



SEGERSTROM STAGE / NOVEMBER 24 - DECEMBER 24, 2018

South Coast Repertory

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the 39th annual production of

CHARLES DICKENS' **A CHRISTMAS CAROL**

adapted by Jerry Patch

Thomas Buderwitz
SCENIC DESIGN

Dwight Richard Odle
COSTUME DESIGN

Donna and Tom Ruzika
LIGHTING DESIGN

Dennis McCarthy
MUSIC ARRANGEMENT/COMPOSER

Drew Dalzell
SOUND DESIGN

Dennis Castellano
VOCAL DIRECTOR

Sylvia C. Turner
CHOREOGRAPHER

Hisa Takakuwa
ASSISTANT DIRECTOR

Holly Ahlborn
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Talia Krispel*
STAGE MANAGER

DIRECTED BY
John-David Keller

Julianne & George Argyros
HONORARY PRODUCER

CAST OF CHARACTERS

(In order of appearance)

UNDERTAKER	<i>Alex Knox*</i>
JOE, a cider salesman and a receiver of stolen goods	<i>Art Koustik*</i>
CONSTABLE	<i>Austin Springer</i>
TOY LADY	<i>Melody Butiu*</i>
PUPPET SHOW	<i>Aaron McGee</i>
THOMAS SHELLEY	<i>Nick Slimmer</i>
ELIZABETH SHELLEY	<i>Monika Peña</i>
OLIVER SHELLEY	<i>Dane Bergman, Taren Azizi†</i>
RICH WOMAN	<i>Jennifer Parsons*</i>
RICH BOY	<i>Nicholas Brown, Grady Farman†</i>
RICH GIRL	<i>Lauren Lee, Lilliana Bertoldi†</i>
YOUNG GIRL ABOUT TOWN	<i>Sara Hardyman, Grace Galipeau†</i>
TEEN GIRL ABOUT TOWN	<i>Nicole Wheeler, Emme O'Toole†</i>
WREATH SELLER	<i>Timothy Landfield*</i>
LAUNDRESS	<i>Erika Schindele*</i>
CHIMNEY SWEEP	<i>Dylan Gorbam, Sebastian Ramirez†</i>
EBENEZER SCROOGE, a grasping, covetous old man	<i>Hal Landon Jr.*</i>
BOB CRATCHIT, clerk to Ebenezer	<i>Daniel Blinkoff*</i>
FRED, nephew to Ebenezer	<i>Sol Castillo*</i>
SOLICITORS	<i>Richard Doyle*, Kimberly Scott*</i>
JACOB MARLEY'S GHOST, a spectre of Ebenezer's former partner in business	<i>Gregg Daniel*</i>
THE SPIRIT OF CHRISTMAS PAST, a phantom showing things past	<i>Richard Doyle*</i>
EBENEZER AS A BOY	<i>Dane Bergman, Taren Azizi†</i>
FAN, the sister of Ebenezer	<i>Monika Peña</i>
MRS. FEZZIWIG	<i>Kimberly Scott*</i>
MR. FEZZIWIG, a kind hearted, jovial old merchant	<i>William Francis McGuire*</i>
JACOB MARLEY AS A YOUNG MAN	<i>Austin Springer</i>
EBENEZER AS A YOUNG MAN	<i>Alex Knox*</i>
BELLE, sweetheart of Ebenezer	<i>Erika Schindele*</i>
THE SPIRIT OF CHRISTMAS PRESENT, a spirit of a kind, earthy and generous nature	<i>Timothy Landfield*</i>
"TINY" TIM CRATCHIT	<i>Presley Coogan, Leah Kaplan†</i>
MRS. CRATCHIT	<i>Jennifer Parsons*</i>
BELINDA CRATCHIT	<i>Lauren Lee, Lilliana Bertoldi†</i>
PETER CRATCHIT	<i>Nicholas Brown, Grady Farman†</i>
MARTHA CRATCHIT	<i>Olivia Drury, Sarah Frazin†</i>
MR. TOPPER, a bachelor	<i>Aaron McGee</i>
PURSUED MAIDEN	<i>Monika Peña</i>
SALLY, the wife of Fred	<i>Melody Butiu*</i>
THE SPIRIT OF CHRISTMAS YET-TO-COME, an apparition showing the shadows of things which may yet happen	<i>Austin Springer</i>
WANT	<i>Sara Hardyman, Grace Galipeau†</i>
IGNORANCE	<i>Dane Bergman, Taren Azizi†</i>
GENTLEMEN ON THE STREET	<i>Sol Castillo*, Gregg Daniel*, Richard Doyle*, William Francis McGuire*</i>
THE SCAVENGERS	<i>Kimberly Scott*, Melody Butiu*, Erika Schindele*</i>
TURKEY BOY	<i>Dylan Gorbam, Sebastian Ramirez†</i>
POULTERER	<i>Austin Springer</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.



James MacEwan, Richard Doyle, Hal Landon Jr., Gregg Daniel and Timothy Landfield in the 2013 production of *A Christmas Carol*.

Photo by Jim Cox

SETTING

19th-Century London

LENGTH

Approximately two hours, including one 15-minute intermission.

PRODUCTION STAFF

Assistant Stage Manager	<i>Julie Ann Renfro*</i>
Stage Management Interns	<i>Lauren Buangan, Ruby "RJ" Patchell</i>
Dance Captain	<i>Erika Schindele</i>
Deck Crew	<i>Rob Harrison, Alex Johnson, Steven McFann, Julian Olive</i>
Follow Spot Operators	<i>Rachele Eckstrand, RJ Romero</i>
Sound Engineer	<i>Jim Lupercio</i>
Light Board Operator	<i>Keannak Parvaz</i>
Child Assistant	<i>Karoline Ribak, Rachel Charny</i>
Wig and Makeup Technician	<i>Gillian Woodson</i>
Wig and Makeup Assistant	<i>Karina Moreno</i>
Wardrobe Supervisor	<i>Jyll Christolini</i>
Dresser	<i>Margaret Jordan</i>
Costume Design Assistant	<i>Sarah Timm</i>
Additional Costume Staff	<i>Lalena Hutton, Ramzi Jneid, Erik Lawrence, Kaler Navazo</i>

*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.*

*Photos may be taken before and after the show, and during intermission, but not during the performance itself.
Show your appreciation for the play by using the hashtag #XmasSCR.
Smoking is not permitted anywhere in the theatre.*

THE ORANGE COUNTY
REGISTER
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The Last of the Mythologists

