



SEGERSTROM STAGE / NOVEMBER 27 THROUGH DECEMBER 26, 2004

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents

## CHARLES DICKENS' A CHRISTMAS CAROL

adapted by JERRY PATCH

SCENIC DESIGN

Thomas Buderwitz  
*based on the original design of Cliff Faulkner*

COSTUME DESIGN

Dwight Richard Odle

LIGHTING DESIGN

Donna and Tom Ruzika

SOUND DESIGN

Drew Dalzell  
*based on the design of Garth Hemphill*

MUSIC DIRECTOR

Dennis Castellano

CHOREOGRAPHER

Linda Kostalik

PRODUCTION MANAGER

Jeff Gifford

STAGE MANAGER

\*Scott Harrison

DIRECTED BY

JOHN-DAVID KELLER

HONORARY PRODUCERS

Paul, Daranne and Courtney Folino

CORPORATE PRODUCER

Bank of America Foundation

## CAST OF CHARACTERS

(In order of appearance)

LENA, a vendor of second-hand goods .....	<i>*Madison Dunaway</i>
JOE, a cider salesman and a receiver of stolen goods .....	<i>*Art Koustik</i>
TOY LADY .....	<i>*Hisa Takakuwa</i>
PUPPETEER .....	<i>William Landsman</i>
UNDERTAKER .....	<i>*Travis Vaden</i>
CHIMNEY SWEEP .....	<i>*Timothy Landfield</i>
ELIZABETH SHELLY .....	<i>Allison Case</i>
THOMAS SHELLY, a vendor of second-hand goods .....	<i>Sean Engard</i>
OLIVER SHELLY .....	<i>Matthew MacDonald, ▲Alex Hunt</i>
EBENEZER SCROOGE, a grasping covetous old man .....	<i>*Hal Landon Jr.</i>
RICH WOMAN .....	<i>*Jennifer Parsons</i>
GIRL ABOUT TOWN .....	<i>Ashlyn Lozano, ▲Ellis Beardsley</i>
TEEN GIRL ABOUT TOWN .....	<i>Rachel Ferrell, ▲Kendall Horn</i>
CONSTABLE .....	<i>Robert Negron</i>
BOB CRATCHIT, clerk to Scrooge .....	<i>*Daniel Blinkoff</i>
FRED, nephew to Ebenezer .....	<i>*Howard Shangraw</i>
SOLICITORS .....	<i>*John-David Keller, *Martha McFarland</i>
WREATH SELLER .....	<i>Robert Negron</i>
JACOB MARLEY'S GHOST, a spectre of Ebenezer's former partner in business .....	<i>*Don Took</i>
THE SPIRIT OF CHRISTMAS PAST, a phantom showing things past .....	<i>*Richard Doyle</i>
EBENEZER AS A BOY .....	<i>Matthew MacDonald, ▲Alex Hunt</i>
FAN, the sister of Ebenezer .....	<i>Allison Case</i>
MRS. FEZZIWIG .....	<i>*Martha McFarland</i>
MR. FEZZIWIG, a kind hearted, jovial old merchant .....	<i>*John-David Keller</i>
JACOB MARLEY AS A YOUNG MAN .....	<i>Robert Negron</i>
EBENEZER AS A YOUNG MAN .....	<i>*Travis Vaden</i>
BELLE, an old sweetheart of Ebenezer .....	<i>*Madison Dunaway</i>
THE SPIRIT OF CHRISTMAS PRESENT, a spirit of a kind, earthy and generous nature .....	<i>*Timothy Landfield</i>
"TINY" TIM CRATCHIT .....	<i>Mason Acevedo, ▲Conner Thomsen</i>
MRS. CRATCHIT .....	<i>*Jennifer Parsons</i>
BELINDA CRATCHIT .....	<i>Caitlin Cohn, ▲Madison Kate Proffitt</i>
PETER CRATCHIT .....	<i>Dario Caudana, ▲Chase Anderson-Shaw</i>
MARTHA CRATCHIT .....	<i>Sarah Dunn, ▲Becky King</i>
MR. TOPPER, a bachelor .....	<i>William Landsman</i>
PURSUED MAIDEN .....	<i>Allison Case</i>
SALLY, the wife of Fred .....	<i>*Hisa Takakuwa</i>
THE SPIRIT OF CHRISTMAS YET-TO-COME, an apparition showing the shadows of things which may yet happen .....	<i>*Don Took</i>
WANT .....	<i>Ashlyn Lozano, ▲Ellis Beardsley</i>
IGNORANCE .....	<i>Matthew MacDonald, ▲Alex Hunt</i>
GENTLEMEN ON THE STREET .....	<i>*Richard Doyle, *John-David Keller, *Howard Shangraw</i>
THE SCAVENGERS .....	<i>*Martha McFarland, *Hisa Takakuwa, *Madison Dunaway</i>
BOY ON THE STREET .....	<i>Kamau Glosson, ▲Jordan Bellow</i>
POULTERER .....	<i>Robert Negron</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.



