



SEGERSTROM STAGE / NOVEMBER 25 - DECEMBER 24, 2016

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the 37th 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>Rosney Mauger</i>
TOY LADY	<i>Ann Marie Lee*</i>
PUPPET SHOW	<i>Calvin Picou</i>
THOMAS SHELLEY	<i>Aaron McGee</i>
ELIZABETH SHELLEY	<i>Chloe Wu</i>
OLIVER SHELLEY	<i>PJ Giglia, Grady Farman†</i>
RICH WOMAN	<i>Jennifer Parsons*</i>
RICH BOY	<i>JT Casey, Nick Trafton†</i>
RICH GIRL	<i>Natalie Bright, Timory Taber†</i>
YOUNG GIRL ABOUT TOWN	<i>Kemper Rodi, Katelyn E. Park†</i>
TEEN GIRL ABOUT TOWN	<i>Alexis Rangell-Onwuegbuzia, MoniQue Rangell-Onwuegbuzia †</i>
WREATH SELLER	<i>Timothy Landfield*</i>
LAUNDRESS	<i>Erika Schindele*</i>
CHIMNEY SWEEP	<i>Shane Smith, Leyton Melching†</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*, Kimberly Scott*</i>
JACOB MARLEY'S GHOST, a spectre of Ebenezer's former partner in business	<i>Larry Bates*</i>
THE SPIRIT OF CHRISTMAS PAST, a phantom showing things past	<i>Richard Doyle*</i>
EBENEZER AS A BOY	<i>PJ Giglia, Grady Farman†</i>
FAN, the sister of Ebenezer	<i>Alexis Rangell-Onwuegbuzia, MoniQue Rangell-Onwuegbuzia †</i>
MRS. FEZZIWIG	<i>Kimberly Scott*</i>
MR. FEZZIWIG, a kind hearted, jovial old merchant	<i>John-David Keller*</i>
JACOB MARLEY AS A YOUNG MAN	<i>Rosney Mauger</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>Maggie Elizabeth Moland, Nikolas Harris†</i>
MRS. CRATCHIT	<i>Jennifer Parsons*</i>
BELINDA CRATCHIT	<i>Natalie Bright, Timory Taber†</i>
PETER CRATCHIT	<i>JT Casey, Nick Trafton†</i>
MARTHA CRATCHIT	<i>Amanda Fassett, Jamie Ostmann†</i>
MR. TOPPER, a bachelor	<i>Calvin Picou</i>
PURSUED MAIDEN	<i>Chloe Wu</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>Calvin Picou</i>
WANT	<i>Kemper Rodi, Katelyn E. Park†</i>
IGNORANCE	<i>PJ Giglia, Grady Farman†</i>
GENTLEMEN ON THE STREET	<i>Larry Bates*, Richard Doyle*, William Francis McGuire*</i>
THE SCAVENGERS	<i>Kimberly Scott*, Ann Marie Lee*, Erika Schindele*</i>
TURKEY BOY	<i>Shane Smith, Leyton Melching†</i>
POULTERER	<i>Rosney Mauger</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 *Julia Bates, Kayla Lindquist*
- Dance Captain *Erika Schindele*
- Deck Crew *Amber Caras, Robert Harrison, Emily Kettler, Marissa Putnick*
- Follow Spot Operators *Dan Gold, Issac Jacobs, Vincent Quan*
- Sound Engineer *Danielle Kisner*
- Light Board Operator *Andrew Stephens*
- Child Assistant *Jasmine O’Hea*
- Wig and Makeup Technician *Gillian Woodson*
- Wardrobe Master *Bert Henert*
- Dresser *Jessica Larsen*
- Costume Design Assistant *J. Wendy Wallace*
- Additional Costume Staff *Lalena Hutton, Lauren Smith, Marlene Solis, Sarah Timm*

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

The Ghost of London's Past



Prime Minister Lord Melbourne (1779-1848) did not care for Charles Dickens (1812-70). 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 and try to navigate around 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 \$4. With a loaf of bread costing about 2 pence a day and rent for the year costing £25 (about \$47), 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



London (Dudley Street in Seven Dials) by Blanchard Jerrold and Gustave Doré (1872).

literary offerings, including Dickens' *A Christmas Carol*. His account of mean old Ebenezer Scrooge changing his ways became essential reading during Christmastime in London, and indeed, throughout the world. Romanticism revolted against aristocratic, social and political norms, stressing in their place the wonder experienced in nature. Dickens' work denounced the moving forward of industry and lauded those unfortunate souls who fell victim 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 seemingly turned a 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 also was 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."