Charles Dickens Writes *A Christmas Carol*

BY KRISTIN FROBERG

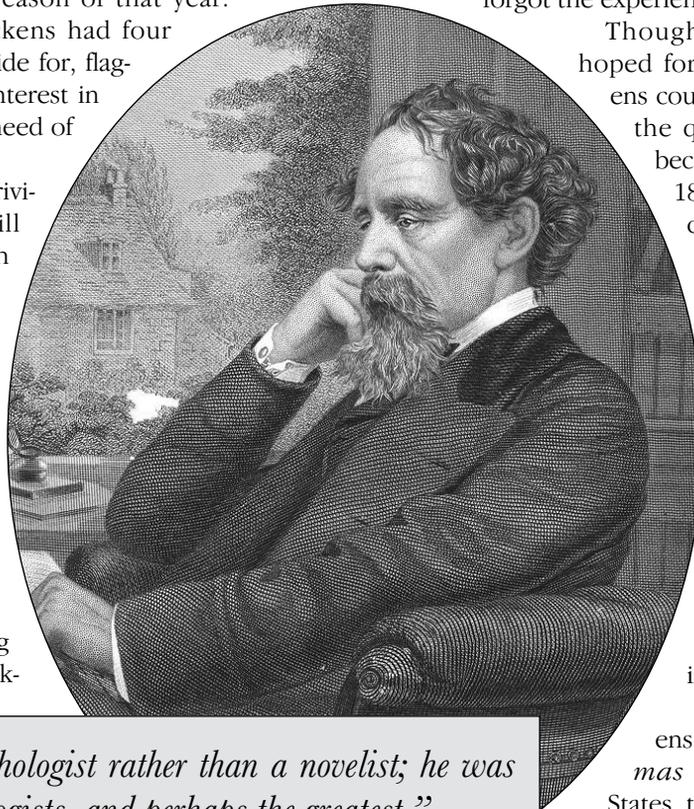


In the late fall of 1843, the 31-year-old author of *Oliver Twist* and *The Life and Adventures of Nicholas Nickleby* began writing a story to be published during the Christmas season of that year.

Charles Dickens had four children and a wife to provide for, flagging sales and decreasing interest in his latest work, and was in need of a career jump-start.

At this time, some privileged English families still celebrated Christmas with feasts, pageants and revelry. But England's working class—about 85 percent of the population—could not. For many people in Dickens' London, December was a time of hardship, not celebration.

In October 1843, moved to action by a Parliamentary report on the plight of children laboring in mines and factories, Dick-



"Dickens was a mythologist rather than a novelist; he was the last of the mythologists, and perhaps the greatest."

— G.K. Chesterton

ens visited a copper mine. Appalled by what he saw there, Dickens began to develop ideas for his next story — a story that would, in the author's words, "strike a sledgehammer blow on behalf of the poor man's child." He titled the piece *The Sledgehammer*; more than 150 years later, it's the story known to the world as *A Christmas Carol*.

Dickens wrote *A Christmas Carol* in just six weeks. He told friends that the Cratchits were "ever tugging at his coat sleeve, as if impatient for him to get back to his desk and continue the story of their lives." *A Christmas Carol*, like many of Dickens' other works, has autobiographical elements woven throughout. Like Peter Cratchit, Dickens was the eldest of six children. His own

frail, sickly youngest brother called "Tiny Fred." Dickens' spendthrift father, John, caused the family—save 12-year-old Charles—to relocate to debtors' prison for a time. Charles worked in a factory during this time and never forgot the experience.

Though he certainly must have hoped for career rejuvenation, Dickens could hardly have imagined that the quickly written story would become beloved by so many. In 1857, *A Christmas Carol* became the first of Dickens' works that he performed publicly and was, in 1868, the last. He preferred to act the story for the audience, adapting his presentation as he went along. The *Manchester Examiner* reported, "There is always a freshness about what Mr. Dickens does—one reading is never anything like a mechanical following of a previous reading."

In 1867 and 1868, Dickens put on a blockbuster *Christmas Carol* tour of the United States, turning a profit of \$140,000—nearly \$2-million dollars today. President Andrew Johnson took his family to every performance in Washington, D.C., and theatregoers camped overnight in the streets to purchase tickets the next morning.

A Christmas Carol has been translated for readers all over the world and adapted into dozens of stage productions, films and even an opera. Though he could not have anticipated, during that fall of 1843, how successful his novella would prove to be, Dickens would surely be very happy that his story of the virtues of goodwill and generosity continues to reach millions of people every year.

Engraving of Charles Dickens from *A Portrait Gallery of Eminent Men and Women of Europe and America, with Biographies*, by Evert A. Duykinck (1873).

“A Christmas Carol” Trivia

1. *A Christmas Carol* was written by Charles Dickens in:
 - A. 1848
 - B. 1843
 - C. 1855
 - D. 1862
2. Who has NOT played the infamous role of Ebenezer Scrooge in a film adaptation of *A Christmas Carol*?
 - A. John Wayne
 - B. Kelsey Grammer
 - C. Jim Carrey
 - D. All of the above
3. How many years, including this year, has Hal Landon Jr. played the role of Ebenezer Scrooge in SCR's production of *A Christmas Carol*?
 - A. 16
 - B. 22
 - C. 25
 - D. 39
4. How many different directors have directed *A Christmas Carol* here at SCR during its 39-year run?
 - A. 1
 - B. 2
 - C. 3
 - D. 4
5. In SCR's *A Christmas Carol*, what is Scrooge's business called?
 - A. Marley & Me
 - B. Scrooge & Marley
 - C. Scrooge's Finances
 - D. Marley & Scrooged
6. What is Ebenezer Scrooge's nightly eatery?
 - A. Brown's Landing
 - B. Pig & Whistle
 - C. Hound & Thorn
 - D. The Lucky Duck
7. Which actor in the role of Ebenezer Scrooge was surrounded by Muppets in the Brian Henson film, *The Muppet Christmas Carol*?
 - A. Michael Caine
 - B. Ian McKellan
 - C. Patrick Stewart
 - D. Bill Murray
8. How many total ghosts visit Scrooge on Christmas Eve in SCR's *A Christmas Carol*?
 - A. 2
 - B. 3
 - C. 4
 - D. 5
9. How many children do the Cratchits have in SCR's production of *A Christmas Carol*?
 - A. 2
 - B. 3
 - C. 4
 - D. 5
10. Who has been with SCR's *A Christmas Carol* since its inception?
 - A. Hal Landon Jr.
 - B. John-David Keller
 - C. Art Koustik
 - D. Tom & Donna Ruzika
 - E. All of the above
11. What is Scrooge's sister's name?
 - A. Brittany
 - B. Constance
 - C. Fan
 - D. Belle
12. What comes onstage in the first scene of SCR's *A Christmas Carol*?
 - A. A wagon
 - B. A tree
 - C. A coffin
 - D. A horse



Hal Landon Jr.
and Richard
Doyle in 2009.
Photo by Jim
Cox.

The Real Meaning of Christmas

As it relates to the telling of *A Christmas Carol*



hat the original “meaning” of Christmas has been lost is a common complaint. Those voicing it are usually referring to the celebration of the birth of Christ. In fact, Christmas customs have much less to do with the Nativity than with mid-winter pagan agricultural and solar observances dating centuries before Jesus Christ’s birth. The Roman world, into which Christ was born, celebrated the Festival of Saturn from Dec. 17-24, a week of parties and exchanging of gifts. The fact that Christmas was celebrated at the time of the winter solstice (Dec. 22, the day on which the sun is at its greatest distance south of the equator—hence, the shortest day of the year for the northern hemisphere) connected it with festivals for the unconquered sun. Houses were decorated with greenery and lights, and presents were given to children and the poor.

Germanic and Celtic Yule customs worked their way into Christmas traditions as well. Special foods and feasts, fellowship, the Yule log and Yule cakes, was-sailing, greenery and fir trees all commemorated different aspects of the season. Two things were common to all European midwinter festivals in earlier times. Fires and lights, symbols of warmth and the endurance of life, were a part of both pagan and Judeo-Christian celebrations. Evergreens, as symbols of survival, had particular meaning for Northern Europeans who

faced extremely harsh, long winters. An evergreen tree placed indoors at Christmas was a reminder that the suffering of winter would be followed by seasons of rebirth and fullness in the coming spring and summer.

