



SEGERSTROM STAGE / NOVEMBER 26 THROUGH DECEMBER 24, 2005

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents

## CHARLES DICKENS' A CHRISTMAS CAROL

adapted by JERRY PATCH

SCENIC DESIGN  
Thomas Buderwitz

COSTUME DESIGN  
Dwight Richard Odle

LIGHTING DESIGN  
Donna and Tom Ruzika

MUSIC ARRANGEMENT/COMPOSER  
Dennis McCarthy

SOUND DESIGN  
Drew Dalzell

VOCAL DIRECTOR  
Dennis Castellano

CHOREOGRAPHER  
Linda Kostalik

ASSISTANT DIRECTOR  
Laurie Woolery

PRODUCTION MANAGER  
David Leavenworth

STAGE MANAGER  
Erin Nelson\*

DIRECTED BY  
JOHN-DAVID KELLER

Paul, Daranne and Courtney Folino  
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## CAST OF CHARACTERS

(In order of appearance)

LENA, a vendor of second-hand goods .....	<i>*Madison Dunaway</i>
JOE, a cider salesman and a receiver of stolen goods .....	<i>*Art Koustik</i>
TOY LADY .....	<i>*Hisa Takakuwa</i>
PUPPETEER .....	<i>Joshua Campbell</i>
UNDERTAKER .....	<i>*Travis Vaden</i>
CHIMNEY SWEEP .....	<i>*Timothy Landfield</i>
ELIZABETH SHELLEY .....	<i>Sara Bashor</i>
THOMAS SHELLEY, a vendor of second-hand goods .....	<i>Michael Irish</i>
OLIVER SHELLEY .....	<i>Zach Martin, ▲Matt Cardoza</i>
EBENEZER SCROOGE, a grasping covetous old man .....	<i>*Hal Landon Jr.</i>
RICH WOMAN .....	<i>*Jennifer Parsons</i>
GIRL ABOUT TOWN .....	<i>Rachel Teague, ▲Lauren Buangan</i>
TEEN GIRL ABOUT TOWN .....	<i>Cheryl Robinson, ▲Mandy Shold</i>
CONSTABLE .....	<i>Cyrus Alexander</i>
BOB CRATCHIT, clerk to Scrooge .....	<i>*Daniel Blinkoff</i>
FRED, nephew to Ebenezer .....	<i>*Howard Shangraw</i>
SOLICITORS .....	<i>*Richard Doyle, *Martha McFarland</i>
WREATH SELLER .....	<i>Cyrus Alexander</i>
JACOB MARLEY'S GHOST, a spectre of Ebenezer's former partner in business .....	<i>*Don Took</i>
THE SPIRIT OF CHRISTMAS PAST, a phantom showing things past .....	<i>*Richard Doyle</i>
EBENEZER AS A BOY .....	<i>Zach Martin, ▲Matt Cardoza</i>
FAN, the sister of Ebenezer .....	<i>Sara Bashor</i>
MRS. FEZZIWIG .....	<i>*Martha McFarland</i>
MR. FEZZIWIG, a kind hearted, jovial old merchant .....	<i>*John-David Keller</i>
JACOB MARLEY AS A YOUNG MAN .....	<i>Cyrus Alexander</i>
EBENEZER AS A YOUNG MAN .....	<i>*Travis Vaden</i>
BELLE, an old sweetheart of Ebenezer .....	<i>*Madison Dunaway</i>
THE SPIRIT OF CHRISTMAS PRESENT, a spirit of a kind, earthy and generous nature .....	<i>*Timothy Landfield</i>
"TINY" TIM CRATCHIT .....	<i>Edward Swanson, ▲Elisabeth Smith</i>
MRS. CRATCHIT .....	<i>*Jennifer Parsons</i>
BELINDA CRATCHIT .....	<i>Alexandra Mullin, ▲Alexandra McCue</i>
PETER CRATCHIT .....	<i>Chas Hume, ▲Will Peterson</i>
MARTHA CRATCHIT .....	<i>Megan Blanco, ▲Chloe Mercado</i>
MR. TOPPER, a bachelor .....	<i>Joshua Campbell</i>
PURSUED MAIDEN .....	<i>Sara Bashor</i>
SALLY, the wife of Fred .....	<i>*Hisa Takakuwa</i>
THE SPIRIT OF CHRISTMAS YET-TO-COME, an apparition showing the shadows of things which may yet happen .....	<i>*Don Took</i>
WANT .....	<i>Rachel Teague, ▲Lauren Buangan</i>
IGNORANCE .....	<i>Zach Martin, ▲Matt Cardoza</i>
GENTLEMEN ON THE STREET .....	<i>*Richard Doyle, *John-David Keller, *Howard Shangraw</i>
THE SCAVENGERS .....	<i>*Martha McFarland, *Hisa Takakuwa, *Madison Dunaway</i>
BOY ON THE STREET .....	<i>Akshay Sharma, ▲Joel Wagner</i>
POULTERER .....	<i>Cyrus Alexander</i>

Please Note: Children's roles are double cast. Actors with ▲ appear Tuesday, Thursday, Saturday at 7:30 p.m., and Sunday at noon. Others appear in balance of performances.

\* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



## SETTING

*19th Century London*

## LENGTH

*Approximately two hours, including one 15-minute intermission*

## PRODUCTION STAFF

Assistant Stage Manager .....	*Chrissy Church
Casting Director .....	Joanne DeNaut
Stage Management Intern .....	Kris Kelley
Deck Crew .....	Chris Deckner, Jeff Ham, Robert Harrison, Bobby Weeks
Follow Spot Operators .....	Julie Farris, Deanna Keefe
Child Wrangler .....	Lisa Ackerman
Dresser .....	Stacey Nezda
Costume Shop Assistants .....	Lauren Jess Brown, Bronwen Burton, Catherine Esera, Peg Oquist, Amanda Seymour
Costume Design Assistant .....	Merilee Ford

*Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance. Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.*

*The use of cameras and recorders in the theatre is prohibited.  
Smoking is not permitted anywhere in the theatre.*

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# How We Keep Christmas

BY JERRY PATCH

This year's revival of Charles Dickens' *A Christmas Carol* is SCR's 26th staging of the play. With each renewal it has become more of a tradition both for this theatre and for Orange County. And, as with any tradition, it changes and it stays the same.

Since we began, Hal Landon Jr. has played Ebenezer Scrooge, and John-David Keller has been our director. SCR founding members Richard Doyle, Art Koustik, Martha McFarland and Don Took have reprised their parts in virtually every season.

John Ellington, who played Bob Cratchit for nearly 20 years, is now the Rev. Dr. John Ellington, pastor of Los Alamitos Congregational Church. David Whalen replaced him for several seasons, returned east with his family and took up the role of Bob at Hartford Stage. Daniel Blinkoff, a protean actor in recent SCR shows, is our current Cratchit.

Noreen Hennessey, Marilyn Fox, and Devon Raymond all spent years in their turns as Mrs. Cratchit. This year Jennifer Parsons, a long-term member of SCR's creative family, returns for her second run in the role.

The actors in the younger roles have changed more frequently because they outgrow them (save for our ageless Fred: Howard Shangraw). And the children change every year, but they almost always come from SCR's Young Conservatory program, which supplies important new generations to our ever-evolving family.

