Hans Christian Andersen’s

The Snow Queen

Dec 9 – Dec 20
Andy Boss Thrust Stage

By Tom Mula
Directed by Richard Cook

Thank you for joining us during the holiday season!
“Breathlessly cheerful entertainment!” – Newsday

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THROUGH FEBRUARY 27
On the Main Stage

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…than an evening at Chanhassen!

CONCERTS FOR THE HOLIDAYS

December 15 - 17
The Sherwin & Pam Linton Christmas Show

December 18 - 19
Mick Sterling’s At Christmas

December 22 - 23
A Three Tenors Christmas

December 26 - 27
Celtic Holiday Hooley

December 29 - 30
An Andy and Bing Christmas

NEW COMEDY VARIETY FORMAT!
Friday & Saturday Nights
Dear Park Square Patron,

Theatre can inspire a sense of wonder. The two shows we are sharing with you for the winter holiday season are at heart very simple. Rather than lavish effects and hydraulics, you bond with a band of performers for The Snow Queen and one consummate storyteller for Jacob Marley’s Christmas Carol and the magic unfolds.

Through Gerda and Kai, we learn to hold on to our innate sense of wonder and trust in the face of the judgement and fear that the world can offer. And, of course, that in the heart of each little girl here today is a heroine waiting for her moment to make our future brighter.

Through Jacob Marley and the impish Bogle, we remember that it is the very real fear of failure, of loneliness, of whatever we think of as damnation that makes redemption and hope truly sweet.

Your imagination is vital to complete each of these stories. Your mind fills in the details that the scenes only suggest. Your breath matters as much in the moment as the actor’s. You each play a part to bring these stories to life.

We delighted you’ve come to join these plays – to shape these dynamic performances by your reactions. May you carry the heartfelt hope from these stories out into the night and into your homes this darkest and brightest of months.

All our best,

Richard Cook, Artistic Director
651.767.8482 | cook@parksquaretheatre.org

C. Michael-jon Pease, Executive Director, CFRE
651.767.8497 | pease@parksquaretheatre.org

OUR MISSION is to enrich our community by producing and presenting exceptional live theatre that touches the heart, engages the mind and delights the spirit.
INSTRUMENTS

Emily Gunyou Halaas*
dulcimer, auto harp, gong
Caroline Amos
chimes, penny whistle
Sara Ochs
flute, toy piano
Michael Liebhauser
guitar, mandolin, ukulele
Quinn Shadko
violin, accordion
Silas Sellnow
guitar, mandolin, ukulele, snare drum
Elyse Edelman
guitar, ukulele, mandolin, harmonica
Theo Langason
guitar

CHAPTERS

First Story - Which is about the Mirror and its Pieces
Second Story - A Girl, a boy, and their garden
Third Story - In which Gerda travels to the Flower Garden of the Woman Who Knew Magic
Fourth Story - In which a Raven introduces Gerda to a Princess
Fifth Story - Gerda meets a Robber Girl and a Helpful Reindeer
Sixth Story - The Sami Woman and the Finn Woman
Seventh Story - What happened at the Snow Queen’s castle and what happened afterwards

PLAYWRIGHT

MICHAEL PETER SMITH is a singer/songwriter who lives in Chicago. He composed and performed the music for Steppenwolf Theatre’s The Grapes Of Wrath (Antoinette Perry Award, best Play 1990), Victory Gardens Theater’s Michael, Margaret, Pat & Kate (four Joseph Jefferson Awards 1993), Victory Gardens Theater’s four-year Christmas season run of The Snow Queen (2005-2009, Hans Christian Andersen Award 2010) and Chicago Children’s Theater’s The Selfish Giant (2010). He performed most recently in Lookingglass Theatre’s Eastland.

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.

As a courtesy to our actors and those around you, please DEACTIVATE all PHONES and ELECTRONIC DEVICES.