This experience is difficult to appreciate in the dry, temperate Southern California climate, where Yule trees stand more often as fire hazards than reminders of spring. But winter for much of the world is a season of dormancy and death in nature; and, in earlier centuries, it was even more a time of frailty fatal to human beings.

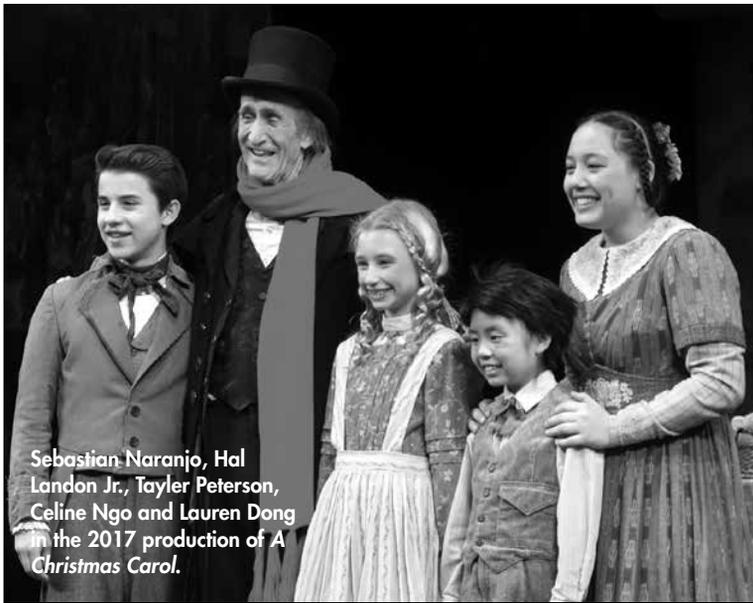
Charles Dickens’ recognition of human mortality pervades *A Christmas Carol*. The deaths of Marley and Fan, the Ghosts and the possible passing of Tiny Tim, as well as the suffering of the poor and the Cratchits’ lean Christmas are shadows to be dispelled by the light of human love and the season’s spirit.

More than a century later, Octavio Solis, in his *La Posada Mágica*, found similar substance in the predicament of his young and reluctant heroine, Gracie. The transforming power of love that Dickens found in 19th-century London remained constant in Solis’ southwestern barrio at the beginning of the 21st.

The value of love and human life is measured by the fact that it doesn’t last forever. It is the equation Scrooge comes to know, and one which Dickens fully appreciated.

—Jerry Patch





Sebastian Naranjo, Hal Landon Jr., Tayler Peterson, Celine Ngo and Lauren Dong in the 2017 production of *A Christmas Carol*.

SCR Theatre Conservatory Students Shine on Stage

In today's performance of *A Christmas Carol*, you'll see young actors in the roles of Martha, Belinda, Peter and "Tiny" Tim Cratchit. And Turkey Boy. And the specters of "Want" and "Ignorance." And the young people among the partygoers. All of them are students in SCR's Theatre Conservatory who earned the roles through hard work, talent and the growth and promise they have shown in their classes.

"The students selected for *A Christmas Carol* show maturity, focus, confidence and an overall readiness to take on this exciting challenge. It's a thrill for us to provide young actors this singular opportunity to perform and learn next to professional artists in this beloved classic," says Hisa Takakuwa, conservatory director, who portrayed Sally and Toy Lady in *A Christmas Carol* for 14 years and has been assistant director for more than a dozen years. "Each year's cast of 16 young actors brings a new life and energy to this wonderful show."

Nearly 60 conservatory students, between the ages of 8 and 18, audition for the annual holiday classic. They must have at least two years of conservatory training, show strength in their class work and have the recommendation of their teacher.

"Conservatory acting classes guide students toward understanding the artistic process, discovering their creativity and building their ability to work confidently with others," explains Takakuwa. "Our students learn through their work in this production and when they resume classes, we see how much they have grown as artists."

"A Christmas Carol" Experience Leaves Lasting Impact

We asked Theatre Conservatory students from past productions of SCR's *A Christmas Carol* what made the experience special for them.

"All the other actors shared my enthusiasm for acting. I also loved being in a professional play and having to work really hard because it was fun to work hard. I also enjoyed performing in front of a lot of people."

—Carissa Diller (Belinda Cratchit, 2015)

"*A Christmas Carol* was integral to my growth as an artist and in my education. I learned that dedication requires stamina; that being present requires focus; and commitment to your fellow artists requires commitment to your choices. This experience shaped me and I am so grateful for that."

—Sanaz Toossi (Martha Cratchit, 2008)

"*A Christmas Carol* was my first professional stage experience and it helped me gain insight into the entire production process, which inspired me to pursue a BA in theatre from UCSD. Today, I am a K-8 educator and theatre artist—I even worked as the child assistant for the 2015 season of *A Christmas Carol*—and I would argue that the experience of working on this production was one of the most impactful moments of my training in the Theatre Conservatory's Kids and Teen Program, as well as my academic career."

—Brianna Beach (Martha Cratchit, 2007, and Fan, 2008)

"*A Christmas Carol* was a portal into the world of the professional actor. While I got the chance to explore my craft with sage adult actors, I also developed crucial leadership skills among the younger actors."

—Christopher Huntley (Boy Scrooge, 2008, and Peter Cratchit, 2011)

Share your own story about *A Christmas Carol*. Email: theatre@scr.org

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 deal."

—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

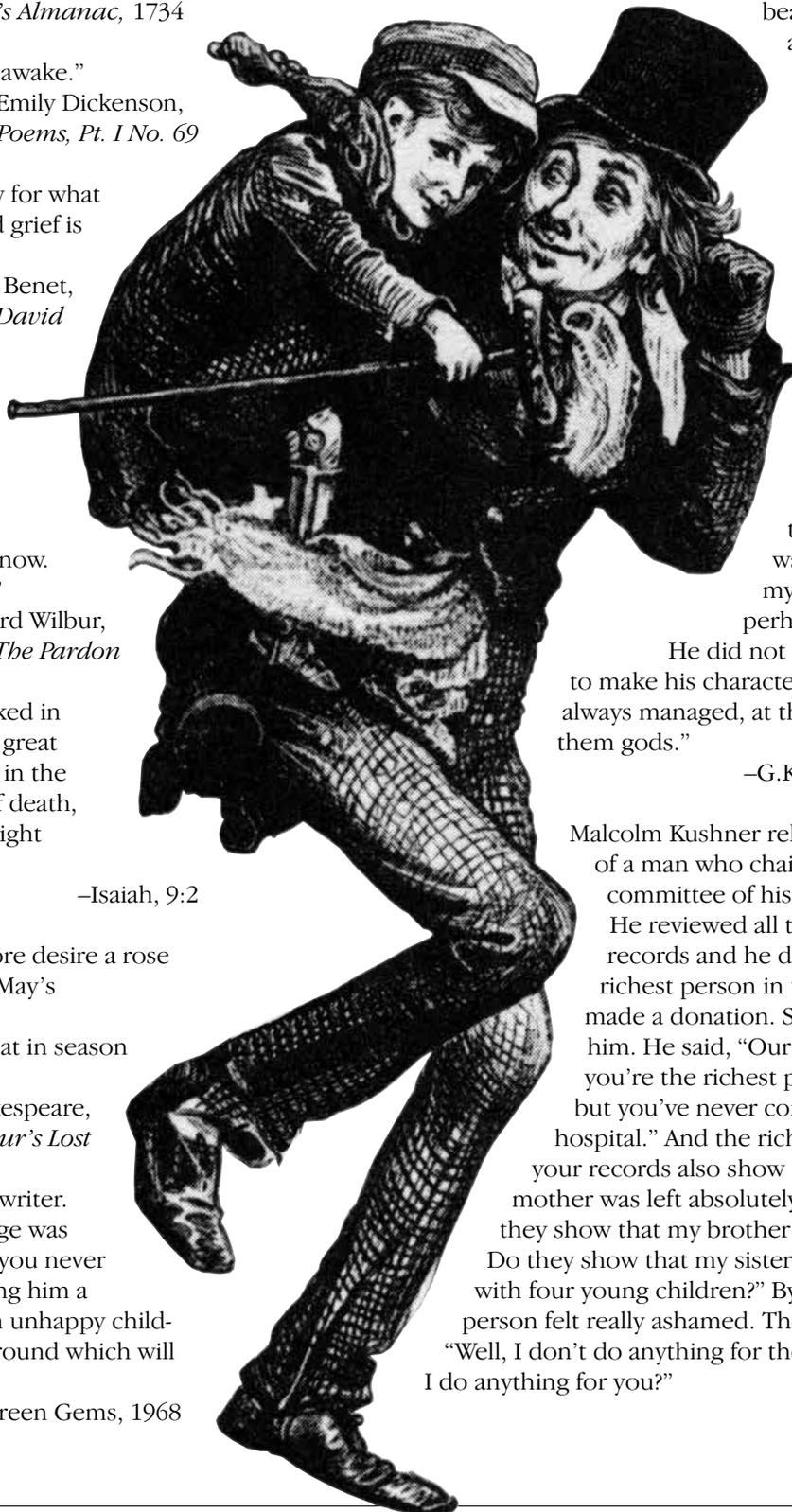
"Dickens was a mythologist rather than a novelist: he was the last of the mythologists, and perhaps the greatest.