Cliff Faulkner's original design has been augmented and rejuvenated annually—this year, for example, Fred will entertain his guests in a new home—but the essential spirit of it remains. Original costumer Dwight Richard Odle oversees the redesigning or enhancement

of the period clothing each year. Tom and Donna Ruzika, who did the lighting design for the first production, are doing the 26th. Our senior technician, Jon Lagerquist, has done technical direction since 1985.

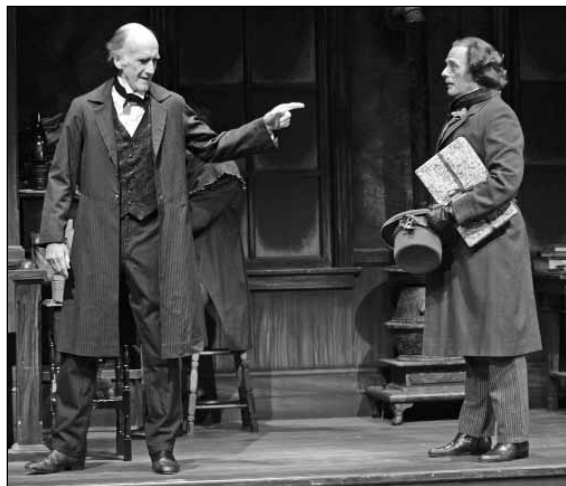
And though the sound design has changed, elements of the first one, a glorious collection of music of the season beautifully woven through the production by Stephen Shaffer, remain. A terrific sound designer who years ago died suddenly and young, Steve lingers in music and memory for those of us who knew him.

While so many of the original contributors and elements have stayed, the show has advanced from our first 1980 production into a genuine treasure. The artists involved and their performances have grown as they built distinguished careers in the theatre. Each year they search for a better way, a search enriched by years of craft and invention. It's a great story we're telling, one we don't take lightly.

We've been a family. We've added and subtracted from our core—like any family—for 26 years. We gather annually in November to do our work—better than we've ever done it, we hope. New folks are made kin by our veterans; the veterans are invigorated by the newcomers. By December we've recreated our clan (and our show) anew.

But we're not complete until joined by our greater family: our audiences. There are a few people who have seen the show every year since 1980. And second- and third-generation offspring of those first audiences have now taken up the tradition. SCR's *A Christmas*

**Ebenezer Scrooge (Hal Landon Jr.) is visited by his nephew Fred (Howard Shangraw), left. Scrooge is visited by the Spirit of Christmas Past (Richard Doyle), center and Marley's ghost (Don Took), right.**





**Bob Cratchit (Daniel Blinkoff) and Tiny Tim (Mason Acevedo) collect gifts, above. Below, Joe (Art Koustik) and Lena (Madison Dunaway) barter for stolen goods.**

*Carol* has endured here because it brings families together. We are reminded to celebrate the season and to consider together Ebenezer Scrooge's redemption, and how, to some degree, each year it should be our own.

Human mortality pervades *A Christmas Carol*. The deaths of Marley and Fan, the Ghosts, and the possible passing of Tiny Tim further darken the suffering of the poor and the Cratchits' lean Christmas. These are the shadows to be dispelled by the light of love and the season's spirit in Dickens' classic.

The value of love, life and family is heightened by the fact that they don't last forever. It is the equation Scrooge comes to know, and one our family appreciates again each year.



## Other Voices at Christmas

"Avarice and happiness never saw each other, how then should they become acquainted?"

– Benjamin Franklin,  
*Poor Richard's Almanac*, 1734

"Remorse is memory awake."

– Emily Dickenson,  
*Poems*, Pt. I, No. 69

"Why should I sorrow for what was pain? A cherished grief is an iron chain."

– Stephen Vincent Benet,  
*King David*

"I dreamt the past was never past redeeming;  
But whether this was false or honest dreaming  
I beg death's pardon now. And mourn the dead."

– Richard Wilbur, *The Pardon*

"The people that walked in darkness have seen a great light: They that dwell in the land of the shadow of death, upon them hath the light shined."

– Isaiah, 9:2

"At Christmas I no more desire a rose  
Than wish a snow in May's  
new-fangled mirth;  
But like each thing that in season grows."

– Shakespeare,  
*Love's Labour's Lost*

"Dickens is a terrible writer. In the original, Scrooge was mean and stingy, but you never know why. We're giving him a mother and father, an unhappy childhood, a whole background which will motivate him."

– President of Screen Gems, 1968

"I believe in Michelangelo, Velasquez, and Rembrandt: in the might of design, the mystery of color, the redemption of all things by beauty everlasting and the message of Art that has made these hands blessed."

– George Bernard Shaw

"Create in me a clean heart, O God: and renew a right spirit within me."

– Psalms 51:10

"Dickens was a mythologist rather than a novelist; he was the last of the mythologists, and perhaps the greatest. He did not always manage to make his characters men, but he always managed, at the least, to make them gods."

– G.K. Chesterson 1906

Malcolm Kushner relates the story of a man who chaired the charity committee of his local hospital. He reviewed all the fund-raising records, and he discovered that the richest person in town had never made a donation. So he went to visit him. He said, "Our records show that you're the richest person in town, but you've never contributed to the hospital." And the rich man said, "Do your records also show that my widowed mother was left absolutely destitute? Do they show that my brother is totally disabled? Do they show that my sister was abandoned with four young children?" By now the chairperson felt really ashamed. He said, "Well no, our records don't show that." And the rich man said, "Well, I don't do anything for them, so why should I do anything for you?"



# A Miser's Miser

**O**h! But he was a tight-fisted hand at the grindstone, Scrooge! A squeezing wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent



John-David Keller, Martha McFarland and Hal Landon Jr.

upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "Came down" handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with glad looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and

such a place, of Scrooge. Even the blindmen's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

But what did Scrooge care! It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call "nuts" to Scrooge.

- Excerpted from *A Christmas Carol*



# Who was Charles Dickens?

*He was a sympathizer with the poor, the suffering and the oppressed; and by his death, one of England's greatest writers is lost to the world.*

Inscription on Dickens' tombstone at Poet's Corner, Westminster Abbey

The eldest son of John and Elizabeth Dickens, Charles Huffman Dickens was born in Landport (now part of Portsmouth), England, February 7, 1812. In 1824, he was given his first position in business in the employ of Warren's Blacking Factory, Chatham. For six months, the young Dickens adhered labels to containers of blacking, and perhaps unknowingly, collected material for what would become world famous portrayals of Victorian England's working class.

At 15, he entered the professions, taking a position as clerk at Ellis and Blackmore, attorneys. In between his clerking and evening shorthand lessons, he wooed his first love, Maria Beadnell, a flirtatious young lady whose deep impressions on Dickens would be reflected in *Little Dorrit*, written nearly 30 years after their courtship. Forsaking Miss Beadnell, in 1836 he met and married Catherine Hogarth, who would bear him ten children, and began the publication of *The Pickwick Papers*.