**Hal Landon Jr.**

**SETTING**

*19th Century London*

**LENGTH**

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

**PRODUCTION STAFF**

Assistant Stage Manager .....	<i>*Chrissy Church</i>
Casting Director .....	<i>Joanne DeNaut</i>
Deck Crew .....	<i>Jeff Ham, Robert Harrison, James Ray, Joe Smith, Bobby Weeks</i>
Follow Spot Operators .....	<i>Erin Nelson, Deanna Keefe</i>
Child Wrangler .....	<i>Lisamarie Goodell</i>
Dresser .....	<i>Stacey Nezda</i>
Costume Shop Assistants .....	<i>Ruth Enriquez-Bague, Tracy Gray, Yoshiko Ikezawa Peggy Oquist, Stacey Nezda, Cynthia Shaffer, Pamela Walt</i>
Costume Design Assistant .....	<i>Julie Keen</i>

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

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

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# How We Keep Christmas

BY JERRY PATCH

This year's revival of Charles Dickens' *A Christmas Carol* is SCR's 25th staging of the play. With each renewal it has become more of a tradition for both this theatre and for Orange County. And, as with any tradition, it changes and it stays the same.

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

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

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

The actors in the younger roles have changed more frequently because they outgrow them (save for

our ageless Fred: Howard Shangraw). And the children change every year—except this one, when our two Tims from last season held off growing enough to repeat their roles.

Cliff Faulkner's original design has been augmented and rejuvenated annually, but the original spirit of it remains. Original costumer Dwight Richard Odle oversees the redesigning or enhancement of the period clothing each year. Tom and Donna Ruzika, who did the lighting design for the first production, are doing the 25th. Our senior technician, Jon Lagerquist, has done technical direction since 1985.

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

While these original contributors and elements have stayed, the show has advanced from our first 1980 production into a genuine treasure. The artists involved and their performances have grown as they built distinguished careers in the theatre. Each year they search for a better way, a search enriched by years of craft and invention. It's a great story we're telling, one



Joe (Art Koustik) and Lena (Julia Coffey) barter for stolen goods, left. Ebenezer Scrooge (Hal Landon Jr.) is visited by the Spirit of Christmas Past (Richard Doyle), above.



**Bob Cratchit (Daniel Blinkoff) and Tiny Tim (Mason Acevedo).**

we don't take lightly.

We've been a family. We've added and subtracted from our core—like any family—for 25 years. We gather annually in November to do our work—better than we've ever done it, we hope. New folks are made kin by our veterans; the veterans are invigorated by the newcomers. By December we've recreated our clan (and our show) anew.

But we're not complete until joined by our greater family: our audiences. There are a few people who have seen the show every year since 1980. SCR's *A Christmas Carol* has endured here because it brings families together. We are reminded to celebrate the season and to consider together Ebenezer Scrooge's redemption, and how, to some degree, each year it should be our own.

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

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



## Other Voices at Christmas

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

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

"Remorse is memory awake."

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

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

– Stephen Vincent Benet,  
*King David*

"I dreamt the past was never past redeeming;

But whether this was false or honest dreaming

I beg death's pardon now. And mourn the dead."

– Richard Wilbur, *The Pardon*

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

– Isaiah, 9:2

"At Christmas I no more desire a rose Than wish a snow in May's

new-fangled mirth;  
But like each thing that in season grows."

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

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

– President of Screen Gems, 1968

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

– George Bernard Shaw

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

– Psalms 51:10

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

– G.K. Chesterson 1906

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



# A Miser's Miser

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

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



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

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

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

- Excerpted from *A Christmas Carol*

# Who was Charles Dickens?

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

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

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

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

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

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

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

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

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

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

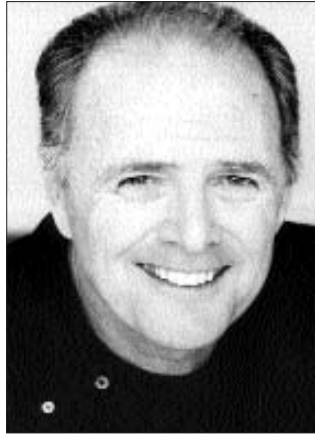
the first installment of *The Mystery of Edwin Drood* was published, and the author made his last public appearance. He died in his home at Gad's Hill Place on June 9, 1870.



