



SEGERSTROM STAGE / NOVEMBER 28 - DECEMBER 26, 2009

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents the 30th 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

Jamie A. Tucker\*  
STAGE MANAGER

DIRECTED BY  
John-David Keller

Nancy and Kim Kelley  
HONORARY PRODUCERS

**usbank**  
serving you  
CORPORATE PRODUCER

## CAST OF CHARACTERS

(In order of appearance)

LAUNDRESS .....	<i>Jennifer Chu*</i>
JOE, a cider salesman and a receiver of stolen goods .....	<i>Art Koustik*</i>
TOY LADY .....	<i>Ann Marie Lee*</i>
PUPPETEER .....	<i>Christopher Hyde</i>
UNDERTAKER .....	<i>Christian Barillas*</i>
CHIMNEY SWEEP .....	<i>Timothy Landfield*</i>
ELIZABETH SHELLEY .....	<i>Elizabeth Nolan</i>
THOMAS SHELLEY .....	<i>Oscar Gubelman</i>
OLIVER SHELLEY .....	<i>Karl Schreyer, Evan J.P. Green†</i>
EBENEZER SCROOGE, a grasping covetous old man .....	<i>Hal Landon Jr.*</i>
RICH WOMAN .....	<i>Jennifer Parsons*</i>
YOUNG GIRL ABOUT TOWN .....	<i>Billur Foley, Hamilton Sparks†</i>
TEEN GIRL ABOUT TOWN .....	<i>Julia Jech, Whitney Brooks†</i>
CONSTABLE .....	<i>Jaycob Hunter</i>
BOB CRATCHIT, clerk to Ebenezer .....	<i>Daniel Blinkoff*</i>
FRED, nephew to Ebenezer .....	<i>William Francis McGuire*</i>
SOLICITORS .....	<i>Richard Doyle*, Karen Hensel*</i>
WREATH SELLER .....	<i>Jaycob Hunter</i>
JACOB MARLEY'S GHOST, a spectre of Ebenezer's former partner in business .....	<i>Tom Shelton*</i>
THE SPIRIT OF CHRISTMAS PAST, a phantom showing things past .....	<i>Richard Doyle*</i>
EBENEZER AS A BOY .....	<i>Karl Schreyer, Evan J.P. Green†</i>
FAN, the sister of Ebenezer .....	<i>Elizabeth Nolan</i>
MRS. FEZZIWIG .....	<i>Karen Hensel*</i>
MR. FEZZIWIG, a kind hearted, jovial old merchant .....	<i>John-David Keller*</i>
JACOB MARLEY AS A YOUNG MAN .....	<i>Jaycob Hunter</i>
EBENEZER AS A YOUNG MAN .....	<i>Christian Barillas*</i>
BELLE, an old sweetheart of Ebenezer .....	<i>Jennifer Chu*</i>
THE SPIRIT OF CHRISTMAS PRESENT, a spirit of a kind, earthy and generous nature .....	<i>Timothy Landfield*</i>
"TINY" TIM CRATCHIT .....	<i>Angeliki Katya Harris, Alisha Ambe†</i>
MRS. CRATCHIT .....	<i>Jennifer Parsons*</i>
BELINDA CRATCHIT .....	<i>Charlene J. Geisler, Juli Biagi†</i>
PETER CRATCHIT .....	<i>Congher Schomburg, Benjamin Dilsisian†</i>
MARTHA CRATCHIT .....	<i>Valentina Gebley, Nicole Dumbeck†</i>
MR. TOPPER, a bachelor .....	<i>Christopher Hyde</i>
PURSUED MAIDEN .....	<i>Elizabeth Nolan</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>Tom Shelton*</i>
WANT .....	<i>Billur Foley, Hamilton Sparks†</i>
IGNORANCE .....	<i>Karl Schreyer, Evan J.P. Green†</i>
GENTLEMEN ON THE STREET .....	<i>Richard Doyle*, John-David Keller*, William Francis McGuire*</i>
THE SCAVENGERS .....	<i>Karen Hensel*, Ann Marie Lee*, Jennifer Chu*</i>
BOY ON THE STREET .....	<i>Andy Vargas, Alex Theologides Rodriguez†</i>
POULTERER .....	<i>Jaycob Hunter</i>

Please Note: Children's roles are double cast. Actors with † appear Tuesday, Thursday, Saturday at 7:30 p.m., Sunday at noon and Dec. 24 at noon. Others appear in balance of performances.

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



## SETTING

*19th Century London*

## LENGTH

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

## PRODUCTION STAFF

Assistant Stage Manager ..... \*Chrissy Church  
 Casting Director ..... Joanne DeNaut, CSA  
 Stage Management Interns ..... Deborah Chesterman, Kathryn Wernsman  
 Deck Crew ..... E.J. Brown, Jeff Ham, Rob Harrison, Emily Kettler, Victor Mouledoux  
 Follow Spot Operators ..... Lois Bryant, Kathryn Wernsman  
 Child Wrangler ..... Lisa Ackerman  
 Wig and Makeup Supervisor ..... Gieselle Blair  
 Dresser ..... Bert Henert  
 Costume Design Assistant ..... Katie Schmidt  
 Additional Costume Staff ..... Pauline Good, Iris Marshall, Peg Oquist, Cecilia Parker

*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.*



*Segerstrom Stage Season  
 Media Partner*

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

# How We Keep Christmas



his year we celebrate our 30th staging of Charles Dickens' *A Christmas Carol*. Once again, Hal Landon, Jr. plays Ebenezer Scrooge, and once again John-David Keller directs. SCR Founding Artists Richard Doyle and Art Koustik, who have reprised their roles virtually every season, are also back this year. *The Christmas Carol* cast has become a family. We gather each November to do our work. New folks are made kin by our veterans; the veterans are invigorated by the newcomers. By December we've re-created our clan (and our

show) anew. But we're not complete until joined by our greater family: our audiences. A few of you have seen the show every year since 1980. Many of you first came with your parents and are now bringing your own children. SCR's *A Christmas Carol* has endured because it brings families together. We are reminded to celebrate the season and to consider together Ebenezer Scrooge's redemption. The value of love, life and family is heightened by the fact that they don't last forever. It is the equation Scrooge comes to know, and one our family appreciates again each year.

Hal Landon Jr. and John Ellington  
in the 1980 inaugural staging.