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States
Park Square Theatre is a member of Theatre Communications Group (TCG), the national organization for the American theatre.
Adapted by MICHAEL PETER SMITH
Arranged and Orchestrated by Denise Prosek

on the PROSCENIUM STAGE

Director .......................................................... Doug Scholz-Carlson
Assistant Director ........................................ Lucas Skjaret
Composer ..................................................... Michael Peter Smith
Music Director ............................................... Denise Prosek
Choreographer ............................................. Jim Lichtscheidl
Scenic Designer ............................................ Erik Paulson
Projection Designer ....................................... Miko S. Simmons
Costume Designer ........................................ Rebecca Bernstein
Light Designer ............................................... Michael P. Kittel
Sound Designer ............................................. Anita Kelling
Properties Designer ..................................... Michael Dold
Stage Manager ............................................. Jamie J. Kranz*

CAST

Narrator, Mother, Finn Woman ...................... Emily Gunyou Halaas*
Understudy, Jennifer Maren

Gerda .......................................................... Caroline Amos

Kai ............................................................ Silas Sellnow

Harry, Sparrow, Ravenheart, Robber Girl ............... Elyse Edelman

North Wind, Devil, River, Wooden Soldier, Memory ............. Michael Liebhauser

Thundercloud, Grass, Wooden Soldier, Reindeer ............. Theo Langason

Snow Queen, Enchantress, Robber Mom, Sami Woman ............ Sara Ochs

Sunshine, Goblin, Sparrow, Princess .............. Quinn Shadko

SETTING: Around a campfire.

PERFORMANCE TIME: The performance will run approximately 2 hours including one 20-minute intermission.
INTERVIEW with the DIRECTOR

The Devil’s Mirror

As rehearsals were underway, director Doug Scholz-Carlson spoke with writer Matt DiCintio about rehearsing *The Snow Queen* and never growing up.

Fairy tales can explore themes even while seeming quite simple. What lies beneath the surface of Hans Christian Andersen’s tale of adventure?

I think the most compelling aspect of the original story is that it’s a metaphor for growing up. It begins with a mirror that the devil creates, and the mirror only shows what’s evil in the world. It doesn’t reflect any kindness or generosity of spirit, just aggression and what’s negative. I think we become increasingly aware of that pessimism in an election year when we’re all siloed in our own groups. It becomes easy to see negative intentions instead of looking at the world with generosity. That’s part of the process of growing up: as a child you play with everything, then at some point you start judging others and yourself. You begin to shut down because you’re afraid of the judgment. Kai gets stuck in the adult world. The story reminds us to look at the world with childlike wonder, even as adults.

The script of *The Snow Queen* is quite bare in terms of stage directions. How have you and the actors approached this fantasy world?

The overall aesthetic is informed by children’s picture books. There’s a story going on in the pictures that is sometimes more than what is going on in the language. The story is constantly being told both visually with the staging and with the language of the songs. We’ve been looking for the most theatrical way to tell the story: projections, movement, paper cutouts like Hans Christian Andersen used, shadow play. I wanted us all to work very collaboratively with ideas coming from the designers, choreographer, music director, as well as the actors. There have been some scenes where I flat out did not know what to do, and because of a designer’s suggestion or a suggestion from [music director] Denise Prosek, we found it in the rehearsal room.

Several recent works, including *The Hunger Games*, *Wicked*, and CBS’s series *Super Girl*, of course *Frozen* which is based on part on *The Snow Queen*, showcase young women and their power and independence. Is *The Snow Queen* part of this tradition?

Since Hans Christian Andersen was writing more than a century ago I’d say that he was a visionary in telling a story in which a strong female protagonist rescues the male hero, instead of the other way around. His male protagonist is essentially helpless. Gerda, as a woman and as a leading character, deserves the help she receives, even though she doesn’t necessarily need it. Kai and Gerda love each other like brother and sister, so it’s not a lover’s pursuit. They’re treated as equals. Most of the people who help and hinder Gerda are women, so in rehearsal we found that more women in our cast kept jumping into more roles. I’m used to doing Shakespeare and opera, where we often have to ask ourselves, “Do we have enough for the women to do?” It’s been a terrific reversal in this process to keep asking if we have enough for the men to do.