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



**DANIEL BLINKOFF**  
*Bob Cratchit*



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



**MADISON DUNAWAY**  
*Lena/Belle/Scavenger*

## Artist Biographies

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

*"Charmed," "NYPD Blue," "Law and Order"* and *"Missing Persons."* Mr. Blinkoff received his MFA from the Yale School of Drama and is a founding member of Yale Cabaret Blue in Los Angeles.

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

he earned a Los Angeles Drama Critics Circle Award nomination. He won LADCC Awards for his roles in Sally Nemeth's *Holy Days* and as Reverend Hale in *The Crucible*. "Cheers" fans will remember him as Woody's snooty father-in-law Walter Gaines. Other film and television credits include *Air Force One*, "NYPD Blue," "Sisters," movies of the week, "The Practice" and guest star appearances on "The Pretender" and "The Lot." He is a voice-over actor in animation, CD ROMS, television, radio commercials, books on tape and documentaries, including the Emmy-winning series *The Living Edens*, *Impressions of California* and the recently released *Green and Green* "Art-in-Architecture" documentary.

**\*MADISON DUNAWAY** (*Lena/Belle/Scavenger*) is delighted to be back at SCR after her debut in last season's *Safe in Hell* that came shortly after she appeared in the film *Princess Diaries II* as the young British aristocrat, Nyla. Recent theatre credits include Annelle in *Steel*





**JOHN-DAVID KELLER**

*Solicitor/Mr. Fezziwig/Gentleman*



**ART KOUSTIK**

*Joe/Ensemble*



**TIMOTHY LANDFIELD**

*Spirit of Christmas Present*

*Magnolias* at the Falcon Theatre and Agnes in *Agnes of God* at the International City Theatre for which she received nominations from the LA Stage Alliance Ovation Awards, the Los Angeles Drama Critics Circle Awards and the Robbie Awards for Best Lead Actress in a Play. Before arriving in Los Angeles, she was a company member of the critically acclaimed Denver Civic Theatre where she performed various roles such as Helen in *Machinal* and Juliet in *Measure for Measure*. Other favorite theatre credits include Erin in the world premiere of Robert Vaughn's *Praying for Rain* with the Curious Theatre Company, Laura in *The Glass Menagerie*, Deirdre in *I Hate Hamlet*, Phoebe in *As You Like It*, Margaret in *Little Women* and Beatrice in *Much Ado about Nothing*. Current film and television projects include the film *Think Again* which is presently making the independent circuit rounds, *One Minute Soap Operas*, *Heart of the Possible* and *The Drummer*.

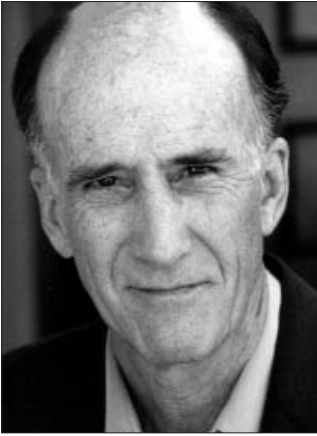
**\*JOHN-DAVID KELLER** (*Solicitor/ Mr. Fezziwig/Gentleman*) is a member of SCR's resident acting company. He has been with the company since 1973 working as both an actor and director. Most recently he directed SCR's inaugural Theatre for

Young Audiences Series production of *The Emperor's New Clothes* and acted in *The Wind in the Willows*. He has directed *A Christmas Carol* for its entire 25-year history. He is responsible for directing SCR's Educational Touring Production of *Birdman*, which will begin touring in January 2005. Among his other SCR directing credits are *Godspell*, *Jacques Brel*, *In Fashion*, *The Real Inspector Hound* (SCR's first Equity show), *Peg O' My Heart* and *Tom-Foolery*, to name a few. He has also acted in over 100 plays at SCR. He has been the concert host for the fifth grade concerts for the Orange County Philharmonic Society for 19 years. He has performed with the National Symphony Orchestra and the Sydney Philharmonic. He was part of the Sundance Playwrights Festival for ten years. He tries to stay busy.

