



SEGERSTROM STAGE / NOVEMBER 24 - DECEMBER 24, 2017

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents the 38th 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

Jackie S. Hill  
PRODUCTION MANAGER

Joanne DeNaut, CSA  
CASTING

Talia Krispel\*  
STAGE MANAGER

DIRECTED BY  
**John-David Keller**

Julianne and George Argyros/Argyros Family Foundation  
HONORARY PRODUCERS

## 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>Sean Thomas Simmons</i>
TOY LADY .....	<i>Ann Marie Lee*</i>
PUPPET SHOW .....	<i>Jeremiah Lussier</i>
THOMAS SHELLEY .....	<i>Oliver Keane</i>
ELIZABETH SHELLEY .....	<i>Sarah McGuire</i>
OLIVER SHELLEY .....	<i>Maxfield Ney, Dane Bergman†</i>
RICH WOMAN .....	<i>Jennifer Parsons*</i>
RICH BOY .....	<i>Sebastian Naranjo, Sean Kato†</i>
RICH GIRL .....	<i>Taylor Peterson, Julia Meads†</i>
YOUNG GIRL ABOUT TOWN .....	<i>Josina Montes, Chloe Asbbach†</i>
TEEN GIRL ABOUT TOWN .....	<i>Tara Thompson, Emme O'Toole†</i>
WREATH SELLER .....	<i>Timothy Landfield*</i>
LAUNDRESS .....	<i>Erika Schindele*</i>
CHIMNEY SWEEP .....	<i>Micah Clemons, Remington Walker†</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>William Francis McGuire*</i>
SOLICITORS .....	<i>Richard Doyle*, Amelia White*</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>Maxfield Ney, Dane Bergman†</i>
FAN, the sister of Ebenezer .....	<i>Tara Thompson, Emme O'Toole†</i>
MRS. FEZZIWIG .....	<i>Amelia White*</i>
MR. FEZZIWIG, a kind hearted, jovial old merchant .....	<i>John-David Keller*</i>
JACOB MARLEY AS A YOUNG MAN .....	<i>Sean Thomas Simmons</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>Celine Ngo, Maeve Callaban†</i>
MRS. CRATCHIT .....	<i>Jennifer Parsons*</i>
BELINDA CRATCHIT .....	<i>Taylor Peterson, Julia Meads†</i>
PETER CRATCHIT .....	<i>Sebastian Naranjo, Sean Kato†</i>
MARTHA CRATCHIT .....	<i>Lauren Dong, Olivia Drury†</i>
MR. TOPPER, a bachelor .....	<i>Jeremiah Lussier</i>
PURSUED MAIDEN .....	<i>Sarah McGuire</i>
SALLY, the wife of Fred .....	<i>Ann Marie Lee*</i>
THE SPIRIT OF CHRISTMAS YET-TO-COME, an apparition showing the shadows of things which may yet happen .....	<i>Jeremiah Lussier</i>
WANT .....	<i>Josina Montes, Chloe Asbbach†</i>
IGNORANCE .....	<i>Maxfield Ney, Dane Bergman†</i>
GENTLEMEN ON THE STREET .....	<i>Gregg Daniel*, Richard Doyle*, William Francis McGuire*</i>
THE SCAVENGERS .....	<i>Amelia White*, Ann Marie Lee*, Erika Schindele*</i>
TURKEY BOY .....	<i>Micah Clemons, Remington Walker†</i>
POULTERER .....	<i>Sean Thomas Simmons</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., Timothy Landfield and Gregg Daniel.

Photo by Jim Cox

**SETTING**

*19th-Century London*

**LENGTH**

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

**PRODUCTION STAFF**

Assistant Stage Manager ..... *Julie Ann Renfro\**  
 Stage Management Interns ..... *Rachele Ekstrand, Julian Olive*  
 Dance Captain ..... *Erika Schindele*  
 Deck Crew ..... *Emily Kettler, Sam Maytubby, Benjamin Morrow, Marissa Putnick*  
 Follow Spot Operators ..... *Jake Rhodes, RJ Romero, Brianna Catlin*  
 Sound Engineer ..... *Jim Lupercio*  
 Light Board Operator ..... *Jacqueline Malenke*  
 Child Assistant ..... *Jasmine O’Hea*  
 Wig and Makeup Technician ..... *Gillian Woodson*  
 Wardrobe Master ..... *Bert Henert*  
 Dresser ..... *Jessica Larsen*  
 Costume Design Assistant ..... *Sarah Timm*  
 Additional Costume Staff ..... *Lalena Hutton, Kyler Navazo, Alexis Riggs, Lauren Smith*  
 Costume Interns ..... *Laurinda Coxson, Huong Hoang, Kaela Mayo*

*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.*

THE ORANGE COUNTY  
**REGISTER**  
*Media Partner*

# 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



he eldest son of John and Elizabeth Dickens, Charles Huff-

man Dickens was born in Landport (now part of Portsmouth), England, Feb. 7, 1812. In 1824, he was given his first position in business in the employ of Warren's Blacking Factory, Chatham. For six months, 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 10 children, and began the publication of *The Pickwick Papers*.