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. The rich man ended, "Well, I don't do anything for them, so why should I do anything for you?"



Artist Biographies



DANIEL BLINKOFF

Bob Cratchit

returns for his 16th consecutive year. His other SCR appearances include *An Italian Straw Hat* (Garland Award, Best Actor), *Major Barbara* (Robby Award, Best Supporting Actor), *The School for Wives*, *The Intelligent Design of Jenny Chow*, *Nostalgia* and *Nothing Sacred*, as well as many Theatre for Young Audiences productions and Pacific Playwrights Festival readings. He was in Impro Theatre's *Sondheim Unscripted* at The Falcon Theatre. His LA credits include *Chekhov Unscripted*, *Western Unscripted* and *Shakespeare Unscripted* (guest artist, Impro Theatre), *The Children* (The Theatre @ Boston Court, *StageSceneLA* Award, Best Featured Actor), *Macbeth* (The Antaeus Company, *StageSceneLA* Award, Outstanding Ensemble, Outstanding Performance by an Actor), *Opus* (Fountain Theatre, Ovation Award), *American Tales* (The Antaeus Company), *A Distant Shore* (Kirk Douglas Theatre), *Pera Palas* (The Theatre @ Boston Court) and *Lunch Poet* (Yale Cabaret Blue). Regionally, he has appeared at Williamstown Theatre Festival, McCarter Theatre, Yale Repertory Theatre and many others. His film and television credits include *Rockabye*, *With Honors*, *Crossing the Bridge*, "Close to Home" (recurring), "Charmed," "NYPD Blue" and "Law & Order." He is a member of The Actor's Center in New York and LA's Antaeus Theatre Company, Impro Theatre's Lab and a LATS member at Impro Space. He received his MFA from the Yale School of Drama.



MELODY BUTIU

Toy Lady/Sally/Scavenger

is delighted to return to SCR, where she originated roles in the world premieres of *Shipwrecked!* and *The Intelligent Design of Jenny Chow*, frolicked in the family productions of *Junie B. Jones in Jingle Bells*, *Batman Smells* and *Ivy + Bean* and, most recently, participated in the NewSCRipts reading of *Eureka Day*. She appeared on Broadway in *Doctor Zhivago* and off-Broadway in David Byrne's *Here Lies Love* at The Public Theater (Lortel Award nomination for Outstanding Featured Actress in a Musical). Her other theatre work includes *Vietgone* (Denver Center for the Performing Arts), *Here Lies Love* (Seattle Repertory Theatre), *Merrily We Roll Along* (The Wallis Annenberg Center for

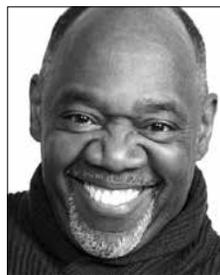
the Performing Arts), *Sunday in the Park with George* (Huntington Theatre), *Monstress* (American Conservatory Theatre), *Stage Kiss* (Geffen Playhouse), *Helen* (Getty Villa), *Shipwrecked!* (Geffen Playhouse, Actors Theatre of Louisville), *A Perfect Wedding* (Kirk Douglas Theatre), *Long Story Short* (San Diego Repertory), *A Little Night Music* and *Golden Child* (East West Players), *36 Views* (Portland Center Stage) and *Dogeaters* and *Boy* (La Jolla Playhouse). Her film and television credits include *A Mother's Greatest Fear*, *Untold*, "The Kominisky Method," "NCIS: LA," "Kingdom," "Rizzoli & Isles," "Gotham," "NCIS" and "Modern Family." She earned her MFA at UC-San Diego. melodybutiu.com, Instagram: @mellowdeebie



SOL CASTILLO

Fred/Gentleman

returns to SCR where he previously appeared in *The Night Fairy*, *The Hollow Lands*, *Charlotte's Web* and *Sideway Stories from Wayside School*. You may have also seen him here as Refugio/Buzzard in his eight-season run in Octavio Solis' *La Posada Mágica*. He most recently appeared in *Quixote Nuevo* at CalShakes in Orinda, Calif. His other credits include Lord Chac Ha in *The Realm of the Maya* at Plaza de La Raza; the Denver Center for the Performing Arts debut of *Sunsets and Margaritas*; *Of Mice and Men* at Pasadena Playhouse; and the San Diego Repertory production of *Zoot Suit*. He was also seen as Medal of Honor recipient Eugene A. Obregon in the national tour of *Veteranos: A Legacy of Valor*. Follow him at Instagram and Twitter at @elsolcastillo.