**\*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*, *Ab*, *Wilderness!* and *Pygmalion*. He also appeared in *BAFO*, *Six Degrees of Separation*, *She Stoops to Folly*, *The Taming of the Shrew*, *The Cherry Orchard*, *The Misanthrope*, *A Streetcar Named De-*

*sire*, *Loot*, *Lettice & Lovage*, *The Man Who Came to Dinner*, *The Miser*, *Shadowlands* and *Hospitality Suite*. His other appearances include *The Philadelphia Story*, *Twelfth Night*, *A Midsummer Night's Dream*, *A Chorus of Disapproval*, *Hard Times*, *The Crucible*, *Prelude to a Kiss*, *Glengarry Glen Ross*, *Galileo*, *The Foreigner*, *Rum and Coke*, *The Show-Off*, *Saint Joan*, *Playboy of the Western World*, *The Seagull*, *Coming Attractions*, *American Buffalo*, *The Elephant Man*, *Anything Goes*, *Time Was*, *Time of Your Life*, *Comedians*, *Rubbers*, *That Championship Season* and *The Last Meeting of the Knights of the White Magnolia* and most annual productions of *A Christmas Carol*. Outside SCR, he has been in *Anything Goes*, *Chapter Two*, *Guys and Dolls*, *Brigadoon*, numerous commercials, and film and television such as *La Bamba*, "Valerie," "Hill Street Blues," "Moonlighting," "Golden Girls," "Dallas" and "The Young and the Restless." "With my wife Peggy, I am at last a happy man. As the years go by I am more aware how important faith, family and friends are. 'God bless us, everyone.'

**\*TIMOTHY LANDFIELD** (*Spirit of Christmas Present*) is delighted to return to SCR, where he was previ-



**HAL LANDON JR.**  
*Ebenezer Scrooge*



**MARTHA MCFARLAND**  
*Mrs. Fezziwig/Solicitor*



**JENNIFER PARSONS**  
*Mrs. Cratchit*

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

**\*HAL LANDON JR.** (*Ebenezer Scrooge*) is an SCR Founding Artist who recently appeared in *Habeas Corpus*, *Cyrano de Bergerac*, *Safe in Hell*, *Antigone*, *The Drawer Boy* (LADCC Award nomination), *Two Gentlemen of Verona*, *Major Barbara*, *Getting Frankie Married—and Afterwards*, *The School for Wives*, *Much Ado about Nothing*, *Entertaining Mr. Sloane*, *The Hollow Lands*, *True West*, *Play Strindberg*, *Tartuffe* and *Ab, Wilderness!* Other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of Plays by Chris Durang*, *The Things You Don't Know*, *Faith Healer*, *Ghost in the Machine*, *Green Icebergs*, *Morning's at Seven*, *Dancing at Lughnasa*, *The Miser*, *Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 25 annual productions. He appeared in *Leander Stillwell* at the Mark Taper Forum and in *Henry V* at The Old Globe in San Diego. Other resident theatre roles include Salieri in *Amadeus*, Malvolio in *Twelfth Night* and Gordon Miller in *Room Service*. Among his film credits are *Trespass*, *Pacific Heights*, *Almost an Angel*, *Bill and Ted's Excellent Adventure* and *Playing by Heart*.

**\*MARTHA MCFARLAND** (*Mrs. Fezziwig/Solicitor*) is an SCR Founding Artist who served as the theatre's Casting Director for 11 years. Most recently she appeared in *Cyrano Bergerac* where, for the first time in her career, she played a man, *Two Gentlemen of Verona* and as Mrs. Baines in *Major Barbara*, Georgette in *The School for Wives*, Ursula in *Much Ado about Nothing*, Mom in *True West*, Alice in *Play Strindberg* and reprised her role as Norah in *Ab, Wilderness!* Other roles at SCR include appearances in *Our Town*, *Pygmalion*, *Private Lives*, *An Ideal Husband*, as Dr. Charlotte Wallace in *Beyond Therapy* and as part of the Drama-Logue Award-winning ensembles of *Tom Foolery* and *Side by Side by Sondheim*. She also appeared as Pope Joan and Louise in both the SCR and Westwood Playhouse engagements of *Top Girls*. She has appeared in 19 of the 25 productions of *A Christmas Carol*, having missed the first year when she was on a U.S. tour with James Mason in *A Partridge in a Pear Tree*. Ms. McFarland is also a director, having staged *Sly Fox* and *The Foreigner* at the Laguna Playhouse, *Top Girls* at UCI and the world premiere of *City* with the Circle X Company in Los Angeles. She is a teacher with the SCR Professional Conserva-