Martha McFarland and Art Koustik  
in 1989 as Mr. & Mrs. Fezziwig.



Ron Michaelson and  
Hal Landon Jr. in 1983.



Richard Doyle and  
Hal Landon Jr. in 1993.



Howard Shangraw and  
Hal Landon Jr. in 1992.





Kids, David Whalen  
and Devon Raymond  
in 2000.



John-David Keller, Hal Landon Jr.  
and Martha McFarland in 1996.



Hal Landon Jr. and  
Don Took in 2002.



Hisa Takakuwa, Howard  
Shangraw and Hal Landon Jr.  
in 2005.



Daniel Blinkoff and  
Mason Acevedo in 2003.



*A Christmas Carol*, 2007.



# 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. With four children and a wife to provide for,

flagging sales and decreasing interest in his latest work, Charles Dickens 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 eighty-five percent of the population — could not. For many people in Dickens' London, December was a time of hardship, not celebration.

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

thor's words, "strike a sledge-hammer blow on behalf of the poor man's child." He titled the piece *The Sledgehammer*; over 150 years later, it's the story known all over 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, Dick-

ens was the eldest of six children. His own frail, sickly youngest brother was often called "Tiny Fred." Dickens' spendthrift father John caused the family, save 12-year-old Charles, to relocate to debtor's prison for a time. Charles worked in a factory during this time, and never forgot the experience.

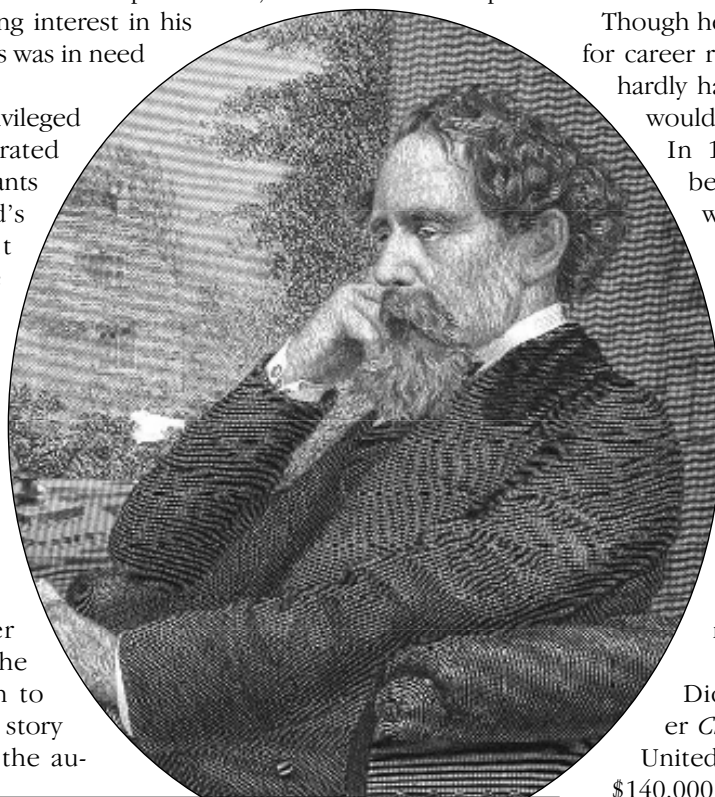
Though he must certainly have hoped for career rejuvenation, Dickens could hardly have imagined that the story would be so beloved by so many.

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 two million dollars today. President Andrew Jackson took his family to every performance in Washington D.C., and theatre-goers 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. Duyckinck.



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

— G.K. Chesterton

# The Ghost of London's Past



Prime Minister Lord Melbourne (1779-1848) did not care for Charles Dickens (1812-1870). By the mid 1800s, Dickens had achieved widespread fame with the publications of *The Pickwick Papers*, *Oliver Twist* and *The Life and Adventures of Nicholas Nickleby*. Lord Melbourne advised Queen Victoria against reading the work of Her Majesty's famous subject, due to the fact that Dickens' books were full of "unpleasant subjects" such as prostitutes, pickpockets, murderers and houses of ill repute. Dickens' vivid London was a place from which the good Prime Minister wished to shield his Queen.

Imagine yourself in London in Charles Dickens' time. Nearly two million Londoners, rich and poor alike, spill into the city streets among the manure left by literally thousands of horse-drawn carriages. Smoke swarms out of chimney pots and soot coats all that it falls upon. In parts of the city, raw sewage pours from the gutters into the Thames — your main water supply. If you were a common laborer, your average weekly wage was 3 shillings, 9 pence — that's approximately four dollars. With a loaf of bread costing about 2 pence a day and rent for the year costing 25 pounds (about \$47 USD), you are still extraordinarily poor; however, this was a luckier existence than the very destitute who would receive aid in the form of employment in a workhouse.

From this dank and vile reality came countless Romantic literary offerings, including Dickens' *A Christmas Carol*. His account of mean old Ebenezer Scrooge changing his ways became essential reading during Christmas time in London, and indeed, throughout the world. Romanticism revolted against aristocratic, social and political norms, stressing in their place the awe experienced in nature. Dickens' work denounced the moving forward of industry and lauded those unfortunate souls who fell victims to it. Those "unpleasant subjects" that Prime Minister Melbourne

was so quick to cover up became the heroes of Dickens' stories.

Melbourne's efforts were successful, at least to a point. At first the Queen turned a seemingly blind eye to the rampant pollution, severe sanitation problems and insurmountable poverty that plagued her urban subjects. Tuberculosis, typhoid fever, and finally, the dreaded cholera epidemic would ravage the streets of the destitute and

the opulent alike. Although Queen Victoria would continue to have her sights set on trade and commerce and Lord Melbourne would resign his duties twice, the workers of London attempted to solve the greatest issue of their day. Toward the end of the 1850s

English engineers finally brought forth a water filtering system that would end the cholera epidemic. Although the extreme indigence of London's common man would continue for years, even after Queen Victoria's death, the age would be remembered as a time of progress.

The Victorian Age was in many ways a time of profound sadness and deprivation for ordinary people. But it was also a time of discovery and expectation. It was a time that infuriated and inspired its people. While royalty guarded trade agreements and sought to expand their empires, everyday Londoners were searching for everyday chances and small kindnesses. That was Charles Dickens' London.

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. After all, Dickens observed, "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."