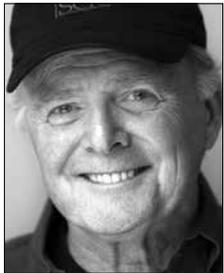


GREGG DANIEL

Jacob Marley's Ghost/Gentleman

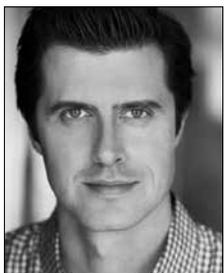
returns to SCR after multiple seasons as Jacob Marley's Ghost in *A Christmas Carol*. His other SCR appearances include *All The Way*, *Death of a Salesman*, August Wilson's *Jitney* and *Fences* and Roald Dahl's *James and the Giant Peach*. His regional credits include *Joe Turner's Come and Gone* (Mark Taper Forum); *Jitney* (Pasadena Playhouse); *Much Ado About Nothing* (Shakespeare Santa Barbara); *Cyrano de Bergerac* (Milwaukee Repertory Theatre); *A Midsummer Night's Dream*, *The Taming of the Shrew*, *Romeo and Juliet*, *The Merry Wives of Windsor* and *The Two Gentlemen*

of *Verona* (Shakespeare Center of Los Angeles); *Master Harold... and the Boys* (Cape May Stage, Actors Theatre of Louisville); *Peer Gynt* (Hartford Stage Company); and *Mother Courage and Her Children* (Center Stage). His film credits include *Truth or Dare*, *Hancock*, *Spiderman 3*, *Evan Almighty* and *Hollywood Homicide*. His television credits include "True Blood" (HBO) as series regular Reverend Daniels; "Alexa & Katie" (Netflix); guest-starring roles on "Insecure," "Grey's Anatomy," "True Detective," "The Grinder," "Harry's Law," "Castle," "Parenthood," "Weeds," "The Sarah Silverman Show"; and Disney's "Good Luck Charlie," "Austin & Ally" and "Kickin' It." He is a founding member and artistic director of Lower Depth Theatre Ensemble (lower-depth.com). He is married to actress Veralyn Jones.



RICHARD DOYLE
Solicitor/ The Spirit of Christmas Past/Gentleman

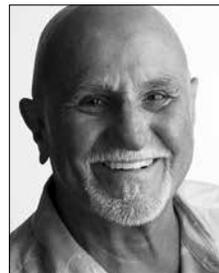
is an SCR Founding Artist, who has appeared in more than 200 productions during 55 years and in 32 years of *A Christmas Carol*. He is proud of his long SCR history, from his earliest days in *Volpone* and *Candida* through *Holy Days* and *Frankie and Johnny in the Clair de Lune* to recent roles in *Kings*, *The Weir* and *Rest*, to comedy turns in *The Fantasticks* and *James and the Giant Peach*. His film, television and voice acting career includes a long-running role as Mr. Gaines on "Cheers"; dozens of animated series; interactive games (MGS *Big Boss*); an indie short film, *Worth the Wait*; an indie feature, *The Abduction of Angie*; voices on the podcast "Passenger;" as well as his first producer/principal actor experience as Will Wilson in the short film, *Ready or Not*. For the past eight years, Doyle has been the live show narrator for the Laguna Beach Festival of the Arts' "Pageant of The Masters" and he narrates the arts documentary series, "Design for Modern Living." He is a recipient of the Helena Modjeska Cultural Legacy Award. His second grandson, Burnham, is now 15 months and walking/running and first grandson, James, is a teen walking tall at 6'3" He wishes to leave you with his favorite voice-over phrase that is familiar to SCR theatregoers: "Enjoy the Show."



ALEX KNOX
Undertaker/Ebenezer as a Young Man

is delighted to return to *A Christmas Carol* for his fifth season as Young Eb. His SCR credits include *Eurydice*, *And Right Now* (New-SCRipts) and *The Things You Don't Know*. He is a company member of Antaeus Theatre

Company, where his credits include *Macbeth*, *The Nina Variations* and *The Malcontent*. His solo show *No Static At All* (about seeking enlightenment through the music of Steely Dan) has toured to New York, Seattle and Los Angeles, where it was awarded Best Solo Performance at the Hollywood Fringe Festival. His audiobook narration work includes *Stoneheart*, *Missing Persons* and Judy K. Walker's *Dead Hollow Trilogy*. He appeared in the web series, "Kat Loves LA," "Language Academy" and "Science Talks with Alex Knox." Knox holds degrees from UC-Santa Barbara and the Yale School of Drama. He lives in Koreatown, Los Angeles, with Kristin and Cosmo.



ART KOUSTIK
Joe/Ensemble

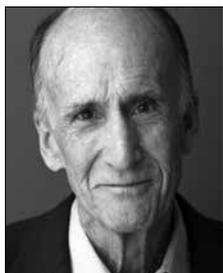
is an SCR Founding Artist who has appeared in scores of productions including *Much Ado About Nothing*, *The Hollow Lands*, *Of Mice and Men*, *Tartuffe* and *Ab, Wilderness!* He also appeared in *BAFO*, *Six Degrees of Separation*, *She Stoops to Folly*, *The Taming of the Shrew*, *The Misanthrope*, *A Streetcar Named Desire*, *Twelfth Night*, *Hard Times*, *The Crucible*, *Prelude to a Kiss*, *Glengarry Glen Ross*, *Galileo*, *The Foreigner*, *Rum and Coke*, *The Show-Off*, *Saint Joan*, *Playboy of the Western World*, *Coming Attractions*, *American Buffalo*, *The Elephant Man*, *Time Was* and most productions of *A Christmas Carol*. He originated the role of Mr. Fezziwig and played the role for 24 seasons. Outside of SCR, he has been in film and on television programs such as *La Bamba*, "Valerie," "Hill Street Blues," "Moonlighting," "The Golden Girls," "Dallas" and "The Young and the Restless" and productions of *Guys and Dolls*, *Chapter 2*, *Brigadoon* and *Anything Goes*. He says: "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
Wreath Seller/The Spirit of Christmas Present/Scrooge Understudy

has appeared in the SCR productions of *Eurydice*, *Noises Off*, *Bach at Leipzig*, *Pinocchio*, *The Clean House*, *The Norman Conquests: Round and Round the Garden* and *Hay Fever*. His Broadway credits include *Company*, *The Sound of Music*, *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 Explains It All for You* and *The Actor's Nightmare*. He

has played major roles in regional theatres across the country including Phileas Fogg in *80 Days* at La Jolla Playhouse. His television and film credits include “Rizzoli and Isles,” “Bones,” “Numb3rs,” “Six Feet Under,” “Without a Trace,” “Monk,” “Frasier,” “CSI,” “Law & Order” and “The Cooler” with William H. Macy. He is on the faculty at The American Academy of Dramatic Arts, where he also directs. He is proud to be a part of SCR’s family.

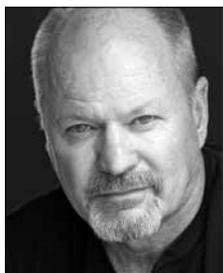


HAL LANDON JR.

Ebenezer Scrooge

is an SCR Founding Artist who has appeared in *Gem of the Ocean*, *All the Way*, *Going to a Place where you Already Are*, *Rest*, *The Fantasticks*, *The Trip to Bountiful*, *A Midsummer Night’s Dream*, *Hamlet*,

Nothing Sacred, *Man from Nebraska*, *Born Yesterday*, *A View from the Bridge*, *Habeas Corpus*, *Antigone*, *The Drawer Boy* (Los Angeles Drama Critics Circle Award nomination), *Major Barbara* and *Tartuffe*. His 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, *Faith Healer*, *Green Icebergs*, *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 each of its 39 years. He appeared in *Leander Stillwell* (Mark Taper Forum), *Henry V* (The Old Globe) and as Polonius in *Hamlet* (Shakespeare Orange County). Among his television and film credits are “The Closer,” “My Name is Earl,” “CSI: NY,” “Mad Men,” *The Artist*, *Trespass*, *Pacific Heights*, *Bill & Ted’s Excellent Adventure*, *Pee Wee’s Big Holiday* (Netflix) and *All the Way* (HBO).