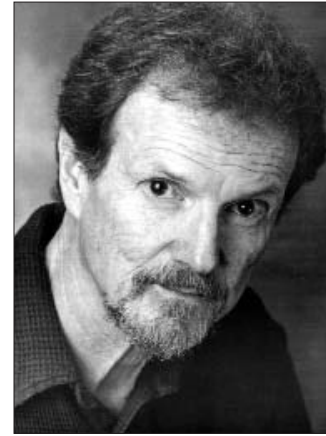
**HOWARD SHANGRAW**

*Fred/Gentleman*



**HISA TAKAKUWA**

*Toy Lady/Sally/Scavenger*



**DON TOOK**

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

tory and privately in the L.A./Orange County area. Ms. McFarland is also a popular voice-over artist, a published poet and the Southern California Casting Director with the Oregon Shakespeare Festival in Ashland.

**\*JENNIFER PARSONS** (*Mrs. Cratchit*) appeared at SCR in *Cyrano de Bergerac* and both the Segerstrom Stage production and the Pacific Playwrights Festival reading of *Getting Frankie Married—and Afterwards*. She also appeared in *Our Town*, *She Stoops to Folly*, *The Importance of Being Earnest*, *Buried Child* and previously in *A Christmas Carol*. Other recent stage credits include *How I Learned to Drive* at San Diego Repertory and *Talley's Folly* at the Long Beach Civic Center. In New York she appeared on Broadway and Off-Broadway in *Quilters*, *Steel Magnolias*, *Smoke on the Mountain*, *Native Speech* and *Unchanging Love*. Other regional theatre credits span from the Mark Taper Forum, Denver Center, Kennedy Center, Chicago's Royal George to *The Abbey* (Ireland). Among her most current television credits are guest star roles on "Judging Amy," "JAG," "The West Wing," "For the People," "Philly" (recurring), "NYPD Blue," "The X-Files" and "The Jersey" (recurring).

Film credits include *Dragonfly*, *Never Been Kissed* and *Self Medicated*.

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

Santa Barbara's Garvin Theatre. His television appearances include "Frasier," "Chicken Soup for the Soul" and "Star Trek: Deep Space Nine." Mr. Shangraw is currently Head of Acting Studies at Idyllwild Arts Academy in Idyllwild, California.

**\*HISA TAKAKUWA** (*Toy Lady/Sally/Scavenger*) returns for the 13th time in *A Christmas Carol*. Ms. Takakuwa also appeared at SCR in *The Man Who Came to Dinner* and in the Educational Touring Productions *The Pride of Weedpatch Camp*, *Bad Water Blues*, *Face2Face*, *My Mom's Dad*, *Finding Home*, *The Fitness Game*, *Rhubarb Jam*, *The Day after Evermore*, *Power Play* and *Indian Summer*. Other theatre credits include Masha in *The Seagull*, Agnes in *The School for Wives* and Emily in *Our Town* at A Noise Within; Hero in *Much Ado about Nothing* at the Grove Shakespeare Festival; the Playwright's Lab at the Sundance Institute; the inaugural season of the Sundance Children's Theatre; and *Romeo and Juliet* at the Indiana Repertory Theatre. Ms. Takakuwa is a Resident Artist at the classical theatre company A Noise Within and is on the faculty of SCR's Young Conservatory. She holds a BA from Smith College and an MFA from the



**TRAVIS VADEN**  
*Undertaker/Young Ebenezer*

California Institute of the Arts.

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

**\*TRAVIS VADEN** (*Undertaker/Young Ebenezer*) appeared at SCR previously in *Two Gentlemen of*

*Verona*, *The Circle* and *A Christmas Carol* (as Young Marley) and in last year's Educational Touring Production, *The Pride of Weedpatch Camp*. He has appeared at International City Theatre in *My Boy Jack* and *Master Harold and the Boys*. He played in *Twelfth Night* and *Most Happy Fella* at Actors' Co-op, and worked with Cornerstone Theatre on *Reflecting Back*. He assistant directed *American Way* at the Blank Theatre Co. He is a graduate of the American Academy of Dramatic Arts and SCR's Professional Conservatory

### PLAYWRIGHT, DIRECTOR & DESIGNERS

**JERRY PATCH** (*Adaptor*) has been affiliated with South Coast Repertory since 1967. He has served as dramaturg on nearly 150 new plays seen here since 1980, including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Intimate Apparel*, *Search and Destroy*, *Sight Unseen*, *Three Days of Rain* and *Wit*. His dramatic writing has been produced at SCR and other theatres and on television. He co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman (SCR, 2000). He has been the project director of SCR's Pacific Playwrights Festival since it began in 1998, and for seven years was Artistic Director of the theatre program of the Sundance Institute. He serves as consulting dramaturg for the Roundabout Theatre Company in New York.