Other Voices at Christmas

There are several film versions of *A Christmas Carol* — have you seen them all?

- | | |
|---|--|
| <i>Scrooge</i> (1935),
starring Sir Seymour Hicks | starring Albert Finney
and Alec Guinness |
| <i>A Christmas Carol</i> (1938),
starring Reginald Owen | <i>A Christmas Carol</i> (1971),
an animated Oscar-winning
short film, with Alastair Sim |
| <i>A Christmas Carol</i> (1951),
starring Alastair Sim | <i>A Christmas Carol</i> (1984),
a TV movie, starring George
C. Scott |
| <i>A Christmas Carol</i> (1954),
a TV movie, starring
Fredric March | <i>A Christmas Carol</i> (1999),
a TV movie, starring Patrick
Stewart |
| <i>Scrooge</i> (1970),
a musical film adaptation, | |

Not quite enough Ebenezer for you?
What about these adaptations?

- | | |
|--|--|
| <i>Mister Magoo's
Christmas Carol</i> (1962) | <i>The Muppet Christmas
Carol</i> (1992), starring
Michael Caine and the
Muppets |
| <i>Rich Little's Christmas
Carol</i> (1978) | <i>Ebbie</i> (1995), the first version to
imagine Scrooge as a woman,
starring Susan Lucci |
| <i>The Stingiest Man in Town</i>
(1979), animated, with the
voices of Walter Matthau and
Tom Bosley | <i>Ebenezer</i> (1997), a Canadian,
western-themed adaptation,
starring Jack Palance |
| <i>An American Christmas
Carol</i> (1979), starring Henry
Winkler | <i>A Diva's Christmas Carol</i>
(2000), starring
Vanessa Williams |
| <i>Bugs Bunny's Christmas
Carol</i> (1979) | <i>A Sesame Street
Christmas Carol</i> (2006),
featuring Oscar the Grouch, of
course, as Scrooge |
| <i>Mickey's Christmas Carol</i>
(1983), starring Scrooge
McDuck | |
| <i>Scrooged</i> (1988), starring Bill
Murray | |

Other Dickens Christmas stories:

A Christmas Carol was a bestseller when it was published in 1843, and it created an insatiable demand in the public for more Christmas stories. Dickens obliged by writing one Christmas novella a year for four years, they were:

<i>The Chimes</i>	<i>The Battle of Life</i>
<i>The Cricket on the Hearth</i>	<i>The Haunted Man</i>

If you are interested in reading any of these works or more on Charles Dickens, try these websites:

literature.org/authors/dickens-charles/
charlesdickenspage.com/

A Miser's Miser



h! But he was a tight-fisted hand at the grindstone, Scrooge! A squeezing wrenching, grasping, scraping, clutching, covetous, old sinner!