# Artist Biographies



**CHRISTIAN BARILLAS\***  
*Undertaker/Young Ebenezer*

returns to the cast of *A Christmas Carol* after making his SCR debut in the 2006 production. He recently returned from Scotland's Edinburgh Fringe Festival, where he performed a new play, *The Contest*. Earlier in 2009, he performed Octavio Solis' *Lydia* at Yale Repertory, after originating the role at Denver Center (Henry Award). In 2010, he will be a company member at Oregon Shakespeare Festival, performing in *Twelfth Night* and *Pride and Prejudice*, among others. Other theatre credits include *Sonia Flew* at Laguna Playhouse (West Coast premiere), Cornerstone's *As You Like It* at Pasadena Playhouse, Center Theatre Group's *A Very Old Man with Enormous Wings* at the Kirk Douglas Theatre (West Coast premiere), *A Midsummer Night's Dream* and *Othello* at Theatricum Botanicum, *Vieux Carré* at Ivy Substation and the title role in *Anatol* with Pacific Resident Theater Company, of which he is a member. Film and television credits include *Sabotage*, *The Appointment* and *'Til Parole Do Us Part*, as well as "Without a Trace," NBC's "Passions," "The Playbook" for Spike TV and as a regular on the pilot "I See You." He attended the University of North Carolina and received his MFA from UCLA, where he was the recipient of the George Burns Fellowship in Comedy.



**DANIEL BLINKOFF\***  
*Bob Cratchit*

is happy to be returning to SCR as Bob Cratchit for his seventh consecutive year. He has previously appeared at SCR in *An Italian Straw Hat: A Vaudeville*, *Nothing Sacred*, *The Intelligent Design of Jenny Chow*, *Major Barbara*, *The School for Wives*, *Nostalgia* and *Pinocchio*. Other Los Angeles area theatre credits include *American Tales* at The Antaeus Company, *Pera Palas* at Theatre @ Boston Court, *A Distant Shore* at Kirk Douglas Theatre and *Road* at Yale Cabaret Blue. Regionally he has appeared in *The Imaginary Invalid* and *A Kiss for Cinderella* at The Cleveland Play House, *Are We There Yet?* and *The Seagull* at the Williamstown Theatre Festival, *Stepping Out with Mr. Markham* at Ensemble Studio Theatre, *The Summer in Gossensass* at Theatre Row (directed by Maria Irene Fornes), *Dinosaur Dreams* and *The Last 60 of 99* at New York Stage & Film, *The Beaux Stratagem*

and *Twelfth Night* at Yale Repertory Theatre, *Leander Stillwell* at Stage Left Theatre (Joseph Jefferson Citation) and *Flesh and Blood* at Chicago's Bailiwick Repertory Theatre (Joseph Jefferson nomination – Best Actor). His film and television credits include *Rockabye*, *With Honors*, *Crossing the Bridge*, *Sidewalk Graffiti*, "Close to Home" (recurring), "Charmed," "NYPD Blue," "Law & Order" and "Missing Persons." He is a member of The Antaeus Company in L.A. as well as The Actors Center in New York. Mr. Blinkoff received his MFA from the Yale School of Drama.



**JENNIFER CHU\***  
*Laundress/Belle/Ensemble*

is delighted to return to SCR's annual production of *A Christmas Carol* for her fourth consecutive year. Other SCR appearances include *Life Is A Dream*, *The Stinky Cheese Man and Other Fairly Stupid Tales*, *The Only Child* and the NewSCRipts reading of *Happy Valley*. Other theatre: *Nuevo California* – world premiere (San Diego Repertory Theatre), *The Triumph of Isabella* (Geffen Playhouse), *Rashomon* (Sierra Repertory Theatre), *Medea* (Theatre @ Boston Court), *Gretty Good Time* (Falcon Theatre), *The Merchant of Venice* (LAWS @ Ivy Substation), *The Conquest of the South Pole* (Odyssey Theatre Ensemble – LA Weekly nomination), *A Little Night Music* (Edison Theatre – St. Louis, MO). Film and television appearances include "Moonlight," "Heartland," "E-Ring," "Six Feet Under," *House Arrest*, *Overnight*, *The Astronaut Farmer*, *The Terminal*, *Beyond the Ring* and *The Gene Generation*. Originally from Boston, Ms. Chu studied opera for five years before receiving her MFA in acting from UCLA. She also just returned from China after running through the streets of Shanghai for AMEX and can currently be seen selling airplanes for Boeing. Wishing everyone a wonderful holiday season! jenniferchu.biz



**RICHARD DOYLE\***  
*Solicitor/Spirit of Christmas Past/Gentleman*

is an SCR Founding Artist. He appeared most recently in *You, Nero* (he also appeared in the Berkeley Repertory production), *An Italian Straw Hat: A Vaudeville*, *A Christmas Carol* and 2008's *The Importance of Being Earnest*. Other SCR credits include *Hamlet*, *My Wandering Boy*,



*Life is a Dream, Nothing Sacred, The Adventures of Pør Quinly, Born Yesterday, Eddie in A View from the Bridge, Intimate Exchanges* (1993), *The Last Night of Ballyhoo* and the world premieres of *The Beard of Avon, On the Jump, But Not for Me, BAFO, The Interrogation of Nathan Hale* and *Wit*. He also appeared in *Intimate Exchanges* (2004), for which he earned a Los Angeles Drama Critics Circle (LADCC) Award nomination. He won an LADCC Award for his role in Sally Nemeth's *Holy Days* and was nominated for his role as Reverend Hale in *The Crucible*. He was a guest artist at Pasadena Playhouse in the world premiere of *Matter of Honor* playing Gen. John M. Schofield. "Cheers" fans will remember him as Woody's father-in-law Walter Gaines. He has many other film and television credits. As a voice-actor, Mr. Doyle has become a familiar voice in commercial advertisements, interactive voice recording (i.e. MGS-4), documentaries and animated series. He is the holographic host at the union Theater at the Lincoln Library in Springfield, IL. Mr. Doyle is a recent recipient of The Helena Modjeska Cultural Legacy Award.