Matt DiCintio was a producing director for Emigrant Theater and a dramaturg for Park Square and the Guthrie, among others. His writing has been published in the new Routledge Companion to Dramaturgy, Columbia Encyclopedia of Modern Drama, American Theatre and City Pages. Matt is pursuing a PhD in Drama at Tufts University.
EMILY GUNYOU HALAAS*  
Narrator, Mother, Finn Woman  
Park Square Cyrano, Or, Opus, Dr. Jekyll and Mr. Hyde, Trying Representative Theatre  
Guthrie Theater, Theatre de la Jeune Lune, La Jolla Playhouse, Actors Theater of Louisville, Jungle Theater, Theater Latté Da, Children’s Theatre Company, Red Bird Theatre, TigerLion Arts, Frank Theatre, Red Eye Collaboration Training Circle in the Square Theatre School; École Philippe Gaulier; Funny School of Good Acting Awards/Other 2009 Emerging Artist Ivey Award; Ensemble of Actors Ivey Award (Clybourne Park, Guthrie Theater); 2014 MRAC Next Step Fund Grant Upcoming Projects History Theatre: Watermelon Hill; Jungle Theater: Le Switch  

CAROLINE AMOS  
Gerda  
Park Square Debut  
Representative Theatre  
Great River Shakespeare Festival: Romeo and Juliet, Troilus and Cressida; Repertory Theatre of St. Louis: A Midsummer Night’s Dream; Shakespeare Festival St. Louis: Good In Everything Training B.F.A., Conservatory of Theatre Arts, Webster University Other October 2015 - Transferred a Conservatory production of Big Love to Cuba for the Havana Festival Upcoming Projects Shakespeare Festival St. Louis Education Tour: Hamlet and A Midsummer Night’s Dream  

ELYSE EDELMAN  
Harry, Sparrow, Ravenheart, Robber Girl  
Park Square Debut  
Representative Theatre American Players Theater: Pride and Prejudice, Private Lives, A Streetcar Named Desire; Utah Shakespeare Festival: Romeo and Juliet; Door Shakespeare: Comedy of Errors, King Lear; Milwaukee Repertory Theater: A Christmas Carol, The History of Invulnerability, Rep Lab, Ragtime; Riverside Theatre in the Park: As You Like It; Chicago Children’s Theatre: Frederick; First Stage Children’s Theatre: Big Nate Training University of Minnesota/Guthrie Theater B.F.A. Actor Training Program Upcoming Projects Forward Theatre of Madison: Mr. Burns, a post-electric play  

THEO LANGASON  
Thundercloud, Grass, Wooden Soldier, Reindeer  
Park Square Debut  
Representative Theatre  
Theatre Sandbox Theatre: The Little Pilot (Director), Killer Inside, This is a World to Live in; 7th House Theater: Hair Training B.A., Theatre Arts, Rutgers – Camden Upcoming Projects Sandbox Theatre (at Park Square): Queens  

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CAST - The Snow Queen

MICHAEL LIEBHAUSER
North Wind, Devil, River, Wooden Soldier, Memory
Park Square Debut
Representative Theatre
Festival: Macbeth; Texas Shakespeare Festival: Cymbeline; Interlochen Shakespeare Festival: Hamlet; Shakespeare’s Globe Education: As You Like It; New Bedford Festival Theater: Singin’ in the Rain Training University of Minnesota/Guthrie Theater B.F.A. Actor Training Program
Upcoming Projects The Pitch Pipe Show (Tour)

