light. Many of you have shared with me your own stories of being moved by Scrooge's journey. As an actor, to know that you may have touched someone and made an impact in their life is a humbling thing. And not something I take lightly. But that is why actors and audiences come together in a darkened room...to share, to laugh, to cry and to learn from each other. Thanks to all of you for allowing me to be a part of this remarkable journey.



MARSHALL VIELLE NATAY'AO'TAKO

FOR THEATRE CALGARY: *A Christmas Carol* (2019), *The Two Gentlemen of Verona* (Shakespeare by the Bow), *Blow Wind, High Water*. ELSEWHERE: *Mx.*, *These Four Walls* (Alberta Queer Calendar Project, Cardiac Theatre), *Where the Two-Spirit Lives* (Intrepid Theatre, The Cultch, Theatre Outré), *Woven Waters* (Found Festival), *HKAAHSINONIKS* (Making Treaty 7 Cultural Society), *Working It Out* (WorkPlays). Marshall is an Actor, Director, Writer, Podcaster, and Drag Performer from the Kainai Nation in Southern Alberta. He graduated from the University of Lethbridge where he received his BFA, specializing in Theatre Performance. He is especially interested in using theatre for community development, having been involved in various projects both locally and internationally aimed at using artistic practices to encourage social change. Marshall can also be found teaching at Trickster Theatre or improvising with the folk at Dirty Laundry. He received the 2018 Stephen Hair Emerging Actor Award and is jazzed to be back at Theatre Calgary.



Stephen Hair. Photo by Trudie Lee.



JAMIE TOGNAZZINI

FOR THEATRE CALGARY: *A Christmas Carol* (2019). Jamie performs as a professional vocalist, actor and movement/circus artist, and has been an active member of the YYC arts community since childhood. In 2019, Jamie T was honoured to be a co-recipient of the Betty Mitchell Award for Best Ensemble for their work in *Giant* by Ghost River Theatre. Select credits include: *Giant* (GRT); *Iniskim* (Canadian Academy of Mask and Puppetry), *Modern Times Redux* (The Grand YYC); *Catalyst Theatre's Fortune Falls* (ATP/Citadel); *The Drowning Girls* (Vertigo); *Songs from Nightingale Alley* (FoF); *Awesome Girl and Radical Boy* (Lunchbox); *The Toxic Avenger Musical* (Broadway West); *Evil Dead: the Musical* (GZT/H&M); *Moon, Moon No Moon and Calgary, I Love You but You're Killing Me* (OYR). Jamie has spent much of the last year sheltering in place yearning to collaborate but staying creative with crafts, sewing, puppet experiments, and making paintings with inks derived from foraged urban materials. Special heartfelt thanks to all of the amazing people who made it possible to bring this tradition to life with their tenacious adaptation - it is indeed a humbling privilege to share in this story together, this year especially. Tidings of warm holiday joy to the good humans everywhere taking care of each other at a distance this year, and may we hold each other close in our hearts until we can gather again!



STAFFORD ARIMA DIRECTOR

FOR THEATRE CALGARY: *A Christmas Carol* (2019), *Billy Elliot the Musical*, *Mary and Max - A New Musical*, *The Secret Garden*. ELSEWHERE: *Allegiance* (Broadway); *Ragtime* (West End); *Carrie* (Off-Broadway); *Jacques Brel Is Alive and Well and Living In Paris* (Stratford Festival); *Red Velvet* (The Old Globe, CA); *The Tin Pan Alley Rag* (Roundabout Theatre Company, NYC); *Altar Boyz* (Off-Broadway); *bare* (Off-Broadway); *Candide* (San Francisco Symphony); *Bowfire* (PBS television special); *A Tribute to Stephen Sondheim* (Boston Pops); *Saturday Night* (Off-Broadway); *Two Class Acts* (The Flea Theatre, Off-Broadway); *Poster Boy* (Williamstown Theatre Festival); *Guys and Dolls* (Paper Mill Playhouse, NJ); *Children's Letters to God* (Off-Broadway); *The New World* (Bucks County Playhouse, PA); *Bright Lights, Big City* (Prince Music Theater, PA); *The Princess and the Black-Eyed Pea* (San Diego Rep); *Total Eclipse* (Toronto); *Spring Awakening - The Musical* (UC Davis); and *Marry Me A Little* (Cincinnati Playhouse). Stafford served as associate director for the Broadway productions of *A Class Act* and *Seussical*. He is the Artistic Advisor for Broadway Dreams and an adjunct professor at UC Davis. He studied at York University in Toronto. staffordarima.com