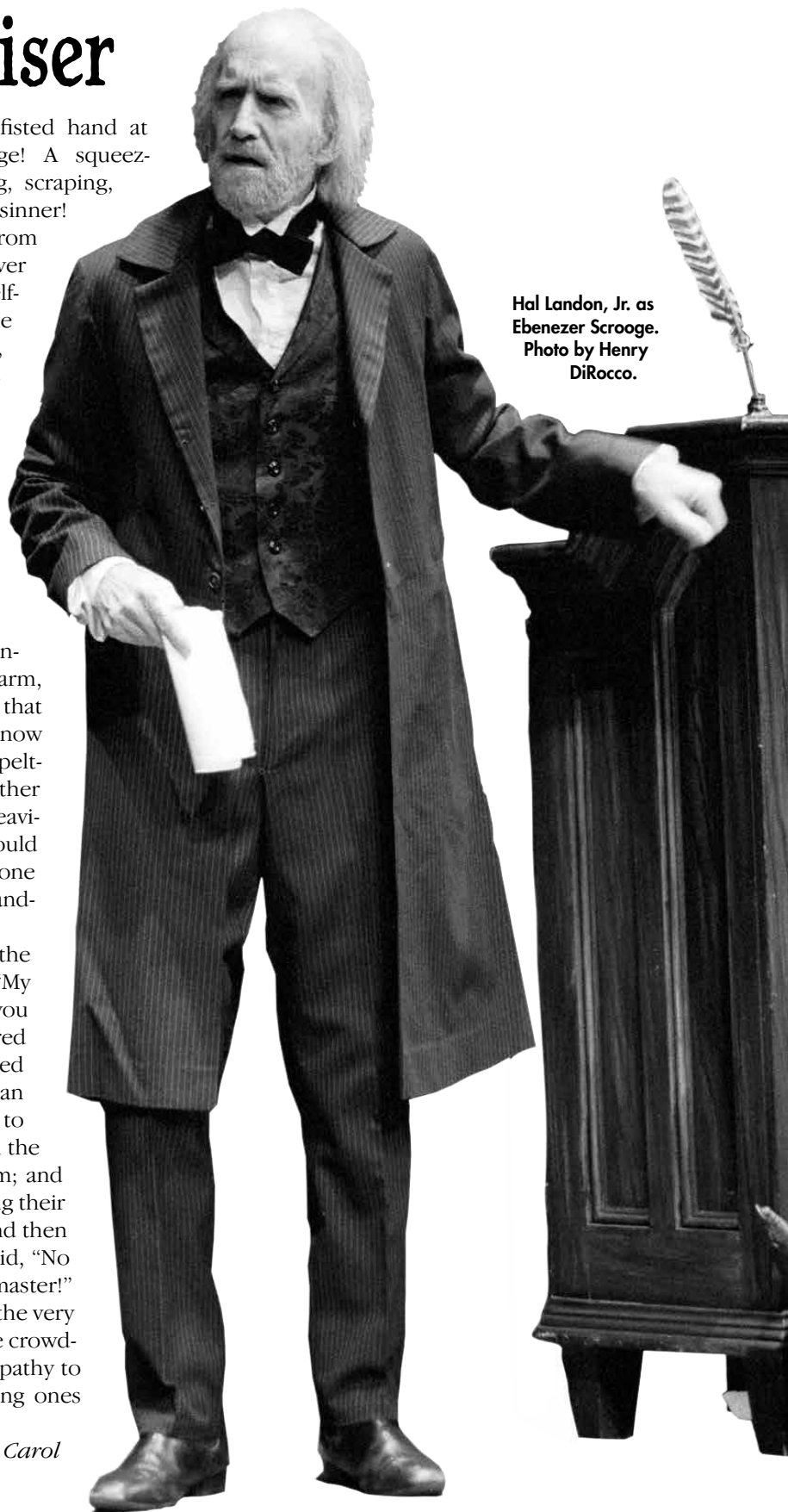
Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly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

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "Came down" handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blindmen's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

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

– Excerpted from *A Christmas Carol*



Hal Landon, Jr. as Ebenezer Scrooge.
Photo by Henry DiRocco.

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. He died in his home at Gad's Hill Place on June 9, 1870.



Engraving of Charles Dickens from *A Portrait Gallery of Eminent Men and Women of Europe and America, with Biographies*, by Evert A. Duykinck (1872).



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

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

"The students selected for *A Christmas Carol* show maturity, focus, confidence and an overall readiness to take on 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 the past 11 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)

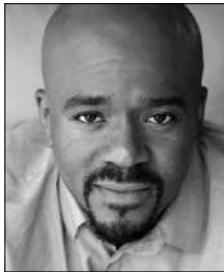
"*A Christmas Carol* was my first professional stage experience and it helped me gain insight into the entire production process, which inspired me to pursue a BA in theatre from UCSD. Today, I am a K-8 educator and theatre artist—I even worked as the child assistant for the 2015 season of *A Christmas 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)

Artist Biographies



LARRY BATES

Jacob Marley's Ghost/Gentleman

is happy to be back at SCR. He was last seen as Martin Luther King Jr. in *All the Way*, Elmore Crome in *Abundance*, Happy in *Death of a Salesman*, Booth in *Topdog/Underdog*, Cory in *Fences*,

Cactus in *Mr. Marmalade* and Youngblood in SCR and Pasadena Playhouse's production of *Fitney*, for which he won an NAACP Theatre Award and the Los Angeles Drama Critics Circle Award for Best Featured Actor. His other notable theatre credits include *You Can't Take It with You* at Antaeus Theatre Company and Martin Luther King Jr. in *The Mountaintop*, directed by Roger Guenveur Smith at the Matrix Theatre and San Diego Repertory. His film and television credits include *The Veronica Mars Movie*, *Lions for Lambs*, "Dark Blue," "The Unit," "Bones" and "CSI: Miami." Look for Bates in the HBO series "Big Little Lies" starring Reese Witherspoon, Nicole Kidman and Shailene Woodley directed by Jean-Marc Vallée. Bates is a Lunt-Fontanne Fellow and a graduate of The Theatre School, DePaul University.