With the birth year of nearly each of his children came the writing or publication of a major work. In

1837, with the birth of his first son, Charles Jr., came *Oliver Twist*. In 1838, with the arrival of Mary, *Nicholas Nickleby* was begun. In 1843, just prior to the birth of Francis Jeffrey, *A Christmas Carol* was created.

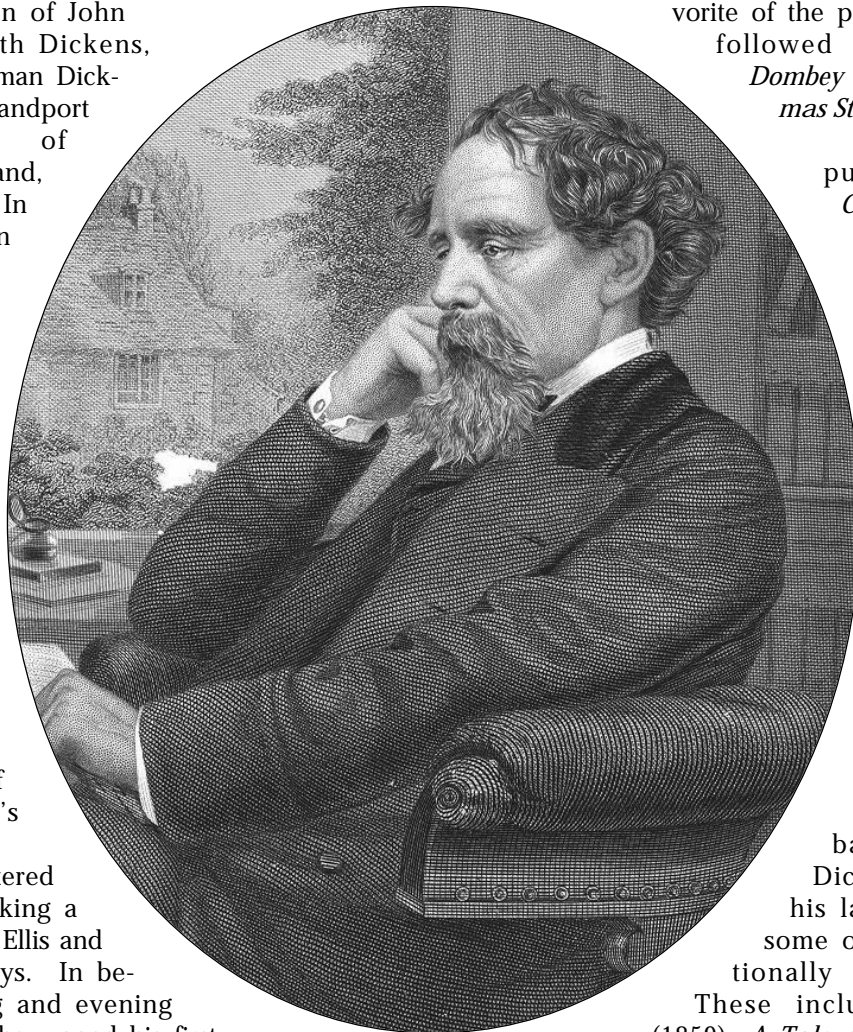
The first of his Christmas books, *A Christmas Carol* quickly became a favorite of the people. It would be followed by *The Chimes*, *Dombey and Son* and *Christmas Stories*.

Shortly after the publication of *A Christmas Carol*, Dickens moved his family from their London home to settle, briefly, in Genoa, Italy, and later moved on to Switzerland and Paris. During these years away from London, his best known works included *Cricket on the Hearth*, *The Battle of Life* and the first installments of *David Copperfield*.

Once again back in England, Dickens would spend his later years creating some of his most internationally acclaimed works.

These include *Bleak House* (1859), *A Tale of Two Cities* (1859) and *Great Expectations* (1861). In 1870,

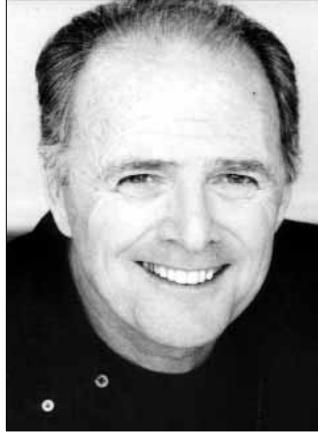
the first installment of *The Mystery of Edwin Drood* was published, and the author made his last public appearance. He died in his home at Gad's Hill Place on June 9, 1870.



Engraving of Charles Dickens from *A Portrait Gallery of Eminent Men and Women of Europe and America, with Biographies*, by Evert A. Duykinck.



DANIEL BLINKOFF  
*Bob Cratchit*



RICHARD DOYLE  
*Solicitor/Spirit/Gentleman*



MADISON DUNAWAY  
*Lena/Belle/Scavenger*

## Artist Biographies

**\*DANIEL BLINKOFF** (*Bob Cratchit*) returns for a third year in *A Christmas Carol*. He appeared at SCR previously in *Pinocchio*, *The Intelligent Design of Jenny Chow*, *Major Barbara* (Robby Award nomination – Best Supporting Actor), *The School for Wives* and *Nostalgia*. Other theatre credits include *The Imaginary Invalid* and *A Kiss for Cinderella* at The Cleveland Play House, *A Christmas Carol* at McCarter Theatre, *Are We There Yet?* at Williamstown Theatre Festival, *Stepping Out with Mr. Markham* at Ensemble Studio Theatre in New York, *The Summer in Gossensass* (Maria Irene Fornes, director) at Theatre Row, *Dinosaur Dreams* and *The Last 60 of 99* at New York Stage and Film, *The Beaux Strategem* and *Twelfth Night* at Yale Repertory Theatre, as well as the title role in *Leander Stillwell* at Stage Left (Joseph Jefferson Award – Best Ensemble) and *Flesh and Blood* at Chicago's Bailiwick Theatre (Joseph Jefferson Nomination – Best Actor). His film and television credits include *Rockabye*, *With Honors*, *Wally's Walk*, *Crossing the Bridge*, “Charmed,” “NYPD Blue,” “Law and Order” and “Missing Per-

sons.” Mr. Blinkoff received his MFA from the Yale School of Drama and is a founding member of Yale Cabaret Blue in Los Angeles.

**\*RICHARD DOYLE** (*Solicitor/Spirit of Christmas Past/Gentleman*) is an SCR Founding Artist. He appeared earlier this season in *Born Yesterday* and *The Caucasian Chalk Circle*, last season in *Habeas Corpus* and as Eddie in *A View from the Bridge*; and the previous season in *Intimate Exchanges*, *The Last Night of Ballyhoo* and *A Christmas Carol*. Additional appearances include the world premieres of *The Beard of Avon*, *On the Jump* (Robby Award), *But Not for Me*, *BAFO*, *The Interrogation of Nathan Hale*, *She Stoops to Folly*, *Wit*, *Hospitality Suite* and *Highest Standard of Living*. Other credits include *Relatively Speaking*, *Proof*, *Major Barbara*, *Much Ado about Nothing*, *A Delicate Balance*, *Of Mice and Men*, *Ah, Wilderness!*, *What the Butler Saw*, *Pygmalion*, *Six Degrees of Separation*, *Arms and the Man*, *The Cherry Orchard*, *Waiting for Godot*, *Our Country's Good* and *Intimate Exchanges*, for which he earned a Los Angeles

Drama Critics Circle Award nomination. He won an LADCC Award for his role in Sally Nemeth's *Holy Days* and was nominated for his role as Reverend Hale in *The Crucible*. “Cheers” fans will remember him as Woody's snooty father-in-law Walter Gaines. Other film and television credits include *Air Force One*, “NYPD Blue,” “Sisters,” movies of the week, “The Practice” and guest star appearances on “The Pretender” and “The Lot.” He is a voice-over actor in animation, CD ROMs, television, radio commercials and documentaries, including the Emmy-winning series *The Living Edens* and *Impressions of California*. He also narrates the *Green and Green* “Art-in-Architecture” documentary. Mr. Doyle currently plays the villain Enoch on Cartoon Network's *Benten*.