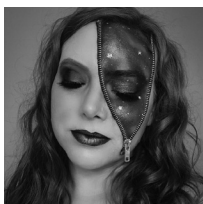
GEOFFREY SIMON BROWN PLAYWRIGHT

FOR THEATRE CALGARY: Playwright – *A Christmas Carol* (2019); Actor - *Skylight*, *Much Ado About Nothing*. Geoffrey is a Calgary-based playwright, actor, director, and co-creator of the Major Matt Mason Collective. As a playwright, his work has been produced in Calgary, Edmonton, Winnipeg, Toronto, and Montreal. His plays include *Destroy*, *Air*, *Control*, *Still Still Still*, *Michael Mysterious*, *If I Could Tell You Everything* (with the Theatre Junction High School Mentorship Ensemble) and *The Circle* – which was published by Scirocco Drama in 2017. He is the winner of two Betty Mitchell Awards, Theatre Calgary’s Stephen Hair Emerging Actor Award, and Tarragon’s RBC Emerging Playwright Award. Geoffrey is a graduate of the National Theatre School of Canada’s playwrighting program. Love to M, D, A, & E.



SCOTT REID PRODUCTION DESIGN

FOR THEATRE CALGARY (SELECTED): *Admissions* (lighting), *A Christmas Carol* (lighting – 1999, set & projections – 2019), *Billy Elliot the Musical*, *Mom’s The Word: For Crying Out Loud*, *The 25th Annual Putnam County Spelling Bee*, *A Raisin in the Sun*, *Sherlock Holmes*, *Crimes of the Heart*, *Romeo and Juliet*, *Gaslight*. ELSEWHERE: *Disgraced*, *The New Canadian Curling Club*, *The Virgin Trial*, *The Last Wife*, 1979 (ATP); *Strangers on a Train*, *Dracula: The Bloody Truth*, *The Thin Man*, *The Lonely Diner*, *Nine Dragons*, *The Drowning Girls* (Vertigo); *Eugene Onegin*, *South Pacific*, *Die Tote Stadt* (Calgary Opera); *Our Canada*, *Class Acts* (Alberta Ballet); *Better Get Hit in Your Soul*, *Modern Vaudevillians*, *Juliet and Romeo* (DJD). Scott has also designed for such companies as Quest Theatre, Lunchbox, and



KATIE KLINGVALL COSTUME COORDINATION

Katie has worked with Theatre Calgary since 2004 in various different roles and departments. From 2010-2013, she ran away to join Dragone Entertainment in Macau as a Wardrobe Attendant and got to travel all over South East Asia while there. Currently she is the Assistant Head of Wardrobe at Theatre Calgary and misses the rest of her Wardrobe Collective greatly.



Jamie Tognazzini, Marshall Vielle Natay’o’tako, Stephen Hair. Photo by Trudie Lee.