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

**THOMAS BUDERWITZ** (*Scenic Design*) previously designed *Proof*, *A Delicate Balance* and *But Not for Me* at SCR. His recent stage designs include *Light and Summertime* for the Boston Court Theatre, *The Ladies of the Camellias* and *Toys in the Attic* for the Colony Theatre, *Mirror, Mirror* for the 24th Street Theatre, *The Bungler* and *Sunday in the Park*

*with George* for the West Coast Ensemble and *Four Guys Named Jose...* and *Dinah Was!* for International City Theatre. His designs for A Noise Within, where he is a resident artist, include: *Measure for Measure*, *The Triumph of Love*, *Bus Stop*, *The Imaginary Invalid*, *Hay Fever*, *The Taming of the Shrew*, *Much Ado about Nothing*, *Richard III*, *So It Is ...If So It Seems To You*, *A Christmas Carol*, *The Glass Menagerie*, *Great Expectations*, *Ab*, *Wilderness!* and *Tartuffe*. Other notable designs include *Under The Blue Sky* for the Geffen Playhouse, *Death of a Salesman* for the Interact Theatre, *Titanic* for Civic Light Opera of South Bay Cities, *Camping with Henry & Tom* and *Swingtime Canteen* for McCoy/Rigby at the La Mirada Theater and Jack Fletcher's productions of *A Midsummer Night's Dream* for the P.C.P.A. Theatrefest and the Westwood Playhouse. Regional Credits include designs for The Grove Shakespeare Festival, San Diego Repertory, Portland Repertory, Denver Center Theatre Company, Arizona Theatre Company and Chicago's Apollo Theatre. Mr. Buderwitz's current and recent television designs include: "The Hollow Men" and "Battlebots" for Comedy Central; "Sunday Morning Shootout" for AMC; "The Inside World of Martial Arts" for Discovery; and "Mr. Show," "Def Comedy Jam," "Sketch Pad" and "HBO Comedy Hour" for HBO.

**DWIGHT RICHARD ODLE** (*Costume Design*) has dressed SCR's *A Christmas Carol* annually since 1980. Over 21 seasons, working in both scenery and costumes, he designed nearly 90 productions including many Young Conservatory and Educational Touring Productions. Currently in his tenth season as resident scenic and costume designer for the Laguna Playhouse, he most recently designed the West Coast premiere of *Tuesdays With Morrie* as a co-production with San Jose Repertory. Over 100 other production credits at the Playhouse including the world

premieres of *Who's Hot, Who's Not* and *Mr. Shaw Goes to Hollywood* and the American premieres of *Moving On*, *Stella By Starlight*, *Kevin's Bed*, *Lovers at Versailles* and *What the Night is For*. His West Coast premieres include *The Spitfire Grill*, *The Shape of Things*, *The Secret Order*,

*The Last Five Years* and *Tabletop*. His costumes for the West Coast premieres of *I Love You, You're Perfect, Now Change* and *The Last Session* transferred to extended runs in Los Angeles. Regionally, Mr. Odle has designed for the Geffen and Pasadena Playhouses, Ballet Pacifica,

Burbank's Colony Theatre, eleven production for McCoy-Rigby Entertainment and scenery for the Fullerton Civic Light Opera. He has a long association with the Orange County Performing Arts Center as a producer/designer/lecturer. Mr. Odle also has an extensive list of

## ENSEMBLE

**ALLISON CASE** (*Elizabeth Shelley/Fan/Pursued Maiden*) is making her SCR debut after having recently completed SCR's Professional Conservatory Program. She is currently a junior at UC Irvine working towards a BA in Drama. Favorite theatre credits include *Casey at the Bat* at the El Portal Theatre; *Romeo and Juliet* and *Hair* at the Claire Trevor Theatre; *The Who's Tommy* and *God's Favorite* at the Talon Theatre; *45 Minutes from Broadway* at the Laguna Playhouse and *Peter Pan* at the Irvine Barclay Theatre. Many thanks to my family and friends for their undying love and support!