**\*MADISON DUNAWAY** (*Lena/Belle/Scavenger*) returns to SCR to join the delightful cast of *A Christmas Carol* for a second year. She made her debut on the Segerstrom Stage as young Abigail in the premiere of Amy Freed's *Safe in Hell*. Her theatre credits include Annelle in *Steel*

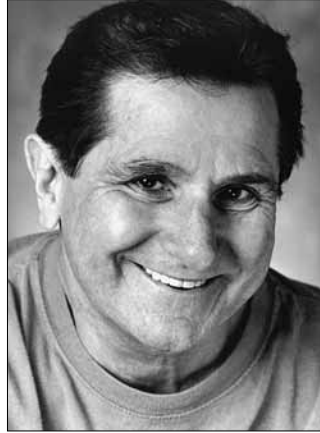




JOHN-DAVID KELLER  
*Mr. Fezziwig/Gentleman*

*Magnolias*, Agnes in *Agnes of God* (LADCC winner for Lead Actress, Ovation Award Nomination - Lead Actress, Robby Award Nomination - Lead Actress), Helen in *Machinal*, Juliet in *Measure for Measure*, Erin in the world premiere of Robert Vaughn's *Praying for Rain* (Denver Critic's Circle Award Nomination - Best Production), Laura in *The Glass Menagerie*, Deirdre in *I Hate Hamlet*, Phoebe in *As You Like It*, Margaret in *Little Women*, Janie in *Quilters*, Gladys in *By the Skin of Our Teeth*, and Beatrice in *Much Ado about Nothing*. Current film and television credits include *Princess Diaries 2*, *One Minute Soap Operas*, *Think Again*, *Flowers*, *Carry On*, *August*, *Heart of the Possible*, and *The Drummer*.

**\*JOHN-DAVID KELLER** (*Mr. Fezziwig/Gentleman*) is a member of SCR's resident acting company. He has been with the company since 1973 working as both an actor and director. Most recently he directed SCR's Theatre for Young Audiences Series productions of *Pinocchio* and *The Emperor's New Clothes* and acted in *The Wind in the Willows*. Later this year he will direct *The Adventures of Pør Quinly*. He has directed *A Christmas Carol* for its entire 26-year history. He has directed SCR's Educational Touring Productions for 32



ART KOUSTIK  
*Joe/Ensemble*

years, and this year will direct *Eureka!*, which will begin touring in January 2006. Among his other SCR directing credits are *Godspell*, *Jacques Brel*, *In Fashion*, *The Real Inspector Hound* (SCR's first Equity show), *Peg O' My Heart* and *Tomfoolery*, to name a few. He has also acted in over 100 plays at SCR. He has been the concert host for the fifth grade concerts for the Orange County Philharmonic Society for 19 years. He has performed with the National Symphony Orchestra and the Sydney Philharmonic. He was part of the Sundance Playwrights Festival for ten years. He tries to stay busy. He is currently working towards a cure for ennui.

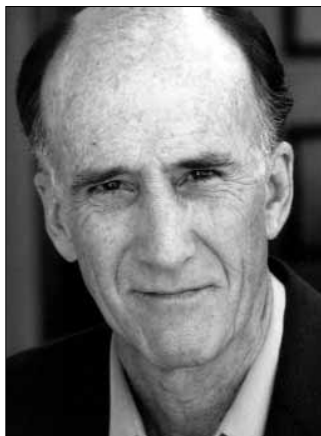
**\*ART KOUSTIK** (*Joe/Ensemble*) is an SCR Founding Artist who has appeared in scores of productions, including *Much Ado about Nothing*, *The Hollow Lands*, *Of Mice and Men*, *Tartuffe*, *Ah, Wilderness!* and *Pygmalion*. He also appeared in *BAFO*, *Six Degrees of Separation*, *She Stoops to Folly*, *The Taming of the Shrew*, *The Cherry Orchard*, *The Misanthrope*, *A Streetcar Named Desire*, *Loot*, *Lettice & Lovage*, *The Man Who Came to Dinner*, *The Miser*, *Shadowlands* and *Hospitality Suite*. His other appearances include *The Philadelphia Story*, *Twelfth Night*, *A Midsummer Night's Dream*, *A Chorus of Disapproval*, *Hard Times*, *The Cru-*



TIMOTHY LANDFIELD  
*Spirit of Christmas Present*

*cible*, *Prelude to a Kiss*, *Glengarry Glen Ross*, *Galileo*, *The Foreigner*, *Rum and Coke*, *The Show-Off*, *Saint Joan*, *Playboy of the Western World*, *The Seagull*, *Coming Attractions*, *American Buffalo*, *The Elephant Man*, *Anything Goes*, *Time Was*, *Time of Your Life*, *Comedians*, *Rubbers*, *That Championship Season* and *The Last Meeting of the Knights of the White Magnolia* and most annual productions of *A Christmas Carol*. Outside SCR, he has been in *Anything Goes*, *Chapter Two*, *Guys and Dolls*, *Brigadoon*, numerous commercials, and film and television such as *La Bamba*, "Valerie," "Hill Street Blues," "Moonlighting," "Golden Girls," "Dallas" and "The Young and the Restless." "With my wife Peggy, I am at last a happy man. As the years go by I am more aware how important faith, family and friends are. 'God bless us, everyone.'"

**\*TIMOTHY LANDFIELD** (*Spirit of Christmas Present*) is delighted to return to SCR, where he was previously seen in *Pinocchio*, *The Clean House*, *The Norman Conquests: Round and Round the Garden* and *Hay Fever*. He recently appeared in *A Midsummer Night's Dream* at the Hollywood Bowl with the LA Philharmonic, *The Miser* at A Noise Within and in the Broadway revivals of *Company* and *The Sound of Music*. He also ap-



HAL LANDON JR.  
*Ebenezer Scrooge*

peared opposite his *Hay Fever* co-star Kandis Chappell in *The Guardsman* at the Huntington Theatre in Boston. Mr. Landfield appeared on Broadway in *Rumors*, *Arsenic and Old Lace*, *Wild Honey*, *The Crucifer of Blood* and *Tartuffe*. Off-Broadway, he was in the original production of *Sister Mary Ignatius* and *The Actor's Nightmare* as well as the musical *Charlotte Sweet*. Television and film credits include "Six Feet Under," "Without a Trace," "Monk," "Frasier," "Boston Public," "C.S.I.," "Family Law" and "Law and Order" and *The Cooler* with William H. Macy and Alec Baldwin. Mr. Landfield has played major roles in regional theatres across the country including Phileas Fogg in *80 Days* at La Jolla Playhouse in San Diego. He is on the faculty at The American Academy of Dramatic Arts in Hollywood. While in Africa filming Disney's *Cheetah*, Mr. Landfield met his wife, actress Breon Gorman. They have two angels, Miranda and Bianca.