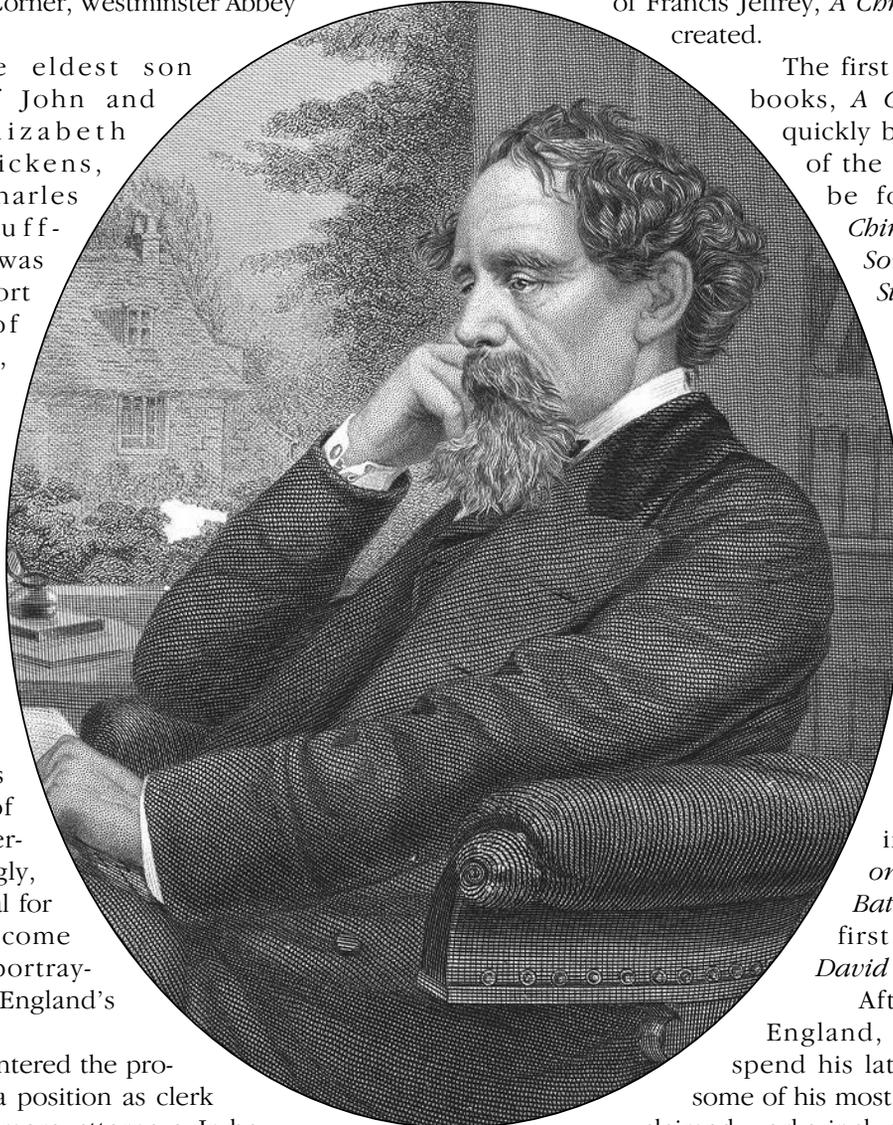
With the birth year of nearly each of his children

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*.

After returning to England, Dickens would spend his later years creating some of his most internationally acclaimed works including *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. Dickens 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 (1872).