**KAREN HENSEL\***  
Solicitor/Mrs. Fezziwig

has been associated with SCR since her debut in *Spokesong* in 1979. Her performances at SCR have included *The Heiress, Cold Sweat, Hotel Paradiso, Bosoms and Neglect, Unsuitable for Adults* and

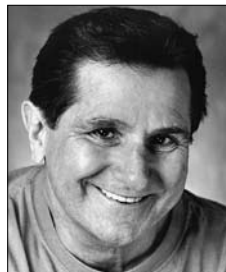
*Frankie and Johnny in the Clair de Lune*, a production that was also presented at the Singapore Theatre Festival. She also appeared in *Cloud Nine, Our Country's Good, Hay Fever* and, memorably, Caryl Churchill's *Top Girls*, which was also presented by SCR at the Westwood Playhouse and for which she was awarded the Los Angeles Drama Critics Circle Award. She has performed at Mark Taper Forum, Pasadena Playhouse and American Conservatory Theater in San Francisco. A member of the Broadway cast of *Zoot Suit*, she might be remembered by television viewers as Doris on "The Young and the Restless" (15 years), or for her many guest spots on nighttime dramas. She is currently the Director of Adult Acting Classes and Professional Actor Training at SCR.



**JOHN-DAVID KELLER\***  
Mr. Fezziwig/Gentleman

is a resident actor and director. He has been with the SCR company since 1973. He has directed *A Christmas Carol* for its entire 30-year run. Most recently he directed *If You Give a Mouse a Cookie* for the Lewis Theatre and is a recipient of a senior artist

grant from the The Kenneth A. Picerne Foundation. Mr. Keller is the concert host for the Orange County Philharmonic Society's fifth grade concerts. He is a member of Actors' Equity and SDC.



**ART KOUSTIK\***  
Joe/Ensemble

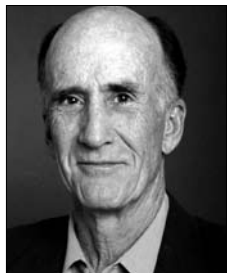
is an SCR Founding Artist who has appeared in scores of productions, including *Much Ado about Nothing, The Hollow Lands, Of Mice and Men, Tartuffe* and *Ab, Wilderness!* He also appeared in *BAFO, Six Degrees of Separation, She Stoops to Folly, The Taming of the Shrew, The Misanthrope, A Streetcar Named Desire, Loot, Lettice & Lovage, The Man Who Came to Dinner, The Miser, Shadowlands and Hospitality Suite*. His other appearances include *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, The Time of Your Life, Comedians, Rubbers, That Championship Season* and most annual productions of *A Christmas Carol*. Outside SCR, he has been in *Anything Goes, Chapter Two, Guys and Dolls, Brigadoon*, numerous commercials, and film and television such as *La Bamba, "Valerie," "Hill Street Blues," "Moonlighting," "The Golden Girls," "Dallas"* and *"The Young and the Restless."* "With my wife Peggy, I am at last a happy man. As the years go by I am more aware how important faith, family and friends are. 'God bless us, everyone.'"



**TIMOTHY LANDFIELD\***  
Spirit of Christmas Present

is delighted to return to SCR where he was previously seen in *Noises Off, Bach at Leipzig, Pinocchio, The Clean House, The Norman Conquests, Round and Round the Garden* and *Hay Fever*. He recently appeared in *A Midsummer Night's Dream* at the Hollywood Bowl with the L.A. Philharmonic, *The Miser* at A Noise Within and in the Broadway revivals of *Company* and *The Sound of Music*. He appeared on Broadway in *Rumors, Arsenic and Old Lace, Wild Honey, The Crucifer of Blood* and *Tartuffe*. Off-Broadway, he was in the original production of *Sister Mary Ignatius Explains It All for You* and *The Actor's Nightmare*, as well as the musical *Charlotte Sweet*. He has played major roles in regional theatres across the country, including Phileas Fogg in *80 Days* at La Jolla Playhouse. Television and film credits include "Bones," "Six Feet Under," "Without a Trace," "Monk," "Frasier," "Boston Public," "CSI,"

"Family Law," "Law & Order" and *The Cooler* with William H. Macy and Alec Baldwin. He is on the faculty at The American Academy of Dramatic Arts in Hollywood. While in Africa filming Disney's *Cheetah*, Mr. Landfield met his wife, actress Breon Gorman. They have two angels, Miranda and Bianca.



**HAL LANDON JR. \***

*Ebenezer Scrooge*

is an SCR Founding Artist who recently appeared in *Hamlet*, *Nothing Sacred*, *Man from Nebraska*, *Born Yesterday*, *The Caucasian Chalk Circle*, *A View from the Bridge*, *Habeas Corpus*, *Cyrano de Bergerac*, *Safe in Hell*, *Antigone*, *The Drawer Boy* (Los Angeles Drama Critics Circle Award nomination), *Major Barbara* and *The School for Wives*. 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*, *Play Strindberg*, *Faith Healer*, *Ghost in the Machine*, *Green Icebergs*, *Morning's at Seven*, *The Miser*, *Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 29 past productions. He appeared in *Leander Stillwell* at Mark Taper Forum and in *Henry V* at The Old Globe in San Diego. Other resident theatre roles include Salieri in *Amadeus*, Malvolio in *Twelfth Night* and Gordon Miller in *Room Service*. Among his television and film credits are "My Name is Earl," "Numb3rs," "Mad Men" *Trespass*, *Pacific Heights*, *Almost an Angel*, *Bill & Ted's Excellent Adventure* and *Playing by Heart*.



**ANN MARIE LEE \***

*Toy Lady/Sally/Scavenger*

appeared last season in *A Christmas Carol* and previously in *A Little Night Music* and the Theatre for Young Audiences' production of *Pinocchio*. She is a resident artist at A Noise Within, where some of her roles include Anne (*Man and Superman*), Rosalind (*As You Like It*), Varya (*The Cherry Orchard*), Laura (*The Glass Menagerie*), Estella (*Great Expectations*) and Myra Arundel (*Hay Fever*). National Tours include *Peter Pan* and *Do Black Patent Leather Shoes...?*, among others. Off-Broadway and regional credits include "Sondheim: A Celebration at Carnegie Hall," *A Midsummer Night's Dream* with the L.A. Philharmonic at the Hollywood Bowl, *The Constant Wife* at Pasadena Playhouse, and the West Coast premiere of *And the Winner Is...* at Laguna Playhouse. Film and television credits include "The Nine" (recurring), "Nip/Tuck,"

"7th Heaven," "Law and Order: CI," "ER," "Providence," HBO's "Breastmen," "Any Day Now," "Picket Fences" and "LA Law" (recurring). Radio Plays include Hollywood Theatre of the Ear and NPR's "Beyond 2000." Audio books narrator: Books on Tape, Blackstone and Lakeshore Learning. BA in Drama, Catholic University, Wash., D.C.; Performance/Teaching Fulbright in American Drama to Poland.