DANIEL BLINKOFF

Bob Cratchit

returns for his 14th 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 L.A. credits include *Chekhov Unscripted*, *Western Unscripted* and *Shakespeare Unscripted* (as a 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 Caba-

ret 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 L.A.'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.

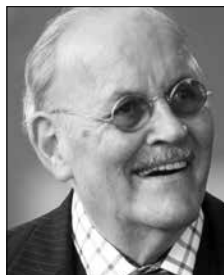


RICHARD DOYLE

Solicitor/ The Spirit of Christmas Past/Gentleman

is an SCR Founding Artist, who has appeared in more than 200 productions over 50 years and through 31 years of *A Christmas Carol*. He is proud of his long history

in the SCR family, from his earliest days in *Volpone* and *Candida* to his most recent roles include *The Weir* and *Rest*, with comedy turns in *The Fantasticks* and *James and the Giant Peach*. His film, television and voice acting career includes a long-running role as Mr. Gaines on "Cheers"; dozens of animated series; interactive games; and a Indie short film, *Worth the Wait*. He recently read Lauren Gunderson's *The Book of WILL* at the Denver Center for the Performing Arts' New Play Summit and Noah Haidle's *Perfect Circle* at SCR's Pacific Playwrights Festival. For the past six years, Doyle has been the live show narrator for the Laguna Beach Festival of the Arts "Pageant of The Masters" and he narrates the arts documentary, *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. His favorite voiceover phrase, (familiar to SCR theatre goers), always has been, "Enjoy the Show." Happy holidays.



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 37-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 last season's *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.

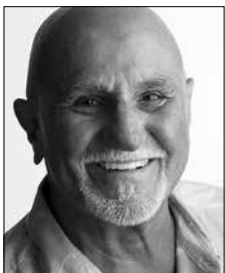


ALEX KNOX

Undertaker/Ebenezer as a Young Man

is delighted to return to *A Christmas Carol*. His SCR credits include Orpheus in *Eurydice* (directed by Marc Masterson), *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 Festival. If you need a refresher on Newton's First Law, check out his 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 with his wife, Kristin, in Los Angeles.



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 annual 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." 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."

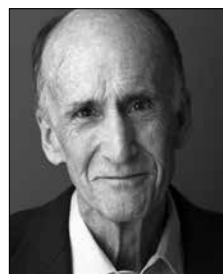


TIMOTHY LANDFIELD

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 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 teaches and directs. He is proud to be a part of SCR's family.



HAL LANDON JR.

Ebenezer Scrooge

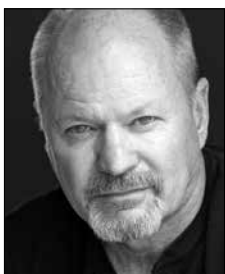
is an SCR Founding Artist who has appeared in *All the Way*, *Going to a Place where you Already Are*, *Rest*, *The Fantasticks*, *The Trip to Bountiful*, *A Midsummer Night's Dream*, *Hamlet*, *Nothing Sacred*, *Man from Nebraska*, *Born Yesterday*, *A View from the Bridge*, *Habeas Corpus*, *Antigone*, *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 37 years. He appeared in *Leander Stillwell* (Mark Taper Forum), *Henry V* (The Old Globe) and as Polonius in *Hamlet* at 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 10th 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*. As a long-time resident artist at A Noise Within, her credits 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). 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*

JULIANNE & GEORGE ARGYROS/ARGYROS FAMILY FOUNDATION

(Honorary Producers) have been major supporters of South Coast Repertory since the theatre's early days. The couple's generous support of the Next Stage Campaign led to the naming of the Julianne Argyros Stage. They also made a significant gift to the Legacy Campaign to build the endowment that ensures the future of SCR. Julianne served as Honorary Chair of SCR's 50th Season Gala Ball, Theatrical Gold—the theatre's most successful Gala ever! This strong support is indicative of their commitment to South Coast Repertory and the arts in Orange County. "SCR has brought exceptional theatre to our community through its productions and, with each passing season, the theatre's work has broadened and gained relevance," Julianne says. "I grew up aware of the wonderful role theatre can play in a child's life and believe it's important that we never lose that sense of magic." Once again this year, the Argyros family keeps the magic alive as Honorary Producers of *A Christmas Carol*.