**\*HAL LANDON JR.** (*Ebenezer Scrooge*) is an SCR Founding Artist who recently appeared in *Born Yesterday*, *The Caucasian Chalk Circle*, *A View from the Bridge*, *Habeas Corpus*, *Cyrano de Bergerac*, *Safe in Hell*, *Antigone*, *The Drawer Boy* (LADCC Award nomination), *Two Gentlemen of Verona*, *Major Barbara*, *Getting*



MARTHA MCFARLAND  
*Mrs. Fezziwig/Solicitor*

*Frankie Married—and Afterwards*, *The School for Wives*, *Much Ado about Nothing*, *Entertaining Mr. Sloane*, *The Hollow Lands*, *True West*, *Play Strindberg*, *Tartuffe* and *Ah, Wilderness!* Other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of Plays by Chris Durang*, *The Things You Don't Know*, *Faith Healer*, *Ghost in the Machine*, *Green Icebergs*, *Morning's at Seven*, *Dancing at Lughnasa*, *The Miser*, *Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 26 annual productions. He appeared in *Leander Stillwell* at the Mark Taper Forum and in *Henry V* at The Old Globe in San Diego. Other resident theatre roles include Salieri in *Amadeus*, Malvolio in *Twelfth Night* and Gordon Miller in *Room Service*. Among his film credits are *Trespass*, *Pacific Heights*, *Almost an Angel*, *Bill and Ted's Excellent Adventure* and *Playing by Heart*.

**\*MARTHA MCFARLAND** (*Mrs. Fezziwig/Solicitor*) is an SCR Founding Artist who served as the theatre's Casting Director for 11 years. Most recently she appeared in the ensemble of *The Caucasian Chalk Circle*, as Mrs. Lipari in *A View from the Bridge*,



JENNIFER PARSONS  
*Mrs. Cratchit*

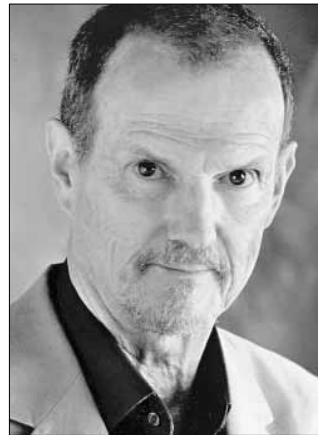
as Montfleury and Mother Marquërite de Jësus in *Cyrano de Bergerac* (where, for the first time in her career, she played a man), as the Host in *Two Gentlemen of Verona*, as Mrs. Baines in *Major Barbara*, Georgette in *The School for Wives*, Ursula in *Much Ado about Nothing*, Mom in *True West*, Alice in *Play Strindberg* and reprised her role as Norah in *Ah, Wilderness!* Other roles at SCR include appearances in *Our Town*, *Pygmalion*, *Private Lives*, *An Ideal Husband*, as Dr. Charlotte Wallace in *Beyond Therapy* and as part of the Drama-Logue Award-winning ensembles of *Tomfoolery* and *Side by Side by Sondheim*. She also appeared as Pope Joan and Louise in both the SCR and Westwood Playhouse engagements of *Top Girls*. She has appeared in 20 of the 26 productions of *A Christmas Carol*, having missed the first year when she was on a U.S. tour with James Mason in *A Partridge in a Pear Tree*. Ms. McFarland is also a director, having staged *Sly Fox* and *The Foreigner* at the Laguna Playhouse, *Top Girls* at UCI and the world premiere of *City* with the Circle X Company in Los Angeles. She is a teacher with the SCR Theatre Conservatory's Professional Intensive Program and privately in the L.A./Orange County area. Ms. McFarland is also a popular voice-over artist, a published poet and the Southern Cal-



HOWARD SHANGRAW  
*Fred/Gentleman*



HISA TAKAKUWA  
*Toy Lady/Sally/Scavenger*



DON TOOK  
*Marley/Spirit of Christmas Yet-To-Come*

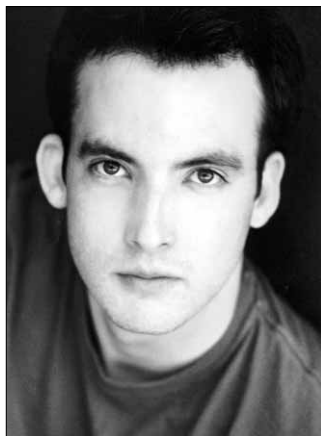
ifornia Casting Director with the Oregon Shakespeare Festival in Ashland.

**\*JENNIFER PARSONS** (*Mrs. Cratchit*) returns for a second year in *A Christmas Carol*. She most recently appeared at SCR in *Bunnicula* and both the Pacific Playwrights Festival reading and Segerstrom Stage production of *Getting Frankie Married—and Afterwards*. She also appeared in *Cyrano de Bergerac*, *Our Town*, *She Stoops to Folly*, *The Importance of Being Earnest* and *Buried Child*. Other stage credits include *How I Learned to Drive* at San Diego Repertory and *Talley's Folly* at ICT in Long Beach. In New York she appeared on Broadway and Off-Broadway in *Quilters*, *Steel Magnolias*, *Smoke on the Mountain*, *Native Speech* and *Unchanging Love*. Other regional theatre credits span from the Mark Taper Forum, Denver Center, Kennedy Center, Chicago's Royal George to The Abbey (Ireland). Among her most current television appearances are guest star roles on "The OC," "Judging Amy," "JAG," "The West Wing," "For the People," "Philly" (recurring), "NYPD Blue," "The X-Files" and "The Jersey" (recurring). Film credits include *Dragonfly*, *Never Been Kissed* and *Self Medicated*. She is also a company member at Theatre 40 where she has done a whole mess of plays.

**\*HOWARD SHANGRAW** (*Fred/Gentleman*) returns to his role as Fred in *A Christmas Carol*. He was seen in the Mark Taper Forum's production of *Arcadia* and *Travels with My Aunt* at the Laguna Playhouse. His SCR credits include *Mrs. Gorf*, *Mr. Gorf*, *Miss Vallosh*, *Mr. Pickle*, *Ms. Zarves* and of course the Cow in *Sideways Stories from Wayside School*; Algernon in *The Importance of Being Earnest*; Russell in *Loose Ends*; Lonnie in *Coming Attractions*; and as young Ebenezer in *A Christmas Carol*, a role he created in 1980. He also appeared in SCR's *A Mess of Plays by Chris Durang*, *Wild Oats*, *The Contractor*, *The Time of Your Life* and *The Sorrows of Frederick*. He will also be remembered for his performances as Mick Conner in *Comedians*, Androgyno in *Volpone* and Lonnie Roy McNeil in *The Last Meeting of the Knights of the White Magnolia*. Mr. Shangraw played Madame Nash in the Mark Taper Forum's *Romance Language*, C.A. Rolander in the Odyssey Theatre's *In the Matter of J. Robert Oppenheimer*, Aubrey Piper in the Gem Theatre's production of *The Show-Off* and Norman in *The Dresser* at Santa Barbara's Garvin Theatre. His television appearances include "Frasier," "Chicken Soup for the Soul" and "Star Trek: Deep Space Nine." He is currently Head of Acting Studies at Idyllwild Arts Academy in Idyllwild, California.