JENNIFER MAREN
(Understudy) Narrator, Mother, Finn Woman
Park Square 33 Variations, Panic, Rock-n-Roll
Representative Theatre
History Theatre: Glensheen, A Christmas Schooner, Sisters of Swing, Nellie; Guthrie Theater: Sunshine Boys; Mixed Blood Theatre: Love Person; Old Log Theater: Leaving Iowa; Skylark Opera: Candide; Illusion Theatre: My Antonia; Children’s Theatre Company: Jackie and Me TV NBC: The Office, Days of our Lives Training B.A., Theater, St. Olaf College; British American Drama Academy
Upcoming Projects Park Square: Calendar Girls

SARA OCHS
Snow Queen, Enchantress, Robber Mom, Sami Woman
Park Square The Language Archive Representative
Theatre Theater Latté Da: Sweeney Todd, Our Town, Company; Mu Performing Arts: Middle Brother, Yellow Fever, Four Destinies, Little Shop of Horrors, Flower Drum Song;

Ordway: Broadway Songbook of the 1950s; Walking Shadow Theatre Company: An Ideal Husband; Mixed Blood Theatre: Avenue Q (Understudy) Training B.T.A., Theater Performance with a Music Minor, Viterbo University Awards Asian American Emerging Artist Award; member of ensemble-MA

SILAS SELLNOW
Kai
Park Square Debut
Representative Theatre
Great River Shakespeare Festival: Romeo and Juliet, Much Ado About Nothing, Troilus and Cressida; U of MN/Guthrie: Uncle Vanya; Shakespeare’s Globe Theatre Education: As You Like It Training University of Minnesota/Guthrie Theater B.F.A. Actor Training Program
Upcoming Projects Guthrie Theater (Dowling Studio): Earthquakes in London

QUINN SHADKO
Sunshine, Goblin, Sparrow, Princess
Park Square The Diary of Anne Frank, Of Mice and Men
Representative Theatre
Skylark Opera: The Fantasticks, Candide, La Rondine; Minnesota Orchestra: Carousel; Old Log Theater: Cowgirls; Guthrie Theater: A Christmas Carol; Hennepin Theatre Trust: The Realish Housewives of Edina; Actors Theater of Minnesota: The Doyle and Debbie Show; The Gilbert and Sullivan Very Light Opera Company: The Yeomen of the Guard Training B.A., Vocal Performance and Linguistics, Rice University; M.M. Musical Theatre, New York University
Other Active in on-camera and voiceover work
Upcoming Projects The Marriage of Figaro at the James J. Hill house in Summer 2016
DOUG SCHOLZ-CARLSON
Director
Park Square As Director: Johnny Baseball, As Fight Choreographer: Romeo and Juliet, Othello, The Odyssey, Oliver Twist Representative Theatre As Director: Minnesota Opera: La Fanciulla del West; Portland Opera: Lucia di Lammermoor; Great River Shakespeare Festival: Romeo and Juliet, Macbeth; As Fight Choreographer: Great River Shakespeare Festival: Hamlet; New York City Opera: The Capulets and the Montagues; Minnesota Opera: Silent Night Training M.F.A., Professional Actor Training Program, University of Washington; B.A., St. Olaf College Awards 2014 Ivey Award for General Excellence: Nautilus Music Theater, Ordinary Days Other Artistic Director, Great River Shakespeare Festival

REBECCA BERNSTEIN
Costume Designer
Park Square Debut Representative Theatre Great River Shakespeare Festival: Much Ado About Nothing; Theatre Aspen: You’re a Good Man Charlie Brown, Same Time Next Year; The Cherry Lane Theatre: Jailbait, Hoodoo Love, Dutchman, Bhutan, Huck and Holden; NY Stage and Film: Bhutan; NY Musical Festival: Ward 9; LaMama ETC: Agamemnon; Theatre West Virginia: Seussical; The Theater at St. Luke’s: The Rise of Dorothy Hale Training M.F.A., NYU Tisch School of the Arts