WILLIAM FRANCIS MCGUIRE

Gentleman/ Mr. Fezziwig

appeared at SCR previously in *Shakespeare in Love*, *All the Way*, *A Midsummer Night’s Dream*, *A Wrinkle in Time*, *The Intelligent Design of Jenny Chow*, *A Christmas Carol* and *Tartuffe*. He also has

worked at the Guthrie Theater (*The Rover*, *Naga Mandala*, *The Seagull*, *Electra*, *Iphigenia at Aulis*, *The Good Hope*, *Peer Gynt* and *Billy and Dago*, among others), The Shakespeare Theatre Company (*Henry V* and *Macbeth*), Bay Street Theater Fest (*Tropeano Paints*), American Repertory Theatre (*Boys Next Door*), Yale Repertory Theatre (*Search and Destroy*) and many others. His film credits include *The Day After Tomorrow* and *Mission Impossible III*. His television credits include “100 Deeds for Eddie McDowd” (series regular), “CSI,” “Castle,” “Jus-

Honorary Producer

JULIANNE & GEORGE ARGYROS have been leading supporters of South Coast Repertory since its earliest days. Highlights of their generosity include major contributions to the Next Stage Campaign, leading to the naming of the Julianne Argyros Stage, and to the Legacy Campaign to build the theatre’s endowment. Julianne is an Honorary Trustee and, in 2013, served as Honorary Chair of SCR’s legendary 50th Season Gala, Theatrical Gold. The couple are also longstanding underwriters of *A Christmas Carol*. Speaking of the show, Julianne comments: “This holiday classic is our family’s favorite tradition and every year it continues to delight and amaze young and old alike!” SCR is deeply grateful to the Argyros Family for their extraordinary commitment to our theatre and the community.

tified,” “Eagleheart,” “Criminal Minds: Suspect Behavior,” “The Mentalist,” “Saving Grace,” “Weeds,” “Numb3rs,” “NCIS,” “Without a Trace,” as well as a number of *Movies of the Week*. He is a graduate of the Yale School of Drama.



JENNIFER PARSONS

Mrs. Cratchit/Rich Woman

has appeared at International City Theatre in *Talley’s Folly*; *Vanya*, *Sonya*, *Masha & Spike*; and, most recently, *Silent Sky*. She has worked in many productions at South Coast Repertory—14 years

as Mrs. Cratchit in *A Christmas Carol*—including *Flora & Ulysses*, *James and the Giant Peach*, *The Heiress*, *Cyrano de Bergerac*, *Getting Frankie Married*—and *Afterwards*, *Our Town*, *She Stoops to Folly*, *The Importance of Being Earnest*, *Buried Child*, *Anastasia Krupnik*, *The Borrowers*, *Sideways Stories from Wayside School*, *Junie B. Jones* and *a Little Monkey Business*, *The BFG*, *The Only Child* and *Bunnacula*. Her other southern California appearances include *Lost in Yonkers* (La Mirada Theatre) and *How I Learned to Drive* (San Diego Repertory Theatre). She has performed on and off-Broadway, in regional theatres across the country and is a company member at Theatre 40. Among her numerous film and television credits, she has most recently guest starred on “The Romanoffs,” “How to Get Away with Murder,” “Stalker,” “Longmire,” “Bones” and “Criminal Minds.”

**ERIKA SCHINDELE***Laundress/Belle/Scavenger*

appeared at SCR previously in *A Christmas Carol*, *An Italian Straw Hat*, as well as numerous Theater for Young Audience productions, most recently this season with *Nate the Great*. Last spring, Schindele

returned to Jewel Theatre Company to reprise her role of Cecily Pigeon in *The Odd Couple*. A career highlight has been an opportunity to play Stella Kowalski, alongside her real-life husband, in the iconic *A Streetcar Named Desire*. Her other theatre credits include the West Coast premiere of *I'm Still Getting My Act Together* (starring Gretchen Cryer) at Laguna Playhouse, as well as *The Odd Couple* and *Love, Loss and What I Wore; Collected Stories* at Coachella Valley Repertory Theatre (Desert Theatre League nominee, best actress); *Merrily We Roll Along* and *1776* at Actors Co-op; *Hello Dolly!* at Welk Resort Theatre; *A Christmas Carol* at Sierra Madre Playhouse and Glendale Center Theatre; and *Out of This World* with Musical Theatre Guild. She recently shot a lead role in *Emerald* and *The What If*. Her television appearances include "Criminal Minds" and "American Dreams." For my loving husband, Brent, "Not a Day Goes By..." erikaschindele.com.

**KIMBERLY SCOTT***Solicitor/Mrs. Fezziwig/Scavenger*

last appeared at SCR in the 2016 production of *A Christmas Carol* and previously in the Pacific Playwright Festival reading of Rachel Bonds' play, *Curve of Departure*. She also appeared in *The Further*

Adventures of Hedda Gabler by Jeff Whitty on the Julianne Argyros Stage and in *Our Town* on the Segerstrom Stage. Her theatre credits include *Sweat* by Lynn Nottage (Arena Stage), *Head of Passes* by Tarell Alvin McCraney (Berkeley Repertory Theatre) and the world premiere of *Familiar* by Danai Gurira (Yale Repertory Theater). She spent eight seasons at Oregon Shakespeare Festival with roles in *Henry V*, *Henry IV Parts 1 & 2*, *Ruined*, *As You Like It*, *The Further Adventures of Hedda Gabler* and *The Pirates of Penzance* and created the roles of Dembi in *The Liquid Plain* by Naomi Wallace, Amira in *Party People* by UNIVERSES, Viola Pettus in *American Night* by Culture Clash, as well as Cynthia in *Sweat*—all world premieres. Scott also created the role of Molly in *Joe Turner's Come and Gone* by August Wilson. In that role on Broadway, she was nominated for the Tony and Drama Desk awards. Scott's screen credits include the films *Love and Other Drugs*, *World Trade Center* and *The Abyss*, as well as many television appearances.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

JERRY PATCH (*Adaptor*) was affiliated with SCR from 1967-2005 and returned in 2014 as literary consultant. He served as dramaturg on nearly 150 new plays developed and seen at SCR including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Intimate Apparel*, *Search and Destroy*, *Three Days of Rain* and *Wit*. He was project director for the Pacific Playwrights Festival from its 1998 inception through 2005; and, for seven years, he served as artistic director of the theatre program of Sundance Institute. As a professor of theatre and film, he taught at Long Beach City College, UC-Irvine, UC-San Diego, CSU-Long Beach and other institutions. He was consulting dramaturg for New York's Roundabout Theatre Company for nearly a decade and left SCR to become resident artistic director for The Old Globe in San Diego. He is an artistic consultant, following seven seasons as director of artistic development, for Manhattan Theatre Club in New York, for MTC and South Coast Repertory.

JOHN-DAVID KELLER (*Director*) has been a member of SCR's resident acting company since 1973 as both an actor and director. He has directed *A Christmas Carol* for its entire 39-year history. Among his other SCR directing credits are *Godspell*, *Jacques Brel Is Alive and Well and Living in Paris*, *In Fashion*, *The Real Inspector Hound* (SCR's first Equity show), *Peg O' My Heart* and *Tomfoolery*. From 1975 through 2007, he directed all of SCR's Educational Touring Productions, which were presented in elementary schools throughout Orange County. He also acted in more than 100 productions at SCR including, most recently, *Amadeus* and *One Man, Two Guvnors*. He appeared in the production of Anton Chekov's *Ivanov* at the Odyssey Theatre in Los Angeles and in *Mrs. Warren's Profession* at Antaeus Theatre Company. Keller recently celebrated his 26th year as the concert host for the Orange County Philharmonic Society's fifth-grade concerts. He is a member of Actors' Equity, Stage Directors and Choreographers Society and Antaeus Theatre Company.