**WILLIAM FRANCIS MCGUIRE \***

*Fred/Gentleman*

appeared at SCR previously in *The Intelligent Design of Jenny Chow*, *A Christmas Carol* and *Tartuffe*. His theatre credits include being a company member of the Guthrie Theater, where he played a variety of roles including Frederick in *The Rover*, Kapanna in *Naga Mandala*, Geert in *The Good Hope*, Medvedenko in *The Seagull*, Professor Beggriffenfeldt in *Peer Gynt* and many more. Other theatre credits include *Henry V* and *Macbeth* at the Shakespeare Theatre, *Tropeano Paints* at the Bay Street Theatre, *The Boys Next Door* at the American Repertory Theatre, *Search and Destroy* at Yale Repertory, *Desperate Affection* at the Cricket Theatre, *Good and Faithful Servant* at the Actors Playhouse and *Creeps* at the Actors Collective. His film credits include *The Day After Tomorrow* and *Mission Impossible III*, among others. Television credits include "100 Deeds for Eddie McDowd" (series regular), "Saving Grace," "Weeds," "Numb3rs," "Crossing Jordan," "Navy N.C.I.S.," "Without A Trace," "NYPD Blue," "ER" and many more as well as the movies-of-the-week *Tru Confessions* and the recently completed *Love Will Keep Us Together*. He is a graduate of Yale School of Drama.



**JENNIFER PARSONS \***

*Mrs. Cratchit*

returns to SCR for a sixth year in *A Christmas Carol* after recently appearing in *Junie B. Jones and a Little Monkey Business*. She also appeared in *The Heiress*, *The BFG* (*Big Friendly Giant*), *James and the Giant Peach*, *The Only Child*, *Bunnica*, *Cyrano de Bergerac*, *Getting Frankie Married—and Afterwards*, *Our Town*, *She Stoops to Folly*, *The Importance of Being Earnest* and *Buried Child*. Other stage credits include *Lost In Yonkers* at La Mirada, *How I Learned to Drive* at San Diego Repertory and *Talley's Folly* at International City Theatre in Long Beach. In New York she appeared on Broadway and Off-Broadway in *Quilters*, *Steel Magnolias*, *Smoke on the Mountain*, *Native Speech* and *Unchanging Love*. Other regional

theatre credits include Mark Taper Forum, Denver Center Theatre Company, Kennedy Center, Chicago's Royal George and The Abbey (Ireland). As a company member at Theatre 40 she has performed leading roles in *Holy Days*, *Heartbreak House*, *Little Murders*, *A Midsummer Night's Dream*, *The Yiddish Trojan Women*, *Chapter 2* and many others. Among her most current television appearances are guest star roles on "Bones," "Without a Trace," "Boston Legal," "The O.C.," "Judging Amy," "JAG," "The West Wing," "For the People," "Philly" (recurring), "NYPD Blue," "The X-Files," "Star Trek: Deep Space Nine," "Star Trek: Voyager" and "The Jersey" (recurring). Film credits include *American Girl*, *Dragonfly*, *Never Been Kissed*, *Box Boarders!* and *Self Medicated*.



### **TOM SHELTON\***

*Marley/Spirit of Christmas Yet-to-Come*

is delighted to return to the cast of *A Christmas Carol* from last year's production and from his previous appearance as Topper in the inaugural production 29 years ago.

Other productions at SCR include *An Italian Straw Hat: A Vaudeville*, *Hotel Paradiso* and *Galileo*. More recently, he appeared in the Theatre for Young Audiences productions *Tales of a Fourth Grade Nothing*, *The Wind In The Willows*, *The Hoboken Chicken Emergency*, *The Adventures of Por Quinly* and *James and the Giant Peach*. He was a company member of L.A.'s Hillside Repertory for 15 seasons. At Laguna Playhouse he has appeared in *Red Herring*, *What the Butler Saw*, *Travels With My Aunt* and *The Woman in Black*, among many others. He toured the nation in that theatre's production of *Copenhagen*. Other Southern California stage credits include *The Threepenny Opera*, *Loot* and *Twentieth Century* at International City Theatre and *All My Sons* at La Mirada. Notable New York productions include *The Man Who Shot The Man Who Shot Jesse James*, *The Disciple's Undoing* and *The Member of The Wedding*.

## **Playwright, Director and Designers**

**JERRY PATCH** (*Adapter*) was affiliated with South Coast Repertory from 1967-2005. He served as dramaturg on nearly 150 new plays seen and developed at SCR, including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Intimate Apparel*, *Search and Destroy* and *Wit*. His dramatic writing has been produced at SCR and other theatres, and on television. He was project director of SCR's Pacific Playwrights Festival from its inception in 1998 through 2005, and for seven years was Artistic Director of the theatre program

of Sundance Institute. He was Professor of Theatre and Film at Long Beach City College and taught at UCI, UCSD, CSULB and other institutions. He was consulting dramaturg for Roundabout Theatre Company of New York for nearly a decade, and left SCR to become Resident Artistic Director for The Old Globe in San Diego. He is now Director of Artistic Development at Manhattan Theatre Club in New York.

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

**THOMAS BUDERWITZ** (*Scenic Design*) previously designed *Putting It Together*, *Collected Stories*, *The Heiress*, *Doubt, a parable*, *Pig Farm*, *Bach at Leipzig*, *Proof*, *A Delicate Balance*, *A Christmas Carol*, *But Not for Me*, and the 2007, 2008 and 2009 Galas for SCR. Other theatres: Geffen Playhouse, Pasadena Playhouse, Laguna Playhouse, Denver Center Theatre Company, Reprise Theatre Company, Arizona Theatre Company, Rubicon Theatre Company, El Portal Theater, Civic Light Opera of South Bay, Theatre@Boston Court, A Noise Within, Riverside Theater (FL), PCPA Theaterfest, San Diego Repertory, Portland Repertory, The Colony Theatre, International City Theatre, Court Theatre, Coast Playhouse, InterAct Theatre Company, Pacific Resident Theatre, West Coast Ensemble, McCoy Rigby/La Mirada Theatre, Odyssey Theatre Ensemble, Havok Theatre, Falcon Theatre, Apollo Theater (Chicago), Queens Playhouse and the Helen Hayes Center in New York. Mr. Buderwitz has received three Los Angeles Stage Alliance Ovation Awards (12 nominations) and three Los Angeles Drama Critics Circle Awards. His television designs include specials and series for HBO, ABC, NBC, CBS, PBS, FoxSports, AMC, National Geographic, Comedy Central, MTV, ESPN, Fox, Disney, USA, UPN, VH1, PAX, A&E and Discovery. He has been honored with three Emmy Award nominations and an Art Directors Guild Award nomination. [www.tombuderwitz.com](http://www.tombuderwitz.com)