# Victorian London



Imagine yourself in London in Charles Dickens' time. Nearly two million Londoners, rich and

poor alike, spill into the city streets filled with manure left by thousands of horse-drawn carriages. Smoke swarms out of chimneys and soot coats all that it falls upon. In parts of the city, raw sewage pours from the gutters into the Thames—the main water supply. A common laborer's average weekly wage was three schillings, nine pence (a schilling was worth twelve pence, or 1/20th of a pound, which was worth 120 pence). A loaf of bread cost

**“It is a fair, even-handed, noble adjustment of things, that while there is infection in disease and sorrow, there is nothing in the world so irresistibly contagious as laughter and good humour.”**  
– Charles Dickens

about two pence and rent for the year cost about 25 pounds. However, this was a luckier existence than the destitution of those poor folk who would receive aid in the form of employment in a workhouse.

Dickens made sure the voices of the unfortunate were heard in his work, along with huge doses of good humor and myriad evocations of the joys of home and hearth. He continues to do the same for us today. In all of his stories, we remember that there are those less fortunate than ourselves. We remember that there are those willing to change. Most importantly, we remember that there is hope.

## Games for a Victorian Christmas

### FORFEITS



To play, the guests choose a “Constable,” the British term for a police officer, who then exits the room. Once the Constable is out of earshot each player “forfeits” an article, be it a pen, brooch, bracelet, etc., into a pile. The Constable enters the room blindfolded and unaware of what object each player has deposited into the pile. The object of the game is for the Constable to match the article to the person by only feeling the object. If the Constable is correct the owner must obey an order of the Constable, something silly like doing a dance or reciting a funny phrase, to have their item returned to them. If the Constable incorrectly matches the article to the owner, the owner of the object gives the Constable something silly to do. This continues until all of the items in the pile have been given back. The Constable wins if he or she can match owner with article more times correctly than incorrectly. At the end the Constable chooses a replacement and the game starts all over.

### DICTIONARY



This parlor game is not only good for Christmas, but for any occasion. The guests all receive a piece of paper and a pen and sit around a table. This game requires a dictionary from which each party guest picks a word, preferably one that is unknown to the other guests. After writing the chosen word down on a piece of paper, he or she must create four definitions for the word, one being correct and three being incorrect. Then all the words are read aloud with their definitions. The person who can identify the most correct definitions wins.

**Example:** Humbug

- A. Something said during Christmastime to welcome someone to a holiday party.
- B. A person or thing that tricks or deceives.
- C. A singing bug.
- D. Someone who gives to charities.

# Find the Hidden Objects

“Hurray for the Pudding!” Peer into this Victorian dining room and find cleverly hidden images. Look for the following: duck, mug, horse-and-cart, sheep, train, spoon, knife, fork, jack-in-the-box, tea cup, trumpet, elephant and rose.





Liam McHugh, Daniel Blinkoff, Nika Natalie Aydin, Jennifer Parsons, Jillian Tabone and Grace O'Brien in the 2013 production of *A Christmas Carol*. Photo by Jim Cox.

## SCR Theatre Conservatory Students Shine on Stage

**I**n 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 the 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 80 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."

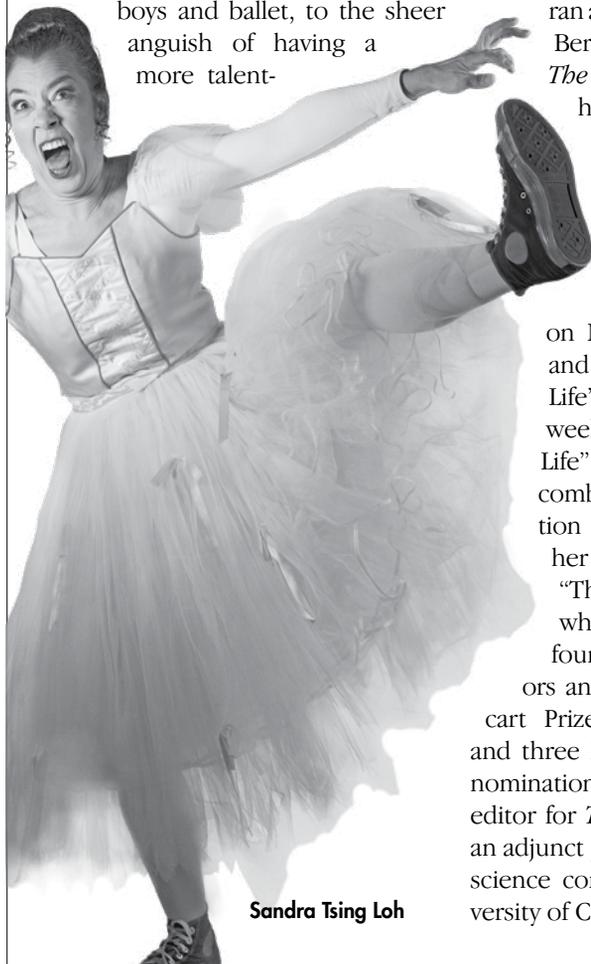
—Christopher Huntley (Boy Scrooge, 2008 and Peter Cratchit, 2011)

# Sandra Tsing Loh's "Naughty" Take on the Holidays



andra Tsing Loh has spent time revisiting her toe-shoe technique for *Sugar Plum Fairy* (Dec. 2-24), an irreverent take on the holidays.