ALLISON LYNCH SOUND DESIGN & COMPOSITION

FOR THEATRE CALGARY: Sound Designer/Composer – *A Christmas Carol* (2019), *The Scarlet Letter*; As You Like It, *Romeo and Juliet* (SBTB 2013); Music Director – *A Christmas Carol* (2016-19); Actor – *A Christmas Carol* (2011-2019), *The Secret Garden*, *Dear Johnny Deere*, *One Man, Two Guvnors*. ELSEWHERE: *Ministry of Grace* (The Belfry), *Waiting for the Parade*, *The Red Priest*, *Ash Rizin'*, *The Penelopiad* (ATP); *Romeo & Juliet*, *Hamlet*, *Julius Caesar*, *All's Well that Ends Well* (The Shakespeare Company); *Double Indemnity*, *In the Heat of the Night*, *Sweeney Todd* (Vertigo); *Vigilante* (NAC/The Grand/Persephone); *The Soul Collector* (Catalyst); *A Dinner Party* (Bad Knaps); *Fiddler on the Loose* (Drayton); *A Worthy Opponent* (Lunchbox); *ONCE* (Chemainus); *The Piper* (Downstage); *Thy Neighbor's Wife*, *Essay* (Urban Curvz); *Twisted*, *Maria Rasputin Presents, But... This IS my Day Job!* (Forte). Allison has received three Betty Mitchell Awards for acting and was the proud recipient of the 2011 Stephen Hair Emerging Actor Award. You may have seen her flying on a window for the full eight years of Theatre Calgary's previous production of *A Christmas Carol* as The Spirit of Christmas Past. Allison is also a Betty-winning and Jesse-nominated sound designer, composer, and musical director, who has designed for ATP, Vertigo, The Arts Club, Lunchbox, Downstage, Ellipses Tree, and Sage, among others. Allison performs across Canada with her jazz trio, and her debut album, *Skin & Flame*, is available on CD baby, iTunes, Spotify and at allisonlynchmusic.com. She looks forward to the days when we can all gather together in the theatre in-person once again!

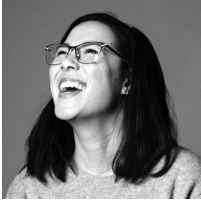


HAYSAM KADRI ASSISTANT DIRECTOR

FOR THEATRE CALGARY: Director – *Romeo & Juliet* (SBTB 2020), *The Shoplifters*; Assistant Director – *A Christmas Carol* (2019); Actor – *A Thousand Splendid Suns*, *The Crucible*, *A Christmas Carol* (2012-14), *Enron*, *To Kill A Mockingbird*, *Much Ado About Nothing*; Program Director for Shakespeare in the Park/Shakespeare by the Bow (2012-20). OTHER DIRECTING CREDITS: *A Thousand Splendid Suns* (Arts Club, MTC, The Grand Theatre); *Hammered Hamlet*, *Three Musketeers*, *Hamlet*, *Titus Andronicus* (The Shakespeare Company); *Might as well be Dead: Nero Wolfe* (Vertigo); *Metamorphoses* (University of Calgary); *Dracula*, *Prairie Boy's Winter*, *A Midsummer Night's Dream* (Mount Royal University); *The Hobbit* (Storybook); *Dracula* (Red Deer College).



Marshall Vielle Natay'ao'tako. Photo by Trudie Lee.



JENNA RODGERS DRAMATURG

Jenna is a mixed-race Dramaturg and Director based on Treaty 7. She is the founding Artistic Director of Chromatic Theatre – a company dedicated to producing and developing work by and for artists of colour. Jenna is also the Dramaturg for the Playwrights Lab at the Banff Centre for Arts and Creativity. She is a passionate arts equity advocate, an active member of the Consent and Respect in Theatre (CART) collective; the Vice President of Equity, Diversity and Inclusion for LMDA; and the former Board Chair for Theatre Alberta. Beyond the Banff Centre, Jenna has had the pleasure of dramaturging work at the Kennedy Center, Alberta Theatre Projects, Lunchbox Theatre, Chromatic Theatre and fu-GEN Theatre. Jenna is a graduate of the NTS Artistic Leadership Residency (2020), a graduate from the Banff Centre's Cultural Leadership Program (2019), a member of the artEquity National Facilitator Training cohort (2018), and a recipient of a 2018 Lieutenant Governor's Award for Emerging Artists. She holds a MA in International Performance Research from the universities of Amsterdam and Tampere.



JANE MACFARLANE VOICE & DIALECT COACH

FOR THEATRE CALGARY: More than 60 productions since 2000 including *Admissions*, *Iceland*, *Noises Off*, *Billy Elliot the Musical*, *The Scarlet Letter*, *Mary and Max – A New Musical*, *Honour Beat*, *The Secret Garden*, *Twelfth Night*, *The Audience*, *Skylight*, *The Crucible*, *Liberation Days* (WCT co-pro), *One Man, Two Guvnors*, *The Mountaintop*, *Enron*, 8 seasons of Shakespeare by the Bow and 15 years of *A Christmas Carol*. Jane has also worked for ATP, is the Voice & Dialect Consultant for Vertigo Theatre and the Voice & Text Coach for The Shakespeare Company. She has taught at such institutions as York University, Harvard University, Southern Methodist University, MRU, UofA, and is currently teaching in the Drama Division in the School of Creative & Performing Arts at the UofC.