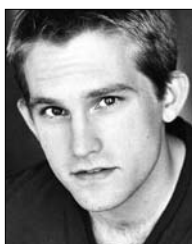
**DWIGHT RICHARD ODLE** (*Costume Design*) has dressed SCR's *A Christmas Carol* for the past 30 years. Over 21 seasons with SCR, in both scenery and costume, he designed some 90 productions. In 11 seasons as Laguna Playhouse's resident designer, he garnered over 130 additional production credits staging three World, six American and over a dozen West Coast premieres; most recently costuming their Youth Theatre's *Stuart Little*. Mr. Odle has also designed for San Jose Repertory, Geffen and Pasadena Playhouses, Coronet and Colony Theatres, 12 productions for McCoy-Rigby Entertainment and ten more for the Fullerton CLO Music Theatre. He is currently creating scenery for *Backwards in High Heels*, a new Ginger Rogers musical, to open in February. A 20-year

## ENSEMBLE



**OSCAR GUBELMAN**  
*Thomas Shelly*

hails from the beautiful rainy city of Seattle. After coming down to Los Angeles to follow his passion, he graduated from the American Academy of Dramatic Arts and became a member of the company of 2008. He has had the amazing opportunity to have completed SCR's Professional Actor Training program and is excited to be able to work with such a fantastic reputable theatre. He has been in such plays as *Suburbia*, *Pride and Prejudice*, *Anna K*, *The Heiress*, the musical *Enter the Guardsmen* and others. Thank you and enjoy the show!



**JAYCOB HUNTER**  
*Young Marley/Cop*

is making his SCR debut after having completed SCR's Professional Actor Training program in August. Theatre credits include *The Full Monty*, *The Woman in Black*, *Beauty and the Beast*, *Assassins*, *A Little Night Music*, *Picasso at the Lapin Agile*, *Lend Me a Tenor* and *One Flew Over the Cuckoo's Nest*. He is incredibly grateful for this opportunity.



**CHRISTOPHER HYDE**  
*Puppeteer/Mr. Topper*

is a classically trained actor and a graduate of The American Academy of Dramatic Arts, where he earned his Associates of Performing Arts. He is also an alumnus of SCR's Professional Actor Training program. He has taken part in several Warner Brother's productions, including the HD Films production of "5". He has trained and performed several times in the L.A. Connection comedy club for improv, and is an accomplished Muay Thai fighter. In summation, Hyde is looking forward to a long and prosperous career in stage and film.



**ELIZABETH NOLAN**  
*Elizabeth Shelley/Fan/  
Pursued Maiden*

*A Christmas Carol* is her first show with SCR after completing the Professional Actor Training program. She is excited to be back in the South Coast community. Her film credits include *Normal Adolescent Behavior* and *Tenure*. She completed her BFA in theatre performance from Chapman University in 2009.



Students in South Coast Repertory's Young Conservatory portray all the young characters in *A Christmas Carol*. Two teams alternate performances. Appearing Tuesday, Thursday, Saturday at 9:30, Sunday at noon and Dec. 24 at noon are (above left to right) **Whitney Brooks**, **Juli Biagi**, **Nicole Dumbeck**, **Hamilton Sparks**,



**Evan J. P. Green**, **Alisha Ambe**, **Benjamin Dilsisian** and **Alex Theologides Rodriguez**. Appearing in the balance of performances are (above left to right) **Billur Foley**, **Andy Vargas**, **Angeliki Katya Harris**, **Valentina Gehley**, **Charlene J. Geisler**, **Congher Schomburg**, **Julia Jech** and **Karl Schreyer**.

association with the OC Performing Arts Center is as a producer/designer/lecturer. Past design clients include, Disney Resorts, Universal Studios, Princess Cruise Lines, two World's Fairs and theme parks in Seoul and Barcelona. Mr. Odle spent six years as resident designer for Robert Redford's Sundance Theatre in Utah and served as art director for Pope John-Paul's 1987 Mass in Dodger Stadium. With an MFA degree from the Yale University School of Drama, he has been a professor of design at Stanford University, California State University, Fullerton and UC Irvine. In 2006, Mr. Odle received Arts Orange County's distinguished Cultural Legacy Award and has been honored for a Lifetime Achievement in Scenic Design by the Los Angeles Drama Critics Circle.

**DONNA AND TOM RUZIKA** (*Lighting Design*) celebrate their 30th year of designing *A Christmas Carol* and 37 years of marriage. They have also enjoyed collaborating on productions at the Hollywood Bowl and other regional theatres. Ms. Ruzika has designed productions at Utah Shakespearean Festival, Alabama Shakespeare Festival, Laguna Playhouse, The Colony Theatre, Fullerton Civic Light Opera, Pasadena Playhouse and Long Beach's International City Theatre. Her award-winning 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 for many national and international dance and opera companies. His entertainment lighting can be seen at theme parks in six different countries and his architectural lighting can be seen in prestigious hotels, casinos, restaurants, retail centers and performing arts centers across the nation and in Europe and Asia. Mr. Ruzika has received numerous awards for his contributions to the art and craft of lighting design.