MICHAEL DOLD
Properties Designer

ANITA KELLING
Sound Designer
Park Square Murder For Two, Shooting Star, The House on Mango Street, 33 Variations, The Red Box, Diary of Anne Frank Representative Theatre Walking Shadow Theatre Company: Gabriel; Theatre Unbound: Julius Caesar; Freshwater Theatre: Pioneer Suite; Minnesota Jewish Theatre Company: Becoming Dr. Ruth; Public Theatre of Minnesota: I and You; 20% Theatre: Changes in Time; COLLIDE Theatrical Dance: Romeo and Juliet; Theatre in the Round: Morning’s at Seven Training B.A., Theatre Arts, University of Minnesota Upcoming Projects Yellow Tree Theatre: Clybourne Park

MICHAEL P. KITTEL
Lighting Designer
Park Square Over 120 productions (as Resident Lighting Designer) including The Color Purple, Red, Ragtime, Grey Gardens, Democracy, To Kill a Mockingbird, Rock ‘n’ Roll Representative Theatre Ordway, Frank Theatre, Stages
Theatre Company, Steppingstone Theatre, Mu Performing Arts, Bloomington Civic Theatre TV/Film tpt: The St. Olaf Christmas Festival

Training University of Wisconsin-River Falls
Awards Ivey Award for The Pillowman (Frank Theatre); Lavender Magazine 2008 & 2009 Best Lighting Design

JAMIE J. KRANZ*
Stage Manager
Park Square Over 25 productions including Murder for Two, Sherlock Holmes and the Ice Palace Murders, The Color Purple, The Red Box, Cyrano, The School for Lies, Johnny Baseball, Ragtime, August: Osage County, To Kill a Mockingbird, Red
Representative Theatre Children’s Theatre Company: 20,000 Leagues Under the Sea; Mixed Blood Theatre: Pussy Valley; Gulfshore Playhouse: Venus in Fur, Something Intangible; The Playwrights’ Center: Playlabs; The Public Theatre/NY Shakespeare Festival; Goodspeed Musicals; Utah Shakespearean Festival; Shakespeare Theatre of New Jersey; Maine State Music Theatre
Training M.F.A., Stage Management, Columbia University

JIM LICHTSCHEIDL
Choreographer
Park Square (as choreographer) Johnny Baseball; (as actor) King Lear, Jacob Marley's Christmas Carol, Fortinbras, Merton of the Movies, A Midsummer Night's Dream
Representative Theatre (as choreographer) Imagined Theater: Sasquatched!; Brave New Workshop:

Erik Paulson
Scenic Designer
Park Square Othello, 2 Pianos 4 Hands, Lady Day at Emerson’s Bar and Grill, A Midsummer Night’s Dream
Representative Theatre Old Log Theater: Velocity of Autumn; Palm Beach Opera: The Turn of the Screw; Minnesota Opera/Project Opera: The Giver; The Repertory Theatre of St. Louis: The Comedy of Errors; Great River Shakespeare Festival: Henry IV, Part 1; History Theatre: Tyrone and Ralph Training B.S., Speech/Communication, University of Wisconsin, River Falls
Awards 2008 Ivey Award – Best Overall Production, History Theatre’s Tyrone and Ralph; 2012 Best Set Design Nomination St. Louis Theater Circle Awards, The Comedy of Errors
Other Technical Tools of the Trade Mentor, Bedlam Theatre

DENISE PROSEK
Music Director
Park Square The Color Purple, Ragtime, Johnny Baseball, The Sisters Rosensweig
Representative Theatre Theater Latté Da: Sweeney Todd, Oliver, Cabaret;
Children’s Theatre Company: Peter Pan, How The Grinch Stole Christmas; Mu Performing Arts: Into the Woods, Little Shop of Horrors; Ivey Awards; Hennepin Theatre Trust: Spotlight Awards; Guthrie Theater (Associate MD): Music Man, My Fair Lady Training B.A., Theatre Arts, University of Minnesota; Bachelor of Music, Piano Performance, St. Olaf College Awards 2013-2014 McKnight Theater Artist Fellow; Lavender 2012 Theater Artist of the Year; Star Tribune Outstanding Musical Director for Parade and Gypsy Upcoming Projects Theater Latté Da: Gypsy