Loh admits she has mixed feelings about Christmas, with its piles of tinsel, reindeer infestations and the too-cheery tales of preternaturally good-hearted children. She especially hates the memory of a particularly fraught holiday when, at age 12, Loh was obsessed with landing a highly coveted role in the Miss Beverly Rosann School of Dance's production of *The Nutcracker*. With Loh's trademark candor and razor-sharp wit, she pirouettes us back into the past, to her preteen dreams of boys and ballet, to the sheer anguish of having a more talent-



Sandra Tsing Loh

ed older sister and to the horrors and wonders of growing up. *Sugar Plum Fairy* is both sweet and sour (and laugh-out loud funny) in just the right doses.

Loh reteams with Shannon Holt (who made us laugh so much through her multi-characters in Loh's earlier hit, *The Madwoman in the Volvo*, and will take on numerous roles in *Sugar Plum*; and they are joined by Tony Abatemarco, who most recently has been seen in SCR's *Peter and the Starcatcher* (hilarious as Mrs. Bumbrake) and *Bach at Leipzig*.

Loh's play, *The Madwoman in the Volvo*, premiered at South Coast Repertory in 2015 and subsequently ran at Pasadena Playhouse and Berkeley Repertory Theatre. *The New York Times* selected her book of the same name for its 100 Most Notable Books list and *Variety* named her as one of the 50 Most Influential Comedians. She has been a regular commentator on NPR's "Morning Edition," and on PRI's "This American Life" and "Marketplace"; her weekly segment, "The Loh Life" is heard on KPCC. She combines her communication and science skills into her syndicated daily minute, "The Loh Down on Science," which is heard weekly by four million people. Her honors and awards include a Pushcart Prize, MacDowell fellowship and three National Magazine Award nominations. She is a contributing editor for *The Atlantic Monthly* and an adjunct professor of visual art and science communication at the University of California, Irvine.

## Reminiscing with Jerry Patch



A chat with SCR's A Christmas Carol adaptor

**What is your favorite memory of SCR's A Christmas Carol?**

I remember getting up at 4:30 a.m. in Huntington Beach during the summer of 1980 to write the adaptation that SCR first presented that Christmas. The sun was up early, blazing across my desk, while I tried to put myself in London in December. It wasn't that hard—Charles Dickens overpowered life at the beach almost every morning.

**Why has the story of A Christmas Carol endured?**

Most writers never manage to create an archetypal role. Dickens created a number of them, and Ebenezer Scrooge is probably the most widely known. Dickens' account of Scrooge's redemption is an annual reminder that while we're alive, we still have the capacity to serve others, to reach for greater humanity, and that, as Scrooge comes to know, to do so is a privilege.

**There are so many adaptations and variations on the original Dickens story. What makes SCR's adaptation unique?**

I think SCR's decision to create a production set in London, but not specifically British or realistic, has given the show a universal quality that speaks to our Southern California audiences. The resultant theatricality of the production makes it immediate, accessible and communal for our audiences in ways that some of the very good film versions, which rely on specificity and realistic detail, can't really do as well. At the play's end, our audiences are as much a part of Fred's Christmas party as the actors onstage.

*Jerry Patch is now Artistic Development Consultant at Manhattan Theatre Club and SCR's Literary Consultant.*

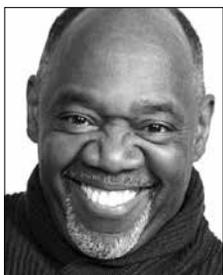
# Artist Biographies



## DANIEL BLINKOFF

*Bob Cratchit*

returns for his 15th 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 other LA credits include *Chekhov Unscripted*, *Western Unscripted* and *Shakespeare Unscripted* (guest artist with 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.