**DENNIS MCCARTHY** (*Musical Arrangement/Composer*) returns to SCR, where he previously composed music for *An Italian Straw Hat: A Vaudeville*, *Dumb Show*, *Getting Frankie Married—and Afterwards*, *The Beard of Avon*, *Much Ado about Nothing* and *Of Mice and Men*. He has been writing music for television for more than 20 years. His career began as a conductor/arranger for Glen Campbell, whose concert tours took him to every state in the nation and overseas. Once based back in Los Angeles, he worked as musical director on several television variety productions, including "The Barbara Mandrell Show." He worked with Nelson Riddle and Marty Paich and then became an orchestrator for film composer Alex North and began composing for film and television. Over the years he has written music for over 2,000 films, TV movies and series episodes, including "V," the long-running "MacGyver," "Parker Lewis Can't Lose," "Star

Trek: The Next Generation," "Star Trek: Deep Space Nine," "Star Trek: Voyager," "Star Trek: Enterprise," "The Twilight Zone," "Dynasty," "The Love Boat," "The Colbys," "Hotel," "Birdland" and "Houston Knights." Mr. McCarthy has also written music for "Project Greenlight," "Dawson's Creek," "Related" and the television movies *Daddy*, *Kaleidoscope*, *Care and Handling of Roses, V: The Final Battle*, *Hidden in Silence*, *Armed and Innocent*, *Overkill*, *A Texas Tragedy* and *Having Our Say*. He has won two Emmy Awards for his work on "Star Trek" and composed the music for the series' first feature, *Generations*. He is a 12-time winner of ASCAP's Most Performed Composer Award. He is teaching 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, having previously designed *Putting It Together*, *An Italian Straw Hat*, *Imagine*, *A Little Night Music*, *A Christmas Carol*, *Bunnicula*, *The Hoboken Chicken Emergency*, *Intimate Exchanges* and *Sideways Stories from Wayside School*. Other design work includes *Toy Story: The Musical* for Disney Cruise Lines; *The Laramie Project* at Laguna Playhouse; *Los Illegals* with the Cornerstone Theater Company; *Fen* (Garland Award), *The Mound Builders*, *The Cosmonaut's Last Message to a Woman He Once Loved in the Former Soviet Union* and *As I Lay Dying* (Ovation Award nomination) at Open Fist; *A Time for Love*, *Songs for a New World* (Ovation Award) and *Tick, Tick... Boom* at Rubicon Theatre; and *Side Show* (Ovation Award nomination), *Billy Bishop Goes to War* (Ovation Award nomination), *No Way to Treat a Lady*, *Grand Hotel*, *The Laramie Project*, *Fuddy Meers*, *Around the World in 80 Days* and *The Grand Tour* with The Colony Theatre Company. The Lee Strasberg Theatre, Shakespeare Festival/LA, The Sacred Fools Theater Company, and The Evidence Room are just a few of the many theatres where his designs have been heard. He is an Associate Artistic Director for The Echo Theatre Company and has just completed work as the Technical Director for the Nickelodeon Family Cruise. He owns Diablo Sound, a design and production company that works with Disney, Universal Studios, Nickelodeon, The City of Los Angeles and The City of Beverly Hills. He won the 1998 USITT Clear Com Sound Achievement Award and holds an MFA in Sound Design from Cincinnati Conservatory of Music at the University of Cincinnati.

**DENNIS CASTELLANO** (*Musical Director*) has musically directed the SCR productions of *Putting It Together*, *An Italian Straw Hat*, *A Little Night Music*, *A Christmas Carol*, *Happy End*, *Sunday in the Park with George*



and *A Chorus of Disapproval*. Recent credits include *The Full Monty* and the American premiere of *Twice Upon a Time* for Civic Light Opera of South Bay Cities; *Me and My Girl* and *A Chorus Line* for The Music Theatre of Wichita; *My Fair Lady*, *The Unsinkable Molly Brown*, *Guys and Dolls* and *Annie Get Your Gun* for McCoy Rigby Entertainment; *The King and I*, *A Funny Thing Happened On the Way to the Forum* and *Thoroughly Modern Millie* for Musical Theatre West; *Lil Abner* for the Musical Theatre Guild; and just this past summer conducted *Guys and Dolls* and *Man of La Mancha* for the Sacramento Music Circus, where he has conducted for the past 20 seasons. Mr. Castellano serves as the Head of the Music Theatre Program at UC Irvine and is very proud of his many students performing in New York and around the country.

**SYLVIA C. TURNER** (*Choreographer*) is an award-winning choreographer and educator who has been active in professional theatre, concert dance and arts organizations for many years. She has performed professionally in the United States and Japan, and has conducted dance research in Europe, West Africa and the Caribbean. Her work has been seen in more than 16 SCR productions, including *Safe in Hell*, *Twelfth Night*, *The Cherry Orchard*, *The Birds* with Culture Clash, *Arcadia*, *Dancing at Lughnasa*, and many Educational Touring Productions. Other credits include "The Lion King Parade and Street Show" at Disneyland, an animated film for the Luxor Hotel, Las Vegas, *Bridge to Angel Island* for Ballet Pacifica, and a collaborative work *Bullwhip Days*, based on slave narratives, in addition to her many concert works. She choreographs for nationally competitive skaters and has written on ice skating choreography for *Dance Magazine*. Ms. Turner adjudicates choreography, serves as a panelist for private and public arts granting agencies, and sits on state review boards in arts education. She is currently the Dean of Fine and Performing Arts at Santa Ana College.

**HISA TAKAKUWA\*** (*Assistant Director*), having appeared as an actor in *A Christmas Carol* for 14 seasons, now takes on the role of Assistant Director.

After completing her professional training as an actor, Ms. Takakuwa appeared at SCR in *The Man Who Came to Dinner* and 13 Educational Touring Productions, including the original production of *Bad Water Blues*. Other acting credits include 14 seasons as a resident artist with the classical repertory company A Noise Within, playing such roles as Masha in *The Seagull*, Maria in *Twelfth Night* and Emily in *Our Town*, and work at Indiana Repertory Theatre, Sundance Institute's Children's Theatre and Playwright's Lab and Grove Shakespeare Festival. She is also an active director, having directed SCR's Theatre Conservatory Players in *Crow and Weasel*, *East of the Sun and West of the Moon*, *Snow Angel*, *Time Again in Oz*, *Metamorphoses*, *Peter Pan*, *Hard Times* and *The Secret Garden*. Other productions include *Twelfth Night*, *Shooting Stars* and *Henry V* at Actors Co-op in Hollywood. She also served as 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 the Indiana Repertory Theatre. A passionate educator, Ms. Takakuwa is currently the Director of SCR's Theatre Conservatory. She holds a BA from Smith College and an MFA from the California Institute of the Arts.

**JAMIE A. TUCKER\*** (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UC Irvine in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on over 39 shows in addition to seven seasons of *La Posada Mágica*. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *The Dazzle*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Anna in the Tropics*, *A View from the Bridge* and *Hamlet*. If you can't find him in the theatre, he is likely to be riding his bike down PCH. Mr. Tucker is a proud member of Actors' Equity.