**\*HISA TAKAKUWA** (*Toy Lady/Sally/Scavenger*) returns for the 14th time in *A Christmas Carol*. Ms. Takakuwa also appeared at SCR in *The Man Who Came to Dinner* and 13 Educational Touring Productions including *The Pride of Weedpatch Camp*, *Bad Water Blues*, *Face2Face*, *My Mom's Dad* and *Indian Summer*. Other acting credits include Masha in *The Seagull*, Agnes in *The School for Wives* and Emily in *Our Town* at A Noise Within; Hero in *Much Ado about Nothing* at the Grove Shakespeare Festival; the Playwright's Lab at the Sundance Institute; the inaugural season of the Sundance Children's Theatre; and *Romeo and Juliet* at the Indiana Repertory Theatre. Ms. Takakuwa is a Resident Artist at the classical theatre company A Noise Within. She is also a director, having directed SCR's Junior Players production of *The Trials of Alice in Wonderland*. Other recent productions include *Twelfth Night* and *Henry V* at Actors Co-op in Hollywood. She is currently serving as the Director of SCR's Theatre Conservatory. She holds a BA from Smith College and an MFA from the California Institute of the Arts.

**\*DON TOOK** (*Marley/Spirit of Christmas Yet-to-Come*) is an SCR Founding Artist who recently appeared in *Cyrano de Bergerac*, *Safe in Hell*, *Two*



TRAVIS VADEN  
*Undertaker/Young Ebenezer*

*Gentlemen of Verona, The School for Wives, The Beard of Avon, Much Ado About Nothing* and *The Countess*. In previous seasons, he was seen in *The Hollow Lands, The Philanderer, Play Strindberg, Tartuffe, Ah, Wilderness!, Pygmalion, Our Town, Arcadia, BAFO* (for which he won a Drama-Logue Award), *She Stoops to Folly, Three Viewings, A Streetcar Named Desire, The Misanthrope* and *Pterodactyls*. He also appeared in the world premiere of *Hospitality Suite* and the revival of *The Philadelphia Story*. Mr. Took is proud to be an SCR Founding Artist with 40 years of experience in a wide variety of roles. He enjoyed playing the role of Greg in a record-breaking run of A.R. Gurney's *Sylvia* at the Laguna Playhouse. Recent television credits include appearances on "ER" "American Dreams," "Arrested Development"; and he recently had a recurring role as the evil Agent Grey in the ABC spy series, "Alias."

**\*TRAVIS VADEN** (*Undertaker/Young Ebenezer*) appeared at SCR earlier this season in *Bunnica* and previously in *Two Gentlemen of Verona, The Circle* and *A Christmas Carol* (as Young Marley) and in the Educational Touring Productions *Birdman!* and *The Pride of Weedpatch Camp*. He has appeared at International City Theatre in *My Boy Jack* and *Master Harold*

*and the Boys*. He played in *Twelfth Night* and *Most Happy Fella* at Actors Co-op and worked with Cornerstone Theater on *Reflecting Back*. He is a graduate of the American Academy of Dramatic Arts and SCR's Professional Conservatory.

#### PLAYWRIGHT, DIRECTOR & DESIGNERS

**JERRY PATCH** (*Adapter*) was affiliated with South Coast Repertory from 1967-2005. He served as dramaturg on nearly 150 new plays seen and developed at SCR, including the world premieres of *Abundance, Freedomland, Golden Child, Intimate Apparel, Search and Destroy* and *Wit*. His dramatic writing has been produced at SCR and other theatres, and on television. He was project director of SCR's Pacific Playwrights Festival from its inception in 1998 through 2005, and for seven years was Artistic Director of the theatre program of the Sundance Institute. He was Professor of Theatre and Film at Long Beach City College and taught at UCI, UCSD, CSULB and other institutions. He is consulting dramaturg for the Roundabout Theatre Company in New York, and now serves as Resident Artistic Director of The Old Globe in San Diego.

**\*JOHN-DAVID KELLER** (*Director*) See biography on page P9.

**THOMAS BUDERWITZ** (*Scenic Design*) previously designed *Proof, A Delicate Balance* and *But Not for Me* at SCR. His recent stage designs include *Pera Palas* for the Theatre @ Boston Court and the Antaeus Company, *Private Lives* for the Pasadena Playhouse, *The Turn of the Screw* and *Tuesdays with Morrie* for the Rubicon Theatre and *Sleuth* for the Falcon Theatre. Other notable designs include *Ladies of the Camellias* and *Toys in the Attic* for The Colony Theatre, *Under The Blue Sky* for the Geffen Playhouse, *Death of a Salesman* for the Interact Theatre, *Titanic* for Civic Light Opera of South Bay Cities, *Camping with Henry & Tom* and *Swingtime Canteen*

for McCoy Rigby Entertainment at the La Mirada Theatre, Jack Fletcher's productions of *A Midsummer Night's Dream* for the PCPA Theaterfest and the Westwood Playhouse, *Sunday in the Park with George* for the West Coast Ensemble, *Dinah Was!* for the International City Theatre and a dozen productions for A Noise Within. Regional credits include designs for The Grove Shakespeare Festival, San Diego Repertory, Portland Repertory, Denver Center Theatre Company, Arizona Theatre Company, Acting Company of Riverside (FL) and Chicago's Apollo Theatre. Mr. Buderwitz's current and recent television designs include: "Sunday Morning Shootout" for AMC; "Fight Science" for National Geographic; "Spying on Myself" for A&E; and "Mr. Show," "Def Comedy Jam," "Sketch Pad" and "HBO Comedy Hour" for HBO.

**DWIGHT RICHARD ODLE** (*Costume Design*) has dressed SCR's *A Christmas Carol* annually since 1980. Over 21 seasons at SCR, working in both scenery and costumes, he designed nearly 90 productions including many Young Conservatory and Educational Touring Productions. Currently in his eleventh season as resident scenic and costume designer for the Laguna Playhouse, he most recently designed *Bad Dates* and the American premiere of Bernard Farrell's *Many Happy Returns*. Over 100 other production credits at the Playhouse include the world premieres of *Who's Hot, Who's Not* and *Mr. Shaw Goes to Hollywood* and the American premieres of *Moving On, Stella By Starlight, Kevin's Bed, Lovers at Versailles* and *What the Night is For*. His West Coast premieres include *Tuesdays With Morrie* (as a co-production with San Jose Repertory), *The Spitfire Grill, The Shape of Things, The Secret Order, The Last Five Years* and *Tabletop*. His costumes for the West Coast premieres of *I Love You, You're Perfect, Now Change* and *The Last Session* transferred to extended runs in Los Angeles. Regionally, Mr. Odle has designed for the Geffen and Pasadena Playhouses, Ballet Pacifica,

## ENSEMBLE

**CYRUS ALEXANDER** (*Constable/Wreath Seller/Young Jacob Marley/Poulterer*)

made his SCR debut earlier this season in *The Caucasian Chalk Circle* after having recently completed SCR's Professional Intensive Program. Theatre credits include *The Merchant of Venice* at the Santa Monica Playhouse, *Understand Misunderstandings* at the Scene Dock Theatre, *Richard Roma* at the American Academy of Dramatic Arts and *His Honor* at the 24th Street Theatre. He recently finished filming a festival-bound independent called *Chum*. Other film credits include the independent film *Through Time* and the student films *Anxiety*, *Wrong Door* and *Walk Through*. He is also owner of T.H.I.N.K. Productions and founder of Nameless Theatre Company which recently staged his play, *Instinct*.