**SEAN ENGARD** (*Thomas Shelley*) is making his SCR debut after having recently completed SCR's Professional Conservatory Program. Theatre credits include *Charles Bronson and Other Men of Mettle* and *System of Wants* at

the Deep Blue Sea Repertory and *Twelfth Night*, *The Lesson* and *Fortinbras* at Orange Coast College. He is Artistic Director of the Orange Coast College Theatre Repertory and a recent author of the book of poetry entitled *Socially Inept*.



**WILLIAM LANDSMAN** (*Puppeteer/Mr. Topper*) is making his SCR debut after having recently completed SCR's Professional Conservatory Program. Some of his theatre credits include Mortimer Brewster in *Arsenic and Old Lace* at the Curtis Theatre, Stennet/Ed Delahanty in *Rube* at Stages Theater, Bob Acres in *The Rivals* at The Insurgo Theater Movement and Acorn in



*Lord of the Screen: Fellowship of the Pen the Improvical* at the Chance Theater. Film credits include *The Shadow Box*, *Abracadabra* and *A Fool's Gold*.

**ROBERT NEGRON** (*Constable/Wreath Seller/Young Jacob Marley/Pulterer*) is making his SCR debut after having recently completed SCR's Professional Conservatory Program. He is a graduate of Coronado School of the Arts and American Academy of Dramatic Arts. Theatre credits include *Marvin's Room* at the Hahn Theatre; *Objects in Mirror* and *Jason's Mask* at the Old Globe Cassius Carter; *Moon Children* and *Aloha Say the Pretty Girls* at the AADA Performance Space; and *Little Shop of Horrors* and *Pippin* at the COSA Coronado Theatre. Film credits include *Doug on the Rocks*, *Nights and Dragons*, *Dark Inheritance* and *The Source*.



Students in South Coast Repertory's Young Conservatory provide all the young characters in *A Christmas Carol*. Two teams alternate performances. Beginning the week are, above, clockwise from left, **JORDAN BELLOW**, **BECKY KING**, **KENDALL HORN**, **ELLIS BEARDSLEY**,



**CHASE ANDERSON-SHAW**, **ALEX HUNT**, **CONNER THOMSEN** and **MADISON KATE PROFFITT**. Team two, above, clockwise from left are **RACHEL FERRELL**, **MATTHEW MACDONALD**, **ASHLYN LOZANO**, **DARIO CAUDANA**, **SARAH DUNN**, **MASON ACEVEDO**, **CAITLIN COHN** and **KAMAU GLOSSON**.

industrial clients including Disney, Universal Studios, Princess Cruises, two World's Fairs, and theme parks in Seoul and Barcelona. For six years, he was the resident designer for Robert Redford's Sundance Theatre in Utah and proudly served as art director for Pope John Paul's 1987 Mass in Dodge Stadium. He holds an MFA degree from Yale School of Drama and has been a professor of design at Stanford University, Cal State Fullerton and UC Irvine. He has been honored for a Lifetime Achievement in Scenic Design by the Los Angeles Drama Critics Circle.

**DONNA & TOM RUZIKA** (*Lighting Design*) celebrate their 25th year of illuminating *A Christmas Carol* and their 32nd year of marriage. They have collaborated on a number of SCR productions including *Beyond the Fringe* and *Coming Attractions*. Ms. Ruzika has designed many productions for SCR's Young Conservatory Players and several productions on SCR's Second Stage. She is a member of the Artistic Staff of the Utah Shakespearean Festival where she has designed for the past seven summer festival seasons. She designs for The Alabama Shakespeare Festival, the Laguna Playhouse, Fullerton Civic Light Opera and Long Beach's International City Theatre. Her award-winning work has also been seen in Bogota, Colombia, and Barcelona, Spain. She is the Production Manager for the Pomona College Department of Theatre & Dance. In his 30 seasons with SCR, Mr. Ruzika has created award-winning lighting designs for over 85 productions. His designs can be seen at Universal Studios Hollywood, Florida and Japan. His lighting can also be seen at Knott's Berry Farm, Disneyland, Las Vegas casinos and hotels and theme parks in Spain, Japan, Korea, Australia and Germany. His architectural lighting can be seen at the new SCR Folino Theatre Center and theme tower,

South Coast Plaza, OCPAC's Fire Bird sculpture, the Los Angeles Music Center, and many retail centers and restaurants. His lighting has been seen on Broadway and at major regional theatre, opera, and ballet companies throughout the United States and South America. Mr. Ruzika is also the head of the Graduate Lighting Design Program at UC Irvine.