## 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*

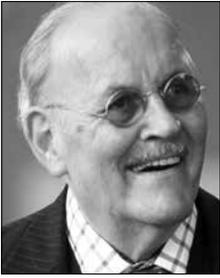
and *Juliet*, *The Merry Wives of Windsor* and *The Two Gentlemen of Verona* (Shakespeare Center LA); *Master Harold... and the boys* (Cape May Stage and Actors Theatre of Louisville); *Peer Gynt* (Hartford Stage Company); and *Mother Courage and Her Children* (Center Stage). His film credits include *Hancock*, *Spiderman 3*, *Evan Almighty* and *Hollywood Homicide*. His television credits include HBO's "True Blood" as series regular Reverend Daniels; guest-starring roles on "Insecure," "Grey's Anatomy," "True Detective," "The Grinder," "Harry's Law," "Castle," "Parenthood," "Weeds" and "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 over more than 50 years and through 32 years of *A Christmas Carol*. He is proud of his long history in the SCR family, from his earliest days in *Volpone* and *Candida* through *Holy Days* and *Frankie and Johnny in the Clair de Lune* and recent roles in *The Weir* and *Rest*, with comedy turns in *The Fantasticks* and *James and the Giant Peach*. In 2016, he read Noah Haidle's *Perfect Circle* at SCR's Pacific Playwrights Festival. 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*; the forthcoming indie feature, *The Abduction of Angie*; as well as his first producer/principle actor experience as Will Wilson in the short film, *Ready or Not*. For the past seven years, Doyle has been the live show narrator for the Laguna Beach Festival of the Arts "Pageant of The Masters" and narrates the arts documentary series, "Design for Modern Living." He is very grateful for his long and varied career in the theatre, voice recording, TV and film. He is a recipient of the Helena Modjeska Cultural Legacy Award. Doyle wishes to leave you with his favorite voice-over phrase that is familiar to SCR theatregoers: "Enjoy the Show." Happy holidays to his new grandson, Burnham Doyle Chetty, and all the wonderful SCR theatregoers.

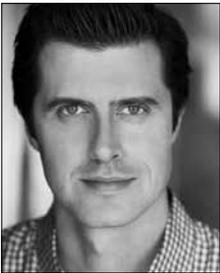


**JOHN-DAVID KELLER**

*Mr. Fezziwig*

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 38-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 has acted in more than 100 productions at SCR including, most recently, *Amadeus* and *One Man, Two Guvnors*. He recently 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.



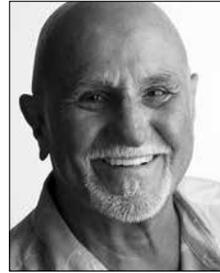
**ALEX KNOX**

*Undertaker/Ebenezer as a Young Man*

is delighted to return to *A Christmas Carol* for his fourth season as Ebenezer as a Young Man. His SCR credits include Orpheus in *Eurydice* (directed by Marc Master-

son), *And Right Now* (NewSCRipts) and *The Things You Don't Know* (playing Hal Landon Jr.'s son). His recent stage credits include *Pygmalion* at Pasadena Playhouse, *Macbeth* and *The Malcontent* at The Antaeus Company, *Twelfth Night* at Lake Tahoe Shakespeare Festival and *Richard II* at Yale Repertory Theatre. His one-man show, *No Static At All* (about finding 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 Fes-

tival. If you need a refresher on Newton's First Law, check out the educational web series, "Science Talks with Alex Knox" on YouTube. Knox holds degrees from UC Santa Barbara and the Yale School of Drama. He lives in 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 many others, including 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 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*

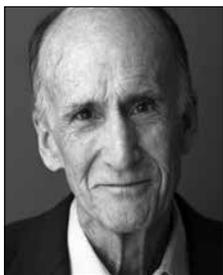
has appeared in the SCR productions of *Eurydice, Noises Off, Bach at Leipzig, Pinocchio, The Clean House, The Norman Conquests: Round and Round the Garden*

and *Hay Fever*. His Broadway credits include *Company, The Sound of Music, Rumors, Arsenic and Old*

**JULIANNE & GEORGE ARGYROS/ARGYROS FAMILY FOUNDATION** (*Honorary Producers*) have been leading supporters of South Coast Repertory since its earliest days. Highlights of their generosity, in addition to their longstanding sponsorship of our annual production of *A Christmas Carol*, 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 also served as Honorary Chair of SCR's memorable 50th Season Gala, Theatrical Gold. Reflecting on this extraordinary involvement, Julianne says "I grew up aware of the wonderful role theatre can play in a child's life and believe it is important that we never lose that sense of magic." SCR is deeply grateful for the Argyros Family's significant impact on the cultural life of Orange County and for their ongoing support of this very special holiday production.