**SARA BASHOR** (*Elizabeth Shelley/Fan/Pursued Maiden*) is making her SCR debut after having recently completed SCR's Professional Intensive Program.



Theater credits include *Caligula* and *The Little Peasant* at the Williamstown Theatre Festival; *Sylvia*, *Hidden in this Picture* and *Calire* at the Rubicon Theatre Company; *Much Ado about Nothing* at the Ojai Shakespeare Festival; and *Cabaret* at the Camarillo Community Theatre.

**JOSHUA CAMPBELL**

(*Puppeteer/Mr. Topper*) made his SCR debut earlier this season in *The Caucasian Chalk Circle* after having recently completed SCR's Professional Intensive Program. Theatre credits include *The Shadow Box* and *Slow Dance on the Killing Ground* at Theatre 138; *Harvey* and *Barnum* at the Fred C. Adams Theatre; *Hair* at the Clark County Community Theatre; *Ceremonies in Dark Old Men*, *Zooman and the Sign* and *The Amen Corner* at the Charleston Playhouse; *Echoes* at



the Weston Playhouse; and *A Soldier's Play* at the Las Vegas Little Theatre.

**MICHAEL IRISH**

(*Thomas Shelley*) made his SCR debut earlier this season in *The Caucasian Chalk Circle* after having recently completed SCR's Professional Intensive Program. Theatre credits include *Cabaret*, *Fig: R.O.*, *The Diary of Anne Frank*, *The Eight: Reindeer Monologues*, *It's A Wonderful Life*, *Company*, *Hang Up* and *Oedipus at Colonus* at The Chance Theater, where he is a proud company member; *Poona The F\*\*\*dog and Other Plays for Children* at the Rude Guerrilla Theater; *The Philadelphia Story*, *Follies* and *Gypsy* at No Square Theater; *Gretel & Hansel*, *The Merry Wives of Windsor*, *Coriolanus* and *Cinderella* at Shakespeare Santa Cruz; *Dancing at Lughnasa*, *Noises Off* and *Our Town* at the Artists Theatre; *Damn Yankees*, *Twelfth Night* and *A Midsummer Night's Dream* at Park Avenue Players; and *Working* and *White as Snow*, *Red as Blood* at Laguna Playhouse.



Students in South Coast Repertory's Young Conservatory provide all the young characters in *A Christmas Carol*. Two teams alternate performances. Beginning the week are, above, clockwise from left, JOEL WAGNER, LAUREN BUANGAN, WILL PETERSON, MANDY



SHOLD, CHLOE MERCADO, ALEXANDRA MCCUE, ELISABETH SMITH and MATT CARDOZA. Team two, above, clockwise from left are MEGAN BLANCO, CHERYL ROBINSON, ZACH MARTIN, AKSHAY SHARMA, CHAS HUME, ALEXANDRA MULLIN, EDWARD SWANSON and RACHEL TEAGUE.

Burbank's Colony Theatre, eleven productions for McCoy Rigby Entertainment and scenery for the Fullerton Civic Light Opera. He has a long association with the Orange County Performing Arts Center as a producer/designer/lecturer. Mr. Odle also has an extensive list of industrial clients including Disney, Universal Studios, Princess Cruises, two World's Fairs, and theme parks in Seoul and Barcelona. For six years, he was the resident designer for Robert Redford's Sundance Theatre in Utah and proudly served as art director for Pope John-Paul's 1987 Mass in Dodge Stadium. He holds an MFA degree from Yale School of Drama and has been a professor of design at Stanford University, Cal State Fullerton and UC Irvine. Mr. Odle has been honored for a Lifetime Achievement in Scenic Design by the Los Angeles Drama Critics Circle.

**DONNA & TOM RUZIKA** (*Lighting Design*) celebrate their 26th year of illuminating *A Christmas Carol*, their 33rd year of marriage together, and their 1st year of being separately nominated for an Ovation Award. They have collaborated on a number of SCR productions including *Beyond the Fringe* and *Coming Attractions*. Ms. Ruzika has designed many productions for SCR's Young Conservatory Players and several productions on SCR's Second Stage. She just completed her 8th season with the Utah Shakespearean Festival. She also has designed for the Alabama Shakespeare Festival, Laguna Playhouse, Fullerton Civic Light Opera and Long Beach's International

City Theatre. Her award-winning work has also been seen in Bogota, Colombia and Barcelona, Spain. She is the Production Manager for the Pomona College Department of Theatre & Dance and is on the Board of Directors for the United States Institute of Theatre Technology (USITT). In his 33 seasons with SCR, Mr. Ruzika has created award-winning lighting designs for over 85 productions. His lighting designs have been seen on Broadway, in national tours, at major regional theatres, and for many national and international dance and opera companies. His entertainment lighting can be seen at theme parks in six different countries and his architectural lighting can be seen in prestigious hotels, casinos, restaurants, retail centers, and performing arts centers across the nation and in Europe and Asia. Mr. Ruzika has received numerous awards for his contributions to the art and craft of lighting design. He is a member of the Drama faculty in the graduate lighting design program at the University of California, Irvine.

**DENNIS MCCARTHY** (*Musical Arrangement*) returns to SCR where he previously composed music for *Dumb Show*, *Getting Frankie Married—and Afterwards*, *The Beard of Avon*, *Much Ado about Nothing* and *Of Mice and Men*. He has been writing music for television for more than 20 years. His career began as a conductor/arranger for Glen Campbell, whose concert tours took him to every state in the nation and overseas. Once based back in Los Angeles, he worked as musical director on several television variety productions

such as "The Barbara Mandrell Show." He then became an orchestrator for film composer Alex North and began composing for episodic television. Over the years he has written music for numerous television films and many series including "V," the long-running "MacGyver," "Parker Lewis Can't Lose," "Star Trek: The Next Generation," "Deep Space Nine" and "Voyager," "Twilight Zone," "Dynasty," "Love Boat," "Colbys," "Hotel," "Birdland" and "Houston Knights." Mr. McCarthy has also written music for "Star Trek: Enterprise," "Project Greenlight," "Dawson's Creek" and the movies-of-the-week *Daddy*, *Kaleidoscope*, *Care and Handling of Roses*, *V the Final Battle*, *Hidden in Silence*, *Armed and Innocent*, *Overkill*, *A Texas Tragedy* and *Having Our Say*. He has won two Emmy Awards for his work on "Star Trek: The Next Generation" and composed the music for the series' first feature, *Generations*. He is a 12-time winner of ASCAP's Most Performed Composer Award. He is a Southern California native, the father of three and proud grandfather of eight beautiful grandchildren.