THOMAS BUDERWITZ (*Scenic Design*) previously designed *The Monster Builder*, *The Whipping Man*, *Tartuffe* (co-design with Dominique Serrand), *The Whale*, *The Prince of Atlantis*, *The Trip to Bountiful*, *Three Days of Rain*, *The Weir*, *Crimes of the Heart*, *Collected Stories*, *The Heiress*, *Doubt*, *Pig Farm*, *Bach at Leipzig*, *Proof*, *A Delicate Balance*, *A Christmas Carol* (15 previous seasons), *But Not for Me* and the 2007-16 Galas for SCR. He has designed for other theatres including the Shakespeare Theatre Company, Berkeley Repertory Theatre, Goodman Theatre, Geffen Playhouse, Pasadena Playhouse, Center Theatre Group, The Kennedy Center for the Performing Arts, Portland Center Stage, Intiman

Theatre, Indiana Repertory Theatre, Artists Repertory, Laguna Playhouse, Denver Center Theatre Company, Chautauqua Theater Company, Reprise Theatre Company, Arizona Theatre Company, Rubicon Theatre Company, The Theatre @ Boston Court, A Noise Within, Antaeus Theatre Company, PCPA Theaterfest and San Diego Repertory Theatre. Buderwitz has received six Los Angeles Stage Alliance Ovation awards and three Los Angeles Drama Critics Circle awards. His television designs include specials and series for every major broadcast and cable network. He has been honored with three Emmy Award nominations and an Art Directors Guild Award nomination. He is a proud member of United Scenic Artists, Local 829, and is adjunct faculty at the University of Southern California School of Dramatic Arts. tombuderwitz.com

DONNA & TOM RUZIKA (*Lighting Design*) celebrate their 39th year of designing for *A Christmas Carol* and 46 years of marriage. They have enjoyed collaborating on productions at SCR, the Hollywood Bowl and other regional theatres. Ms. Ruzika has designed productions at Utah Shakespeare Festival, Kansas City Repertory, Alabama Shakespeare Festival, Laguna Playhouse, The Colony Theatre, Fullerton Civic Light Opera, Pasadena Playhouse and Long Beach's International City Theatre. Her work has also been seen in Cairo, Egypt, Bogotá, Colombia, and Barcelona, Spain. Mr. Ruzika's designs have been seen on Broadway, in national tours, at major regional theatres, and with many national and international dance and opera companies. His entertainment lighting can be seen at theme parks in six 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. The Ruzikas have received numerous awards for their contributions to the art and craft of lighting design.

DENNIS MCCARTHY (*Musical Arrangement/Composer*) returns to SCR, where he previously composed music for *An Italian Straw Hat*, *Getting Frankie Married—and Afterwards*, *Ben and the Magic Paintbrush*, *The Beard of Avon*, *Much Ado about Nothing* and *Of Mice and Men*. During his career, he has written music for more than 2,000 films, television movies and series episodes including “V,” “MacGyver,” “Parker Lewis Can’t Lose,” “Star Trek,” “Dawson’s Creek” and “Dynasty.” He won two Emmy Awards during his 18 years of music for “Star Trek” and composed the music for the series’ feature film, *Generations*. He was honored with ASCAP’s “Golden Note” award. He teaches film scoring at the Art Center of Design in Pasadena, is a Southern California native, a father of three and proud grandfather of nine beautiful grandchildren.

DREW DALZELL (*Sound Design*) is happy to be back at SCR, where he previously designed *Cloudlands*, *The Emperor’s New Clothes*, *Putting It Together*, *An Italian Straw Hat*, *Imagine*, *A Little Night Music*, *A Christmas Carol*, *Bunnacula*, *The Hoboken Chicken Emergency*, *Intimate Exchanges* and *Sideways Stories from Wayside School*. His other design work includes *Toy Story: The Musical* for Disney Cruise Lines; *The Laramie Project* at Laguna Playhouse; *Fen* (Garland Award) and *As I Lay Dying* (Ovation Award nomination) at Open Fist; *A Time for Love*, *Songs for a New World* (Ovation Award) and *Tick, Tick...Boom* at Rubicon Theatre Company; and *Side Show* (Ovation Award nomination), *Billy Bishop Goes to War* (Ovation Award nomination), and *The Laramie Project* with The Colony Theatre Company; and *Wicked Lit!* 2012, 2013 (Ovation Award nomination), 2014 (Ovation Award), 2015 (Ovation Award), 2016 (Ovation Award Nomination), 2017, and 2018 for Unbound Productions. He owns Diablo Sound Inc., whose themed entertainment projects are found around the world.

Remembering Dwight Richard Odle



etail. Texture. Depth. Richness. Those words can describe the work of costume designer Dwight Richard Odle, who created the original costumes for SCR’s iconic show, *A Christmas Carol* and passed away over the summer. But he didn’t stop at just designing the production’s original costumes—he kept deepening aspects of each character and design and, through the years, made creative adjustments to the costumes and wigs in the show.

Richard’s legacy rests not only through his work on *A Christmas Carol*, but also in the costumes he designed

for nearly three-dozen other SCR productions. He also did set and costume design work at other venues including Laguna Playhouse, the Sundance Institute and Universal Studios and, as an event designer, his projects spanned an incredible range including a Rose Bowl Parade, Super Bowl halftime show and Pope John Paul’s 1987 Mass at Dodger Stadium. Richard inspired future generations of designers through his tenure on the theatre faculty at California State University, Fullerton (which held a remembrance of his life in the fall). While we are saddened by his passing, his artistry lives on in *A Christmas Carol*.

DENNIS CASTELLANO (*Vocal Director*) has musically directed the SCR productions of *The Light in the Piazza*, *The Fantasticks*, *Cloudlands*, *Ordinary Days*, *Putting It Together*, *An Italian Straw Hat*, *A Little Night Music*, *Happy End*, *Sunday in the Park with George* and *A Chorus of Disapproval*. He is the music supervisor for six-show summer season at Broadway Sacramento, where he conducted their productions of *Seven Brides for Seven Brothers*, *Little Shop of Horrors*, *Sister Act*, *The Producers*, *Mary Poppins*, *Hair*, *Show Boat*, *Sweeney Todd* and *Funny Girl*. His other credits include *The Hunchback of Notre Dame* (5th Avenue Theatre, Seattle); *Dreamgirls*, *My Fair Lady*, *The Unsinkable Molly Brown* and *Guys and Dolls* (McCoy/Rigby Entertainment); and *Nice Work If You Can Get It*, *In the Heights*, *South Pacific*, *Oklahoma!*, *Hairspray*, *Cats*, *Thoroughly Modern Millie* and *The King and I* (Musical Theatre West). Castellano is a past head of the music theatre program at UC-Irvine.