*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 38 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*, the Netflix film *Pee Wee's Big Holiday* and the HBO film *All the Way*.



**ANN MARIE LEE**  
*Toy Lady/Sally/Scavenger*

returns to SCR for her 11th season of *A Christmas Carol*; she previously appeared in *A Little Night Music* and *Pinocchio*. She recently appeared in her eighth show with Main Street Theatre Company,

*Mirette*. A long-time resident artist at A Noise Within, her credits there include *Man and Superman, As You Like It, The Cherry Orchard, The Glass Menagerie, Great Expectations* and *Hay Fever*. Her national tours

include *Peter Pan* and *Do Black Patent Leather Shoes...* Her off-Broadway and regional credits include "Sondheim: A Celebration at Carnegie Hall," *A Midsummer Night's Dream* with the LA Philharmonic at the Hollywood Bowl, *The Constant Wife* at Pasadena Playhouse and *And The Winner Is...* at Laguna Playhouse. Her film and television credits include "Code Black," "Brothers and Sisters," "The Nine" (recurring), "Nip/Tuck," "7th Heaven," "Law and Order: Criminal Intent," "ER," "Providence," HBO's *Breastmen*, "Any Day Now," "Picket Fences" and "LA Law" (recurring). Her radio plays include Hollywood Theatre of the Ear and NPR's "Beyond 2000." She is an audio book narrator for Penguin Random House, Macmillan, Simon and Schuster, Harper Collins, Dreamscape, Blackstone and Tantor. She earned a BA in drama from Catholic University, Washington, D.C., and received a performance and teaching Fulbright Fellowship in American drama to Poland.



**WILLIAM FRANCIS MCGUIRE**  
*Fred/Gentleman*

appeared at SCR previously in *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 Theatre 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," "Justified," "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*

returns to SCR for her 14th year in *A Christmas Carol* (15th if you include playing Belle way back when!) She performed recently in *Silent Sky* and *Vanya, Sonia, Masha & Spike* at International City

Theatre. She also has appeared in other SCR productions including *The Heiress, Cyrano de Bergerac, Get-*

ting *Frankie Married—and Afterwards*, *Our Town*, *She Stoops to Folly*, *The Importance of Being Earnest*, *Buried Child*, *Flora & Ulysses*, *James and the Giant Peach*, *Anastasia Krupnik*, *The Borrowers*, *Sideways Stories from Wayside School*, *Junie B. Jones and a Little Monkey Business*, *Brand New Kid*, *The BFG (Big Friendly Giant)*, *The Only Child* and *Bunnycula*. She has performed on and off-Broadway, in regional theatres across the country and is a company member at Theatre 40. Among her numerous television credits, she has most recently guest starred on “How to Get Away with Murder,” “Stalker,” “Longmire,” “Bones” and “Criminal Minds.” She is featured in two short films, *Ready or Not* and *Worth the Wait*.



**ERIKA SCHINDELE**

*Laundress/Belle/Scavenger*

appeared at SCR previously in *A Christmas Carol*, *An Italian Straw Hat*, *Ella Enchanted*, *The Stinky Cheese Man*, *Jane of the Jungle*, *Junie B. in Jingle Bells*, *Batman Smells!*, *A Year with Frog and Toad* (2009 and 2015!), *The Brand New Kid*, *Junie B. Jones and a Little Monkey Business* and *Sideways Stories from Wayside School*. Schindele recently performed at The Jewel Theatre as 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 (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; *The Sound of Music* with Limon/Carr Productions; *Out of this World* with Musical Theatre Guild; and *The Wild Party* (Los Angeles premiere). Her television appearances include “Criminal Minds” and “American Dreams.” For my loving husband, Brent, “Not a Day Goes By...”



**AMELIA WHITE**

*Solicitor/Mrs. Fezziwig/Scavenger*

appeared at SCR in *Silent Sky*, *Misalliance*, *The Heiress* and *The Importance of Being Earnest*. On Broadway, she appeared in *Crazy for You* and *The Heiress* and off-Broadway in *The Butter and Egg Man* at Atlantic Theater Company and *The Accrington*

*Pals* at Hudson Guild Theatre Company. Her Los Angeles appearances include *Peace in Our Time* at The Antaeus Company (where she is a company member), *Bold Girls* at The Matrix Theatre Company, *Ernest in Love* at Fremont Centre Theatre, *Heathen Valley* at Stella Adler Theatre and *Mirror, Mirror* at Cast Theatre. Her career has taken her all across the U.S., working in many wonderful regional theatres including Hartford Stage, The Cleveland Play House, Guthrie Theater, Cincinnati Playhouse In the Park, Denver Center Theatre Company, The Old Globe and the Weston Playhouse Theatre Company in Weston, Vt. She is a proud member of Actors' Equity Association.