MIKO S. SIMMONS
Projection Designer


LUCAS SKJARET
Assistant Director

Park Square Debut Representative Theatre Box Wine Theatre: Tastes Like Teen Spirit! (Director); The University of North Dakota: Crush(ed) (Director); Northern Light Opera Company: Carousel (Assistant Director); Theatre in the Round Players: Don’t Dress for Dinner (Costume Designer); Freshwater Theatre Company: The Beacon from Belle Isle (Dramaturg) Training B.A., Theatre Arts, University of North Dakota; B.A., Scandinavian Studies, University of Oslo/Ibsen Studies Other KC/ACTF 10-Minute Scene Director Participant 2013

Production Staff & Crew

Assistant Stage Manager: Cassandra Flowers
Run Crew: Samantha Diekman
Sound Operator: James Harding
Sound A2: Charlotte Deranek
Wardrobe Supervisor: Clara Cavins-Wolford
Wardrobe Assistant: Mercede Hanson
Technical Director: Rob Jensen
Assistant Technical Director: Ian Stoutenburgh
Paint Charge: Angelique Powers
Lead Carpenter: Matt Erkel
Master Electrician: Brent Anderson
Electrician: Adam Raine
Video Programing: Adam Raine

Special Acknowledgements

Thank you to Helena Scholz-Carlson for the paper cutouts. We are grateful to Tiina Nunnally whose beautiful translation of The Snow Queen informed and inspired this production; our narrations are closely based on her work.
The best gift you can give a child isn’t found in a toy store.

visit www.mn529today.com or call chris mcleod 952-830-3127.
JACOB MARLEY’S CHRISTMAS CAROL
By TOM MULA
on the ANDY BOSS THRUST STAGE

Director and Scenic Designer.................. Richard Cook
Assistant Directors ............... Rex Davenport and Elohim Peña
Costume Designer............... Elin Anderson
Light Designer ................. Michael P. Kittel
Sound Designer............... C Andrew Mayer
Stage Manager.................. Laura Topham*

CAST
Dane Stauffer*

PERFORMANCE TIME
The performance will run approximately 2 hours
including one 20-minute intermission.

“JACOB MARLEY’S CHRISTMAS CAROL (MULA)” is produced by special arrangement

Originally produced by the Goodman Theatre, Chicago, Illinois, on December 4, 1998;
Robert Falls, Artistic Director; Roche Schulfer, Executive Director.

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the national organization for the American theatre.
TOM MULA, an acclaimed actor, director, and playwright, has an intimate knowledge of Charles Dickens’ *A Christmas Carol*. He portrayed the role of Ebenezer Scrooge for seven seasons at Chicago’s Goodman Theater, racking up over 400 performances as the crotchety old miser. Having spent so many hours personifying Scrooge’s transformation from pitiless skinflint to joyful humanitarian, Mula began to wonder, whatever became of poor Jacob Marley?

Scrooge’s former business partner (and the second most uncharitable scoundrel in all of London) makes brief appearances in Dickens’ novel, first as a moaning doorknob, and then as a chain-bound ghoul come to haunt Scrooge’s bedchamber. He then disappears from the story altogether. One could infer, given only the information provided by Dickens, that Marley is destined to rot eternally in hell, while Scrooge, arguably the more despicable of the two, is afforded a shot at redemption.

Tom Mula was ill at ease regarding Dickens’ seemingly unjust treatment of Marley. In a story all about second chances, where was Marley’s? When Mula was confronted by a friend’s daughter who shared his angst regarding the condemnation of Marley, Mula made the decision to finally free Marley from his chains – or, more accurately, give Marley the chance to unchain himself.