HISA TAKAKUWA (*Assistant Director*) acted in *A Christmas Carol* for 14 seasons and now is assistant director. After completing her professional training as an actor, Takakuwa appeared at SCR in *The Man Who Came to Dinner* and in 13 Educational Touring productions. Her other acting credits include work as a resident artist at A Noise Within and at Indiana Repertory Theatre, Sundance Institute's Children's Theatre and Playwright's Lab, and Grove Shakespeare Festival. She has directed many SCR Theatre Conservatory Players productions including *Metamorphoses*, *A Midsummer Night's Dream*, *David Copperfield*, *Into the Woods*, *Beauty and the Beast* and *Mary Poppins*. Her other productions include *Twelfth Night* and *Henry V* at Actors Co-op (Hollywood). She was assistant director to Art Manke on SCR's production of *The Wind in the Willows* and to Libby Appel on *A Raisin in the Sun* at Indiana Repertory Theatre. Takakuwa is SCR's Theatre Conservatory and educational programs director. She received her BA from Smith College and MFA from CalArts.

TALIA KRISPEL (*Stage Manager*) is excited to be back at SCR where her credits include *A Christmas Carol* (since

2014), *Junie B. Jones Is Not a Crook*, *Abundance*, *Amadeus* and *Pinocchio*. Her other credits include *Shrek The Musical*, *Beauty and the Beast*, *The Hunchback of Notre Dame*, *Joseph and the Amazing Technicolor Dreamcoat* and *Peter Pan* (5-Star Theatricals); *Inherit the Wind*, *Dame Edna: Back with a Vengeance*, *How the Grinch Stole Christmas* and a workshop of *Legally Blonde* (Broadway); *The Little Mermaid* (Sound Stage LIVE!); *Mamma Mia!* (ACT of Connecticut); *Man of La Mancha* (A Noise Within); *West Side Story* and *Sister Act* (Theatre By The Sea); *Guys and Dolls* and *The Sound of Music* (Ocean State Theatre Company); *Joseph and the Amazing Technicolor Dreamcoat* (Ogunquit Playhouse); *Dirty Rotten Scoundrels* and *Joseph...Technicolor Dreamcoat* (North Shore Music Theatre); *Miracle Worker* (Paper Mill Playhouse); *The Times They Are A-Changin'* (Old Globe); *Radio City Music Hall Christmas Spectacular* (Radio City Music Hall) *Little Shop of Horrors*, *The School for Scandal*, *The Crucible*, *Yikes!* and seven original works (New York University, Department PSM). For Mychal Adair-Lynch and Dad. taliakrispel.com

JULIE ANN RENFRO (*Assistant Stage Manager*) is happy to back for her seventh year of *A Christmas Carol* after recently touring with *A Night With Janis Joplin*. She has been a part of the stage management team at SCR for nine seasons, on more than 25 productions. Some of her favorites include *The Parisian Woman*, *The Miraculous Journey of Edward Tulane* and *The Light Princess*. Her other credits include Geffen Playhouse, LA Opera, Ojai Playwrights Conference, Pasadena Playhouse, Laguna Playhouse, Sydney Independent Theatre Company, Long Beach Shakespeare Company and American Coast Theatre Company. She holds a BA in theatre arts from Vanguard University. Renfro is a proud member of Actors' Equity Association.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service



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organization for theatre. In addition, she served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT and served as a theatre panelist and site visitor for the National Endowment for the Arts (NEA) and the California Arts Council. Her teaching background includes a graduate class in non profit management at UC Irvine (UCI) and as a guest lecturer in the graduate school of business at Stanford. She was appointed by the chancellor to UCI's Community Arts Council, serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI and on One OC's Nonprofit Advisory Council. She is also on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance. In March 2017, she received the Mayor's Award from the City of Costa Mesa for her contributions to the arts community. In October 2018, she received the Helena Modjeska Cultural Legacy Award for Lifetime Achievement in the Arts.

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the*

Western World; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and the world premiere of Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. He directed revivals of Beth Henley's *Abundance* and Horton Foote's *The Trip to Bountiful*; and Samuel D. Hunter's *The Whale* and *Rest* (world premiere); *The Whipping Man* by Matthew Lopez; and *The Roommate* by Jen Silverman (west coast premiere). Benson received his BA in theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. 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 premieres of Terry Johnson's *Unsuitable for Adults*; and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *Red*, *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well 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 from USC.



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 Stage Directors and Choreographers Society, a national theatrical labor union.

CULTURE CLASH (STILL) IN AMERICCA

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RICHARD MONTOYA, RIC SALINAS and HERBERT SIGUENZA
directed by **LISA PETERSON**

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High school and above.



Ensemble



NICK SLIMMER
Thomas Shelley

is thrilled to be making his return to *A Christmas Carol* for the third time. He is a graduate of the SCR's Acting Intensive Program and American Academy of Dramatic Arts and a company member of the Modjeska Unscripted Theater in Lake Forest. He is also a series regular on the popular web series "Life as a Mermaid." His favorite roles include Boy in *Peter and the Star Catcher*, Johnny Appleseed in the world premiere of *American Tall Tales* and Matt in *Dog Sees God*. Slimmer would like to thank his parents for their support, Joanne DeNaut for giving him opportunities, and his girlfriend, Emily, for her love.



AARON MCGEE
Puppet Show/Mr. Topper

is happy to return to the Segerstrom Stage for the magic of *A Christmas Carol*. He first appeared in *Christmas Carol*—after completing SCR's Acting Intensive Program—two years ago playing the role of the disheveled Thomas Shelley as well as Party Guests. He then found his way into the production of *Shakespeare in Love* last season, playing multiple roles including an Elizabethan actor. His other credits include Wilbur in *Charlotte's Web* and Captain Swain and other characters in *By the Great Horn Spoon* at Laguna Playhouse for its touring company.



MONIKA PEÑA
Elizabeth Shelley/Pursued Maiden/Fan

is making her SCR debut. She is a Chance Theatre resident artist where she appeared in the titular role in *Violet*; as the butt-kicking, Princess Fish in *Claudio Quest* (West Coast premiere); Josephine in *Big Fish*; *The Eight: Reindeer Monologues* (Dancer); *Fancy Nancy: the Musical* (Rhonda; 2016-18); *A Chorus Line* (*LA Times* Critic's Choice); *Dogfight* (LA/OC premieres), *Hairspray* and *In the Heights* (Ovation Recommended, regional premiere). She is a Cal Poly Pomona zoology alumna.



AUSTIN SPRINGER
Constable/Jacob Marley as a Young Man/The Spirit of Christmas Yet-to-Come/Poulterer

is delighted to return to *A Christmas Carol*. He recently appeared in *A Soldier's Play* at Sacred Fools, and *Key Exchange* at Playhouse West. Also, this past year he flew to China to star in the film *Laoban*, which will be making its international premiere this Spring. His previous credits include Orlando from *As You Like It* and Ken from *Rumors*. Before coming to SCR, Springer graduated from the American Academy of Dramatic Arts. He has appeared in *A Christmas Carol* twice before and is a graduate of SCR's Acting Intensive Program.



Students in SCR's Theatre Conservatory portray all the young characters in *A Christmas Carol*. Two teams alternate performances. Appearing Tuesdays, Thursdays, Saturdays at 7:30 p.m., Sundays at noon are (above, top row, left to right) **Olivia Drury** and **Nichole Wheeler** and (above, middle row), **Nicholas Brown**, **Sara Hardyman**,



Dane Bergman and **Lauren Lee** and (left, bottom row), **Dylan Gorham** and **Presley Coogan**. Appearing in the balance of performances are (above, top row, left to right) **Emme O'Toole** and **Sarah Frazin** and (above, bottom row) **Sebastian Ramirez**, **Grace Galipeau**, **Liliana Bertoldi**, **Leah Kaplan** and **Taren Azizi**. Not pictured, **Grady Farman**.