SARA TURNER STAGE MANAGER

FOR THEATRE CALGARY: ASM – *The Louder We Get*, *The Secret Garden*, *Twelfth Night*, *The Audience*, *The Light In The Piazza*, *The Little Prince – The Musical*, *The Crucible*. Other stage management credits: *SensoryBox*, *Giant* (Ghost River); *Strangers On A Train*, *The Thin Man*, *The 39 Steps*, *Our Man In Havana*, *Dial "M" For Murder*, *Vintage Hitchcock* (Vertigo); *Naughty But Nice: Six In The City*, *Crossing Swords*, *Touch Me: Songs For A (dis)Connected Age*, *Naughty But Nice Too!* (Forte Musical Theatre); *In Flanders Fields*, *Ride*, *It's a Wonderful Life: A Live Radio Play* (Lunchbox); *Legends Of Country*, *Million Dollar Quartet*, *Rumors & Dreams* (Stage West); *Million Dollar Quartet* (Drayton Entertainment); *The Patron Saint of Stanley Park* (TNW); *The Red Priest* (ATP); *Polygraph* (Sage); *The Peace Maker* (Next Stage Festival). Love to you and yours this holiday season!



KENNEDY GREENE ASSISTANT STAGE MANAGER

FOR THEATRE CALGARY: *The Louder We Get*. ELSEWHERE: *All That Binds Us* (Azimuth); *There Goes the Bride*, *80's Solid Gold 1 & 2*, *Spamalot*, *Chicago*, *Love Train*, *Fiddler on the Roof*, *Gameshow* (Stage West); *The Thin Man*, *The Hollow* (Vertigo); *A Love Letter to Emily C*, *A Chitenge Story*, *The Tall Building* (Handsome Alice); *Flight Risk* (Lunchbox); *Assassinating Thompson* (Lunchbox/Inside Out); *Filumena*, *Turandot*, *South Pacific*, *Rigoletto*, *Everest* (Calgary Opera); *Make Love Not Art* (Inside Out); *Benefit* (Downstage); *La Boheme*, *L'incoronazione di Poppea* (Centre for Opera in Italy); *Sylvia*, *Twist & Shout*, *The Drawer Boy*, *Frolic*, *Tidings* (New West Theatre). Kennedy is a proud graduate of the University of Lethbridge's Technical Theatre Program.

A CHRISTMAS CAROL NEW ADAPTATION SUPPORTERS

Susan & Jim Reader | Peter Edwards & Maxine Leverett | Norm & Kathy Schachar

SPECIAL THANKS & ACKNOWLEDGEMENTS

Al Osten & Buddy Victor; Shane Homes for their support of Toonies for Turkeys
Jenna Turk; Healthy Space Technologies; Arts Commons;
Trudie Lee Photography



Jamie Tognazzini, Stephen Hair. Photo by Trudie Lee.

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On behalf of the company of *A Christmas Carol*, and the staff and board of Theatre Calgary, we wish to send our sincere condolences to the staff of Alberta Theatre Projects on the passing of their Artistic Director, Darcy Evans.

Darcy was more than our next-door neighbour. He was a good friend, who believed in our city, the future of ATP, and all the arts in Calgary.

We will miss him tremendously.

THANK YOU TO OUR SUPPORTERS

THANK YOU TO ALL OF OUR PATRONS WHO STOOD BY US OVER THE PAST EIGHT MONTHS AND THE CANCELLATION OF THE REMAINDER OF OUR 2019-20 SEASON. YOUR SUPPORT IS GREATLY APPRECIATED.

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theatrecalgary.com/toonies

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Our thanks to The Cal Wenzel Family Foundation for supporting our production of *A Christmas Carol* and to Shane Homes for their donation to the Toonies for Turkeys initiative.