*Jacob Marley’s Christmas Carol*, unlike stage versions of the Dickens classic, isn’t a period piece. Stylistically, it’s a total departure from the source: no costumes, few props, and a minimalist set. All characters are played by a single actor who changes his voice and posture to conjure everything from a minute ear sprite to the enormous Ghost of Christmas Present. (Mula also penned a four-person version of the play, but it still relies on multiple casting.) Whereas traditional adaptations of *A Christmas Carol* can facilitate – even demand – grand displays of stage spectacle, *Jacob*
Marley contents itself with far simpler storytelling, much like the Christmas ghost tales of Victorian England that inspired Dickens’ novella. The emotional pay off of seeing Marley’s struggle is every bit as poignant as witnessing Scrooge’s, and the sheer simplicity of the narration only further distills the story’s message of charity and compassion. “Let the audience see the magic in their minds,” Mula says in the author’s note, and “they’ll thank you for it.”

Jacob Marley’s Christmas Carol has won awards across a variety of media: Mula’s novelization quickly became a Chicago Tribune bestseller; the audio book was broadcast on NPR for seven seasons and earned Mula an INDI Award for Spoken Word; and the stage play was given the esteemed Cunningham Prize from the Goodman School of Drama at DePaul. Now being performed all over the country, the play Jacob Marley’s Christmas Carol is becoming a holiday tradition in and of itself. Mula personally donned Marley’s chains in the original Chicago production of Jacob Marley, a performance that earned him a great deal of critical praise. It also, as was certainly one of his intentions, allowed Mula to hang up the all-too-familiar Scrooge pajamas for at least a little while.
DANE STAUFFER*
Jacob Marley
Fresh off a hit run as Roger Caldwell in History Theatre’s Glensheen, Dane is pleased to make his Park Square debut. Dane is a Minneapolis native and alum of the Minneapolis Children’s Theatre, Tisch School of the Arts/NYU and Dudley Riggs’ Brave New Workshop. His children’s musical One Grain of Rice premiered at Steppingstone Theatre for Youth this October. Recent credits include: Bully at Steppingstone Theatre and the smash When A Man Loves A Diva at the Lab Theatre; the Film I Am Not a Serial Killer shot in the Twin Cities; Director of Guys and Dolls at Henry Sibley High; LA Stage Scene: Best Actor in a Comedy for All in the Timing. He has toured Ireland in Triple Espresso which he also performed on the East and West Coasts. He’s been featured on KTCA/PBS Technical Difficulties and Wicked, Wicked Games (with Tatum O’Neal) and the Emmy award winning American Scream: Dudley Riggs’s First 30 Years. He continues to teach empowerment through the arts to children and adults in all settings. Upcoming projects include The Love Show at The O’Shaughnessy (Valentine’s Day, 2016).
RICHARD COOK
Director and Scenic Designer

Richard Cook has been Artistic Director for Park Square Theatre since 1980. He has overseen the production of over 240 plays and directed nearly 50 productions for Park Square, including works by Shakespeare, Chekhov, Wilde, O’Neill and rarely produced works like The Revenger’s Tragedy and Ghost Sonata. At Park Square’s current facility, in the Historic Hamm Building in downtown Saint Paul, his directing credits have ranged from Six Characters in Search of an Author and The Women to area premieres of Arcadia, Love! Valor! Compassion!, Red and the world premieres of a new version of Schiller’s Mary Stuart, A Tale of Two Cities, and The Odyssey. In the last 15 years, he’s shifted the theatre’s programming from “a classic theatre for a classic city” to diverse programming dominated by area, regional and world premieres. In 1995, he initiated Park Square’s Educational Services program which has grown to serve over 35,000 students (grades 6-12) each season.
ARTISTIC STAFF - Jacob Marley’s Christmas Carol

ELOHIM PEÑA
Assistant Director
Park Square (as actor) Of Mice and Men
Representative Theatre Theatre
Coup d’Etat: Art; Frank Theatre: Love and Information; Candid Theatre
Company: Hauptmann; Forgotten Goddess Productions: The Last Days of Judas Iscariot; Just Kidding Theatre Company Inc.: Living Dead in Denmark
TV In an Instant (ABC) Training Two-year Meisner program, William Esper Studio Conservatory, New York