**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 of SCR's Pacific Playwrights Festival from its 1998 inception through 2005; 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, and acts as a literary consultant for South Coast Repertory.

**JOHN-DAVID KELLER** (*Director*) See bio on page P10.

**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 Theater Company, Berkeley Repertory Theatre, Goodman Theatre, Geffen Playhouse, Pasadena Playhouse, Center Theatre Group, The Kennedy Center, 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. 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](http://tombuderwitz.com)

**DWIGHT RICHARD ODLE** (*Costumes*) has dressed SCR's *A Christmas Carol* for all of its 38-year run, while also designing more than 90 other productions here in both scenery and costumes. As the Laguna Playhouse resident designer for 15 seasons, he created some 160 productions, including eight world premieres, again handling both scenery and costumes for its adult and youth theatre presentations. Odle's designs have graced the Fullerton Music Theatre, Mainstreet Theatre Company, McCoy-Rigby Entertainment, Westwood and Pasadena Playhouses, Universal Studios, Disney, SeaWorld, Robert Redford's Sundance Resort and theme parks in Seoul and Barcelona. He served as art director for the late Pope John Paul's 1987 Mass in Dodger Stadium. With an MFA degree from the Yale School of Drama, Odle has been a theatre professor at CSU Fullerton, Stanford and UC Irvine and has been honored for lifetime achievement by Arts Orange County and the Los Angeles Drama Critics Circle. He made a gift of his 19,000-piece costume collection to the Dodge College of Film and Media Studies at Chapman University as an educational resource for its advanced filmmakers.

**DONNA AND TOM RUZIKA** (*Lighting Design*) celebrate their 38th year of designing *A Christmas Carol* and 45 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.

Mr. Ruzika has received numerous awards for his 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), *The Laramie Project* and *Fuddy Meers* with The Colony Theatre Company, and *Wicked Lit!* 2012, 2013 (Ovation Award nomination), 2014 (Ovation Award), 2015 and 2016 for Unbound Productions. He owns Diablo Sound, Inc., whose recent projects include Marvel Avengers S.T.A.T.I.O.N in Paris, Las Vegas and Singapore

**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 the Sacramento Music Circus, where he has conducted *Sister Act*, *The Producers*, *Spamalot* (both with Gary Beach), *Mary Poppins*, *Hair*, *Show Boat*, *Sweeney Todd*, *The Music Man* (with Shirley Jones) and *Funny Girl*. His other credits include *The Hunchback of Notre Dame*, *Seven Brides for Seven Brothers*, *My Fair Lady*, *The Unsinkable Molly Brown* and *Guys and Dolls* (McCoy

Rigby Entertainment); and *In the Heights*, *South Pacific*, *Oklahoma!*, *Hairspray*, *Cats*, *Thoroughly Modern Millie* and *The King and I* (Musical Theatre West). Castellano serves as the head of the music theatre program at the University of California, Irvine, and is very proud of his many students performing on musical theatre stages around the country.

**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 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 in 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. Her SCR credits include *Amadeus*, *Pinocchio*, *Abundance* and the 2014, 2015 and 2016 productions of *A Christmas Carol*. She received her MA degree from the Educational Theatre Program at New York University, Steinhardt (2012). Her other credits include *Peter Pan*, *West Side Story*, *Sister Act*, *Guys and Dolls*, *Joseph and the Amazing Technicolor Dreamcoat* (starring Clay Aiken and Tony Award nominee Keala Settle), *The Sound of Music*, *Dirty Rotten Scoundrels*, *Radio City Musical Hall Christmas Spectacular*, *Inherit the Wind* (starring Christopher Plummer and Brian Dennehy),

*Dame Edna: Back with a Vengeance*, *How the Grinch Stole Christmas* (original Broadway company), the Broadway workshop of *Legally Blonde* and *The Times They Are A-Changin'* (directed/choreographed by Twyla Tharp). Krispel is a proud member of Actors' Equity Association. This performance is dedicated to Mychal Adair-Lynch and Dad. [taliakrispel.com](http://taliakrispel.com).