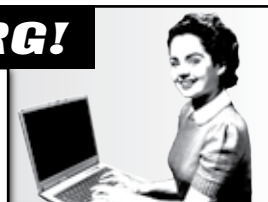
**CHRISSE CHURCH\*** (*Assistant Stage Manager*) is in the midst of an adventurous 9th season here at SCR. She is so very proud to be a part of *A Christmas Carol*'s 30th

**BUY TICKETS ONLINE AT SCR.ORG!**

**24 HOURS  
A DAY  
7 DAYS  
A WEEK**

- Breaking News • Events and Parties • Special Offers
- Play Readings and Festivals • Classes for Adults and Kids
- Volunteer Opportunities • Guides to Plays and Playwrights

**AND MORE  
VISIT US TODAY!**




**NEED MORE  
INFORMATION?**  
YOU'LL FIND IT ALL  
AT SCR.ORG

anniversary. As always, she'd like to thank the hardest working crew in Orange County, without whom this show would not be possible. Previous credits include *Saturn Returns*, *Putting It Together*, last season's *Collected Stories*, *Our Mother's Brief Affair*, *Noises Off*, *A Christmas Carol* and *The Heiress*; the world premieres of *Mr. Marmalade*, *Getting Frankie Married* — and *Afterwards*, *Making It* and *Nostalgia*; productions of *Taking Steps*, *What They Have*, *Charlotte's Web*, *Doubt*, a parable, *My Wandering Boy*, *The Real Thing*, *Hitchcock Blonde*, *Born Yesterday*, *Pinocchio*, *The Little Prince*, *Intimate Exchanges*, *La Posada Mágica*, *Anna in the Tropics*, *Proof* and the Pacific Playwrights Festival workshop of *Tough Titty*.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder of SCR. In May 2008, he and Martin Benson received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke and But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. 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


**NANCY AND KIM KELLEY** (*Honorary Producers*) Trustee Nancy and her husband Hayward "Kim" Kelley III (who was an SCR Trustee for nine years) are the Honorary Producers of SCR's 30th anniversary production of *A Christmas Carol*. This will be their inaugural stint as Honorary Producers, and they jumped at the opportunity to be underwriters for this production, in particular. "It's the 30th anniversary for Hal Landon Jr., who has played Scrooge every year, which is amazing. We're excited to be a part of that," said Nancy. The Kelleys are generous contributors to SCR, having supported the Gala Ball, as well as the Legacy and Next Stage Campaigns. Last year, as members of the Playwrights Circle, they helped to underwrite the world premiere of Richard Greenberg's *Our Mother's Brief Affair*. They subscribe to First Nights on both stages and have been actively involved with the theatre since the early 1990s. Said Nancy: "We love everything SCR does, but we really love the classics. I was an English major at college and it's all about the classics for me. We can take our children and grandchildren to *A Christmas Carol*. It's a whole family thing for us."


**U.S. BANK** (*Honorary Producers*) adds *A Christmas Carol* to its history of underwriting for SCR, which includes the Theatre for Young Audiences production of *The Stinky Cheese Man*, Beth Henley's *Ridiculous Fraud* and the Stephen Sondheim classic *A Little Night Music*. "U.S. Bank is thrilled to be an Honorary Producer of the 30th annual production of *A Christmas Carol*," said William R. Cave, Market President. "SCR plays a big role in bringing the highest caliber theatre to Orange County, and we are proud and pleased to offer our support." U.S. Bank is the sixth largest commercial bank in the United States, with 559 California branches, over 300 of them in Southern California. It was recently named by Euromoney Magazine as the "Best Bank in the United States," by Barron's as "One of the most respected companies" and listed in Fortune Magazine as "One of the World's most reputable companies." U.S. Bank connects with its communities through affordable housing, economic opportunity, education, arts and culture and community service.



# STUDY ACTING WITH THE PROS!

ACTING CLASSES FOR  
**KIDS, TEENS, AND ADULTS**





South Coast Repertory
scr.org/education

Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

**MARTIN BENSON** (*Director/Artistic Director*), co-founder of SCR, has directed nearly one fourth of the plays produced here. In May 2008, he and David Emmes received the Margo Jones Award for their life-time commitment to theatre excellence and to fostering the art and craft of American playwriting. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among his numerous world premieres is Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Mr. Benson has received the LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from San Francisco State University.

**PAULA TOMEI** (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998- 2006, and was its President for four years. She has also served as Treasurer of TCG, Vice President of the League of

Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT, is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; and has been a guest lecturer in the graduate school of business at Stanford and UC Irvine. She is on the board of Arts Orange County, the county wide arts council, and she recently joined the board of the Nicholas Endowment. Ms. Tomei graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance. She also teaches a graduate class in nonprofit management at UC Irvine.

**SOUTH COAST REPERTORY**, founded in 1964 and continuing today under the leadership of Artistic Directors David Emmes and Martin Benson, is widely regarded as one of America's foremost producers of new plays. In its three-stage Folino Theatre Center in Costa Mesa, California, SCR produces a five-play season on its Segerstrom Stage, a four-play season on its Argyros Stage, plus an annual holiday production. SCR also offers a three-play Theatre for Young Audiences series, and year-round programs in education and outreach. SCR's extensive new play development program consists of commissions, residencies, readings, and workshops, from which up to five world premieres are produced each season. Among the plays commissioned and introduced at SCR are Donald Margulies' *Sight Unseen* and *Brooklyn Boy*; Richard Greenberg's *Three Days of Rain*, *Everett Beekin* and *The Violet Hour*; David Henry Hwang's *Golden Child*, Jose Rivera's *References to Salvador Dali Make Me Hot*, Lynn Nottage's *Intimate Apparel*, Craig Lucas' *Prelude to a Kiss*, Amy Freed's *The Beard of Avon*, Margaret Edson's Pulitzer Prize-winning *Wit* and David Lindsay-Abaire's Pulitzer Prize-winning *Rabbit Hole*. Most of these plays were developed through its Pacific Playwrights Festival, an annual workshop and reading showcase for up to eight new plays. Over forty percent of the plays SCR has produced have been world, American or West Coast premieres. In 1988, SCR received the Regional Theatre Tony Award for Distinguished Achievement, particularly in the area of new play development.



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.