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 12th year in *A Christmas Carol* after recently appearing in *James and the Giant Peach*. Her other SCR productions include *The Heiress*, *Cyrano de Bergerac*, *Getting Frankie Married—and Afterwards*, *Our Town*, *She Stoops to Folly*, *The Importance of Being Earnest*, *Buried Child*, *Anastasia Krupnik*, *The Borrowers*, *Sideways Stories from Wayside School*, *Junie B. Jones and a Little Monkey Business*, *The BFG (Big Friendly Giant)*, *The Only Child* and *Bunnacula*. She has performed on- and off-Broad-

way, 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 also stars in the indie film, *Hard Times*, and is featured in the 10-minute short, *Worth the Wait*.



ERIKA SCHINDELE
Laundress/Belle/Scavenger

appeared at SCR previously in *A Christmas Carol*, *An Italian Straw Hat*, *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); *Fat Pig* (understudy, L.A. revival); *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...”



KIMBERLY SCOTT
Solicitor/Mrs. Fezziwig/Scavenger

last appeared at South Coast Repertory in the PPF reading of Rachel Bonds' play *Curve of Departure*. She also appeared in *The Further Adventures of Hedda Gabler* by Jeff Whitty on the Julianne

Argyros Stage and in *Our Town* on the Segerstrom Stage. Her most recent theatre credits include *Sweat* by Lynn Nottage (Arena Stage), *Head of Passes* by Tarell Alvin McCraney (Berkeley Repertory Theatre) and the world premiere of *Familiar* by Danai Gurira (Yale Repertory Theater). She spent six seasons at Oregon Shakespeare Festival playing roles in *Henry IV Part 2*, *Ruined*, *As You Like It*, *The Further Adventures*

of *Hedda Gabler* and *The Pirates of Penzance* as well as creating the roles of Dembi in *The Liquid Plain* by Naomi Wallace, Amira in *Party People* by UNIVERSES, Viola Pettus in *American Night* by Culture Clash as well as Cynthia in *Sweat*—all world premieres. Scott also created the role of Molly in *Joe Turner's Come and Gone* by August Wilson. In the role on Broadway, she was nominated for the Tony and Drama Desk awards. Scott's screen credits include the films *Love and Other Drugs*, *World Trade Center* and *The Abyss*, and many television appearances.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

JERRY PATCH (*Adapter*) 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 inception in 1998 through 2005 and, for seven years, 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.

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

THOMAS BUDERWITZ (*Scenic Design*) previously designed *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 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 Theater Group, Portland Center Stage, Intiman Theatre, Indiana Repertory, Artists Repertory, Laguna Playhouse, Denver Center Theatre Company, Chautauqua Theater Company, Reprise Theatre Company, Arizona Theatre Company, Rubicon Theatre Company, Theatre @ Boston Court, A Noise Within, Antaeus Company, PCPA Theaterfest and San Diego Repertory, among many others. Buderwitz has

received five 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. Buderwitz 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

DWIGHT RICHARD ODLE (*Costumes*) has dressed SCR's *A Christmas Carol* all 37 years, while also designing more than 90 other productions in both scenery and costumes. As the Laguna Playhouse resident designer, he created some 150 productions including, most recently, for the Playhouse Youth Theatre, *Romeo and Juliet*. 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 37th year of designing *A Christmas Carol* and 44 years of marriage. They also 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, FCLO, 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*

Remembering Sylvia C. Turner



Sylvia C. Turner could brighten a rehearsal hall just by walking in. The longtime choreographer for *A Christmas Carol* drew people to her through her warmth, infectious smile and lovely personality. She made movement an effortless, graceful and compelling part of storytelling on stage. But she left us all too soon.

We knew Sylvia to be an extraordinary artist and human being, whose positive outlook could galvanize people. She had the ability—through her kindness, enthusiasm and encouragement—to draw actors and non-

dancers into movement that was very expressive. When you worked with Sylvia, you knew she was rooting for you—a sentiment shared by the child and veteran actors in *A Christmas Carol*.

Sylvia choreographed for SCR's holiday classic for eight years—ranging from quadrilles to the Roger de Coverley. She also worked on nearly a dozen other SCR productions including *The Birds* (with Culture Clash), *Pride and Prejudice* and many educational touring productions.