REX DAVENPORT
Assistant Director
Park Square Debut Representative Theatre University of Minnesota Open Stage: 2015 One Act Festival (Producer), Macbeth (Director); Gaiety School of Acting: Dirty Laundry ; Smock Alley Theatre: Waiting for Godot (Assistant Director) Training B.A., Theatre Arts, University of Minnesota Upcoming Projects Shakespeare in a Bar: Measure for Measure

ELIN ANDERSON
Costume Designer
Park Square Sexy Laundry, The School for Lies, Mary T. & Lizzy K., Rock ‘n’ Roll, The Sisters Rosensweig, Steel Magnolias, Enchanted April, Romeo and Juliet, Visiting Mr. Green, Of Mice and Men
Representative Theatre Minnesota Jewish Theatre: Moonlight and Magnolias; Gilbert and Sullivan Very Light Opera Company: Ruddigore; Starting Gate Productions: A View from the Bridge; Walking Shadow Theatre Company: Fat Pig; Girl Friday Productions: An Empty Plate in the Cafe du Grand Boeuf; Daleko Arts: Wait Until Dark Training B.A., English and Art, Gustavus Adolphus College; Doctoral program in Dramatic Literature, University of Minnesota; Guthrie Theater: Internship in Dramaturgy Other Costume Designer for Metropolitan State University and Saint Paul Conservatory for Performing Artists; Costume Designer and guest speaker for Saint Paul Academy

MICHAEL P. KITTEL
Lighting Designer
Park Square Over 120 productions (as Resident Lighting Designer) including The Color Purple, Red, Ragtime, Grey Gardens, Democracy, To Kill a Mockingbird, Rock ‘n’ Roll Representative Theatre Ordway, Frank Theatre, Stages Theatre Company, Steppingstone Theatre, Mu Performing Arts, Bloomington Civic Theatre TV/Film tpt: The St. Olaf Christmas Festival Training University of Wisconsin-River Falls Awards Ivey Award for The Pillowman (Frank Theatre); Lavender Magazine 2008 & 2009 Best Lighting Design

C ANDREW MAYER
Sound Designer
Park Square The Language Archive, The Other Place, The Color Purple, 4000 Miles, Behind the Eye, Johnny Baseball, Red, Oliver Twist, The Odyssey, Opus, Sherlock Holmes and the Case of the Jersey Lily Representative Theatre American Conservatory Theater, Jungle Theater, History Theatre, Guthrie Theater, Minnesota Opera, Philadelphia Opera, Pillsbury House Theatre, Mixed Blood Theatre, MN Jewish Theatre Co.,
ARTISTIC STAFF - Jacob Marley’s Christmas Carol

Playwrights’ Center, numerous others

**Awards** 59E59 New York City: 2009 Audelco Award for *Pure Confidence*; 2008-09 Playwrights’ Center McKnight Theatre Artist Fellow

**LAURA TOPHAM***

Stage Manager

**Park Square A Midsummer Night’s Dream, Sherlock Holmes and the Ice Palace Murders, The Diary of Anne Frank, 33 Variations, The Red Box, Of Mice and Men, Mary T. & Lizzie K. Representative Theatre Ordway: Flint Hills Children’s Festival; Theatre Latté Da: Beautiful Thing Training** B.A., Theatre Arts, University of Minnesota Twin Cities

**Production Staff & Crew**

Assistant Stage Manager:
Lindsey Harter

Sound Operator: Jerry Hsiao

Wardrobe Supervisor:
Clara Cavins-Wolford

Wardrobe Assistant: Mercede Hanson

Technical Director: Rob Jensen

Assistant Technical Director:
Ian Stoutenburgh

Paint Charge: Angelique Powers

Lead Carpenter: Matt Erkel

Master Electrician: Brent Anderson

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