**JULIE ANN RENFRO** (*Assistant Stage Manager*) is ecstatic to be returning for *A Christmas Carol*. 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 LA Opera, Geffen Playhouse, Ojai Playwrights Conference, Pasadena Playhouse, Laguna Playhouse, Sydney Independent Theatre Company, Long Beach Shakespeare Company, American Rose Theatre and American Coast Theatre Company. She has a BA in theatre arts from Vanguard University. Renfro is a proud member of Actors' Equity Association.

**MARC MASTERSON** (*Artistic Director*) has expanded the theatre's community and artistic initiatives and produced dozens of world premieres including *A Doll's House, Part 2* by Lucas Hnath, *Vietgone* by Qui Nguyen, *Mr. Wolf* by Rajiv Joseph and *Office Hour* by Julia Cho. In recent years, SCR productions have transferred to some of the leading theatres in the country including Manhattan Theatre Club, Oregon Shakespeare Festival, Berkeley Repertory Theatre and The Goodman Theatre. His recent directing credits include *All the Way, Going to a Place where you Already Are*, *Zealot*, *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR; *Hand to God* at the Alliance Theatre; *Bybalia*, *Mississippi* by Evan Linder at the Contemporary American Theatre Festival; *As You Like It* for the Houston Shakespeare Festival; and *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays, where he



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produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. The world premieres he directed at the Humana Festival include works by Charles Mee, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, and Rick Dresser. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding* and *The Crucible*. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance. He has served as a theatre advisory panel member for the National Endowment for the Arts, as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

**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 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 is a member of the College of Arts Dean's Task Force for California State University, Fullerton. 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.

**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.



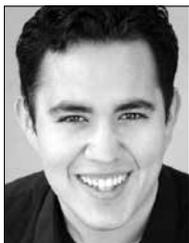
The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

# Ensemble



**OLIVER KEANE**  
*Thomas Shelley*

is a dual citizen of Denmark and the United States. He is exhilarated to be making his debut at South Coast Repertory. He has appeared as Oedipus in *Oedipus Rex* (Irvine Valley College) and as Valère in Molière's *Tartuffe* (Irvine Valley College), as well as David Quinn from *The Voice of the Prairie* (Irvine Valley College). Keane would like to thank SCR and the Acting Intensive Program for this opportunity and for all of the amazing training and advice they have given.



**JEREMIAH LUSSIER**  
*Puppet Show/Mr. Topper/The Spirit of Christmas Yet-to-Come*

is thrilled to be making his SCR debut after completing SCR's Acting Intensive Program this past summer. He most recently appeared as Matt in Theatre Palisades' production of *The Fantasticks*. His favorite roles include Jamie in *Winter Games* by Rachel Bonds (SCR's Acting Intensive Showcase), The Minstrel in *Once Upon a Mattress* (McKinney Theatre) and Gherardo in *Gianni Schicchi* (Opera Chapman). He is a graduate of the Hall-Musco Conservatory of Music at Chapman University with a BMus in vocal performance.



**SARAH MCGUIRE**  
*Elizabeth Shelley/Pursued Maiden*

is thrilled to be making her SCR debut. She is a recent graduate of the South Coast Repertory Acting Intensive Program. Her recent productions include *Romeo and Juliet*, *Man of la Mancha*, *Into the Woods* and *Evita*. When she is not onstage, she is a faculty member at the Orange County School of the Arts. McGuire received her BA in theatre from UC Irvine. Follow her on Instagram @sarahmcgin-ger. sarahhealymcguire.com



**SEAN THOMAS SIMMONS**  
*Constable/Jacob Marley as a Young Man/Poulterer*

is from Thousand Oaks, Calif. He attended the American Academy of Dramatic Arts, where he received the award for Best Vocal Clarity for Voice and Speech. This past summer, he attended SCR's Acting Intensive Program. Recently he guest-starred as Mantis in the web series, "Life as a Mermaid" (Episode 10, Season 3). Simmons has performed in more than 20 different plays throughout Los Angeles. He was Sir Toby Belch in Shakespeare's *Twelfth Night* at West Valley Playhouse in Canoga Park. He is excited about performing in *A Christmas Carol* with one of his old teachers, Tim Landfield, and he hopes you enjoy the show!



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) **Sean Kato, Emme O'Toole, Chloe Ashbach** and **Olivia Drury** and (above, bottom row), **Dane**



**Bergman, Remington Walker, Maeve Callahan** and **Julia Meads**. Appearing in the balance of performances are (above, top row, left to right) **Sebastian Naranjo, Josina Montes, Lauren Dong** and **Tara Thompson** and (above, bottom row) **Celine Ngo, Micah Clemons, Tayler Peterson** and **Maxfield Ney**.