**DREW DALZELL** (*Sound Design*) is happy to be back at SCR having previously designed *Bunnicula*, *The Hoboken Chicken Emergency*, *Intimate Exchanges* and *Sideways Stories from Wayside School*. His recent design work includes *The Laramie Project* at the Laguna Playhouse; Julia Sweeney's *Letting Go of God*, *Fen* (Garland Award), *The Mound Builders*, *The Cosmonaut's Last Message to a Woman He Once Loved in the Former Soviet Union* and *As I Lay*



*Dying* (Ovation nomination) at Open Fist; *Songs for a New World* (Ovation nomination) and *Tick, Tick... Boom* at Rubicon Theatre; and *Side Show* (Ovation nomination), *Grand Hotel*, *The Laramie Project*, *Indoor/Outdoor*, *Fuddy Meers*, *Around the World in 80 Days* and *The Grand Tour* with The Colony Theatre. The Strasberg Theatre, The Eclectic Company Theatre, the Sacred Fools Theater, The Evidence Room, and The Echo Theater Company are just a few of the many other theatres where his designs have been heard. His work has also been heard at theme parks owned by Disney, Universal Studios and Paramount. He won the 1998 USITT Clear Com Sound Achievement Award and holds an MFA in Sound Design from CCM at the University of Cincinnati.

**DENNIS CASTELLANO** (*Vocal Director*) has musically directed the past SCR productions of *A Christmas Carol*, *Happy End*, *Sunday in the Park with George* and *A Chorus of Disapproval*. He serves as the Head of the Music Theatre Program at UCI and during the summer, he musically directs for the Music Circus in Sacramento (*Ragtime* and *Crazy For You*, most recently) and the Music Theatre of Wichita (*Me & My Girl* and *A Chorus Line*). Other credits include *My Fair Lady*, *The Unsinkable Molly Brown*, *Guys & Dolls* and *Annie Get Your Gun* for McCoy Rigby Entertainment; *The King and I* for Musical Theatre West; and *Enter the Guardsman* at the Laguna Playhouse. His musical direction has been cited by the *Los Angeles Times*; he has received nine Drama-Logue Awards

and The Robby Award for Best Musical Direction.

**LINDA KOSTALIK** (*Choreographer*) is a newly retired Professor from the Theatre Arts and Dance Department at Cal State Los Angeles and has worked extensively with the award-winning Los Angeles County High School of the Arts as choreographer for the Musical Theatre Ensemble. Her career as dancer, choreographer, and educator spanned 40 years. She continues to choreograph productions for professional theatres such as SCR, Playwrights Horizon, The Goodman Theatre, the International City Theatre and others. "Professor K" has directed Grammy nominee Bobby Rodriguez in "A Latin Jazz Christmas Show" and is currently working on a new musical review *The Tribute* with Crissy Guerrero and Dave Foley. She continues to work in videography and design. As always, it is a pleasure to be back with the SCR family. Happy Holidays!

**LAURIE WOOLERY** (*Assistant Director*) is an actor, director and playwright who has worked at SCR, Mark Taper Forum, Los Angeles Theatre Center, Cornerstone Theater, Deaf West Theatre, fofo Theatre, Highways Performance Space, A Noise Within, Sundance Playwrights Lab as well as the Sundance Children's Theatre. As a director and playwright, Ms. Woolery has created and collaborated on many new works at SCR including *club/underworld*, *Bliss*, *California Scenarios*, *The Snow Teen*, *The Hundred Dresses*, *Orphan Train: The Lost Children*, *1212* and *The Beloved Dearly*. Cor-

nerstone Theater commissioned her solo play *Salvadorian Moon/African Sky* as part of their citywide Festival of Faith. Ms. Woolery directed Rick Coca's *The Day I Flipped Off Jimmy Carter* for SCR's Hispanic Playwrights Project, *Amor Eterno* for the opening of the Ricardo Montalban Theatre, as well as Lisa Loomer's *Living Out* and Annie Weisman's *A Totally Meaningful Ritual* for the Mark Taper Forum. She is an active member of the Virginia Avenue Project and playwright in residence for Hollygrove Children's Home in Los Angeles. Ms. Woolery is also a proud Member of the Lincoln Theatre Center's Directors Lab West, former Director of SCR's Theatre Conservatory and the new Associate Artistic Director at Cornerstone Theater Company.

**\*ERIN NELSON** (*Stage Manager*) is thrilled to be putting her UCSD MFA to good use in her third season at South Coast Repertory. SCR credits include *The Caucasian Chalk Circle*, *A View from the Bridge* and the Theatre for Young Audiences productions of *Bunnicula*, *The Little Prince*, *The Hoboken Chicken Emergency*, *The Wind in the Willows*, *Sideways*, *Stories from Wayside School* and *The Emperor's New Clothes*. Previous credits include La Jolla Playhouse, The Old Globe, Idaho Shakespeare Festival, National Playwrights Conference and Theatre IV.

**\*CHRISSEY CHURCH** (*Assistant Stage Manager*) was lucky enough to be a part of the 25th Anniversary production of *A Christmas Carol* here last year and is very pleased to be returning to SCR for another run. Previous

credits at SCR include the world premieres of *Mr. Marmalade*, *Getting Frankie Married—and Afterwards*, *Making It* and *Nostalgia* and productions of *Born Yesterday*, *Pinocchio*, *The Little Prince*, *Intimate Exchanges*, *La Posada Mágica*, *Anna in the Tropics* and *Proof*. She has also had the pleasure of working on *Clutter: The True Story of the Collyer Brothers* (world premiere) at The Colony Theatre; *La Perichole* and *Seven Small Operas* at Long Beach Opera; *The Spitfire Grill* at Laguna Playhouse; and *The King and I*, *Chicago*, *Ragtime* and *She Loves Me* at Maine State Music Theatre. She would like to take this opportunity to thank the ACC crew for all of their dedication and hard work. This show couldn't be done without them!

**DAVID EMMES** (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premiere of Terry Johnson's *Unsuitable for Adults*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for

the Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

**MARTIN BENSON** (*Artistic Director*), co-founder of SCR with his colleague David Emmes, has directed nearly one third of the plays produced here. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, Horton Foote's *The Carpetbagger's Children* and the world premiere of *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of Nicholson's *Shadowlands*, the Southern California premiere of Michael Healey's *The Drawer Boy*, and the West Coast premieres of Peter Hedges' *Good As New* and Martin McDonagh's *The Lonesome West*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Tom Strelch's *BAFO* and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ah, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Mr. Benson has been honored with the *Drama-Logue* Award for his direction of 21 productions and received LADCC Dis-

tinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from San Francisco State University.

**PAULA TOMEI** (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She is the immediate past President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theater and serves as a member of the Board. In addition, she has served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford and U.C. Irvine. She graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



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 United States.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.