**DREW DALZELL** (*Sound Design*) is happy to be back at SCR having designed *The Hoboken Chicken Emergency* this season and *Intimate Exchanges* and *Sideways Stories from Wayside School* last season. His recent design work includes *The Laramie Project* at the Laguna Playhouse; *Letting Go of God* with Julia Sweeney, *Fen* (Garland Award), *The Mound Builders*, *The Cosmonaut's Last Message to a Woman He Once Loved in the Former Soviet Union* and *As I Lay Dying* (Ovation nomination) at The Open Fist; and *Side Show* (Ovation nomination), *Grand Hotel*, *The Laramie Project*, *You're A Good Man Charlie Brown*, *Fuddy Meers*, *Gunmetal Blues* and *Donna McKechnie: Inside the Music* with The Colony Theatre. He has designed with the Strasberg Theatre, the Eclectic Company Theatre, the Sacred Fools Theatre and the Echo Theatre Company. His work has also been heard at theme parks owned by Disney, Universal Studios and Paramount. He won the 1998 USITT Clear Com Sound Achievement Award and holds an MFA in Sound Design from CCM at the University of Cincinnati.

**DENNIS CASTELLANO** (*Musical Director*) has musically directed the past SCR productions of *A Christmas Carol*, *Happy End*, *Sunday in the Park with George* and *A Chorus of Disapproval*. He serves as the Head of the Music Theatre Program at UCI and during the summer, he musically directs for the Music Circus in Sacramento (*Ragtime* and

*Jesus Christ Superstar*, most recently) and The Music Theatre of Wichita (*Me & My Girl*). Other credits include *Grease*, *The Unsinkable Molly Brown*, *Guys & Dolls* and *Annie Get Your Gun* for McCoy/ Rigby Entertainment, *A Funny Thing Happened on the Way to the Forum* for Musical Theatre West and *Enter the Guardsman* at the Laguna Playhouse. His musical direction has been cited by the Los Angeles Times; he has received nine Drama-Logue Critics Awards and The Robby Award for Best Musical Direction.

**LINDA KOSTALIK** (*Choreographer*) is a Professor in the Theatre Arts and Dance Department at California State University Los Angeles and works for the award-winning Los Angeles County High School of the Arts as choreographer for their Musical Theatre Ensemble. Her career as dancer, choreographer and educator has spanned 39 years. She has choreographed numerous productions for professional theatres such as SCR, Playwrights Horizons, the Goodman Theatre, the International City Theatre and others. "Professor K" has directed Grammy nominee Bobby Rodriguez: *A Latin Jazz Christmas Show* for the past three years and continues work in videography and design. As always, it is a pleasure to be back with the SCR family. The happiest holidays to everyone!

**\*SCOTT HARRISON** (*Stage Manager*) returns to SCR for his 15th season, having most recently stage managed the world premiere of *Brooklyn Boy*. He is especially pleased to make this his fourteenth *A Christmas Carol*: four as Assistant Stage Manager and ten seasons at the helm.

**\*CHRISSEY CHURCH** (*Assistant Stage Manager*) is pleased to join this veteran company of *A Christmas Carol*. Previous credits at SCR include productions of *Habeas Corpus*, *Intimate Exchanges*, *La Posada Mágica*,

*Anna in the Tropics* and *Proof* and the world premieres of *Mr. Marmalade*, *Getting Frankie Married—and Afterwards*, *Making It* and *Nostalgia*. She has also had the pleasure of working on *Clutter: The True Story of the Collyer Brothers* (world premiere) at The Colony Theatre, *La Perichole* and *Seven Small Operas* at Long Beach Opera, *The Spitfire Grill* at the Laguna Playhouse, *The King and I*, *Chicago*, *Ragtime* and *She Loves Me* at Maine State Music Theatre and *Noises Off* and *Picasso at the Lapin Agile* at Vanguard Theatre Ensemble.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has directed during SCR's 40-year history, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premiere of Terry Johnson's *Unsuitable for Adults*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondeleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. His producing responsibilities involve the overall coordination

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

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

**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 currently serves as President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theatre. In addition, she has served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford. She graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



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



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