Our theatre family is saddened by Sylvia's passing, but her spirit lives on in the performance you see today.

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 *The Producers, Monty Python's 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, Guys and Dolls* (McCoy Rigby Entertainment); and *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*. Other productions include *Twelfth Night* and *Henry V* at Actors Co-op in Holly-

wood. 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 IRT. 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 and 2015 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 *West Side Story, Sister Act, Guys and Dolls, Joseph and the Amazing Technicolor Dreamcoat* (starring Clay Aiken and Tony 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.

JULIE ANN RENFRO (*Assistant Stage Manager*) is thrilled to be back for *A Christmas Carol!* She has been a part of the stage management team at SCR for eight seasons and 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 production at 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 Actor's Equity Association.

MARC MASTERSON (*Artistic Director*) is in his sixth season with SCR. Under his leadership, SCR has expanded community initiatives and world premieres including CrossRoads commissions with plays *Vietgone* and *Orange* and the Dialogos project in Santa Ana. 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 Shakespeare 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, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louis-

ville 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 produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. The world premieres he directed at the Humana Festival include works by Lisa Dillman, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, Charles Mee and Rick Dresser. 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 leading 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; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council; site visitor for the NEA; and has been a guest lecturer in the graduate schools of business at Stanford and UC Irvine (UCI). She teaches a graduate class in nonprofit management at UCI and was appointed by the chancellor to UCI's Community Arts Council. She is also on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance.

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 L.A. 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 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); and *The Whipping Man* by Matthew Lopez. 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



ROSNEY MAUGER

Constable/Jacob Marley as a Young Man/Poulterer

is honored to be returning for his second stint in *A Christmas Carol*. He appeared at SCR earlier this season in *All the Way* as Rev. Ralph Abernathy, and last season's production of *A Christmas Carol*, his first production at SCR after completing SCR's Acting Intensive Program. He also is a recent graduate of The American Academy of Dramatic Arts. His highlight roles at The Academy have been *Otello* and Hedley in *Seven Guitars*. Originally from Central Florida, he appeared in the August Wilson Productions, *The Piano Lesson* and *King Hedley II* at Seminole State College in Lake Mary, Fla.



CALVIN PICOU

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

graduated from The American Academy of Dramatic Arts before attending SCR's Acting Intensive Program, to refine his craft. His favorite roles from The Academy stage are *Hamlet*, Betty (*Cloud 9*), and Professor (*Tracers*). His love for film is what inspired him to pursue acting and he has been working with independent filmmakers since graduating from The Academy. He has aspirations in both. "If I happened, by ill luck, to be scandalous, this would result solely from that immoderate devotion to truth which an artist cannot renounce without giving up his art itself."-Albert Camus



AARON MCGEE

Thomas Shelby

is ecstatic to be making his SCR debut. He is a company Fellow Member of the Chance Theatre and has appeared in their productions of *The Eight: Reindeer Monologues* and a TYA production of *The Legend(s) of Sleepy Hollow*. His other credits include the recurring role of Guildenstern in *Rosencrantz and Guildenstern Are Dead* and *Hamlet* at American Coast Theatre Company. McGee most recently appeared as James Larrabee in Glendale Center Theatre's production of *Sherlock Holmes: The Final Adventure*. He is a graduate of CSU, Fresno with a Bachelor's in Theatre Arts.



CHLOE WU

Elizabeth Shelby/Pursued Maiden

was born in Australia and raised in Singapore. She lived in Japan for a few years before moving to America to pursue her dream of acting. She has appeared as Louise in *Take Another Look* at the Hollywood Fringe Festival, and also as Mai in the staged reading of *Modern Slave* at The Road Theatre Company's Annual Summer Playwrights Festival. She is a recent graduate of the American Academy of Dramatic Arts and is very excited to be part of this production of *A Christmas Carol*.



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) **Nick Trafton**, **Jamie Ostmann**, **MoniQue Rangell-Onwuegbuzia** (above, second row), **Leyton Melch-**



ing, **Katelyn Park** and **Grady Farman** and (left, bottom row) **Nikolas Harris** and **Timory Taber**. Appearing in the balance of performances are (above, top row, left to right) **Alexis Rangell-Onwuegbuzia** and **Amanda Fassett** (above, second row) **Kemper Rodi**, **Shane Smith** and **JT Casey** and (above, bottom row) **PJ Giglia**, **Natalie Bright** and **Maggie Moland**.