



SEGERSTROM STAGE / NOVEMBER 29 - DECEMBER 27, 2008

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the 29th 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

Joshua Marchesi
PRODUCTION MANAGER

Jamie A. Tucker*
STAGE MANAGER

DIRECTED BY
John-David Keller

George and Julianne Argyros
HONORARY PRODUCERS

CAST OF CHARACTERS

(In order of appearance)

LAUNDRESS	<i>*Jennifer Chu</i>
JOE, a cider salesman and a receiver of stolen goods	<i>*Art Koustik</i>
TOY LADY	<i>*Ann Marie Lee</i>
PUPPETEER	<i>Jake Wells</i>
UNDERTAKER	<i>*Christian Barillas</i>
CHIMNEY SWEEP	<i>*Timothy Landfield</i>
ELIZABETH SHELLEY	<i>Jill Maglione</i>
THOMAS SHELLEY	<i>Matt Bartosch</i>
OLIVER SHELLEY	<i>Lucas Blankenborn, ▲ Christopher Huntley</i>
EBENEZER SCROOGE, a grasping covetous old man	<i>*Hal Landon Jr.</i>
RICH WOMAN	<i>*Jennifer Parsons</i>
YOUNG GIRL ABOUT TOWN	<i>Babaar Tadjbaksh, ▲ Jasmine O'Hea</i>
TEEN GIRL ABOUT TOWN	<i>Brianna Beach, ▲ Ellis Beardsley</i>
CONSTABLE	<i>Dan Behnke</i>
BOB CRATCHIT, clerk to Ebenezer	<i>*Daniel Blinkoff</i>
FRED, nephew to Ebenezer	<i>*Louis Lotorto</i>
SOLICITORS	<i>*Richard Doyle, *Karen Hensel</i>
WREATH SELLER	<i>Dan Behnke</i>
JACOB MARLEY'S GHOST, a spectre of Ebenezer's former partner in business	<i>*Tom Shelton</i>
THE SPIRIT OF CHRISTMAS PAST, a phantom showing things past	<i>*Richard Doyle</i>
EBENEZER AS A BOY	<i>Lucas Blankenborn, ▲ Christopher Huntley</i>
FAN, the sister of Ebenezer	<i>Jill Maglione</i>
MRS. FEZZIWIG	<i>*Karen Hensel</i>
MR. FEZZIWIG, a kind hearted, jovial old merchant	<i>*John-David Keller</i>
JACOB MARLEY AS A YOUNG MAN	<i>Dan Behnke</i>
EBENEZER AS A YOUNG MAN	<i>*Christian Barillas</i>
BELLE, an old sweetheart of Ebenezer	<i>*Jennifer Chu</i>
THE SPIRIT OF CHRISTMAS PRESENT, a spirit of a kind, earthy and generous nature	<i>*Timothy Landfield</i>
"TINY" TIM CRATCHIT	<i>Jordan Boggess, ▲ Matthew Tanaka</i>
MRS. CRATCHIT	<i>*Jennifer Parsons</i>
BELINDA CRATCHIT	<i>Jamie Ostmann, ▲ Grace O'Brien</i>
PETER CRATCHIT	<i>Mason Acevedo, ▲ Nick Slimmer</i>
MARTHA CRATCHIT	<i>Courtney Kato, ▲ Sanaz Toossi</i>
MR. TOPPER, a bachelor	<i>Jake Wells</i>
PURSUED MAIDEN	<i>Jill Maglione</i>
SALLY, the wife of Fred	<i>*Ann Marie Lee</i>
THE SPIRIT OF CHRISTMAS YET-TO-COME, an apparition showing the shadows of things which may yet happen	<i>*Tom Shelton</i>
WANT	<i>Babaar Tadjbaksh, ▲ Jasmine O'Hea</i>
IGNORANCE	<i>Lucas Blankenborn, ▲ Christopher Huntley</i>
GENTLEMEN ON THE STREET	<i>*Richard Doyle, *John-David Keller, *Louis Lotorto</i>
THE SCAVENGERS	<i>*Karen Hensel, *Ann Marie Lee, *Jennifer Chu</i>
BOY ON THE STREET	<i>William Hopper, ▲ Chris Bautista</i>
POULTERER	<i>Dan Behnke</i>

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

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



SETTING

19th Century London

LENGTH

Approximately two hours, including one 15-minute intermission

PRODUCTION STAFF

Assistant Stage Manager	*Chrissy Church
Casting Director	Joanne DeNaut
Stage Management Intern	Kaitlin Carroll
Deck Crew	EJ Brown, Jeff Castellano, Jeff Ham, Robert Harrison, Emily Kettler
Follow Spot Operators	Katlin Carroll, Victor Mouledoux
Child Wrangler	Lisa Ackerman
Wig and Makeup Supervisor	Jebann Gilman
Dresser	Maya Lash
Costume Design Assistant	Tiffany Reagan
Additional Costume Staff	Catherine Esera, Christina Frank, Amber Johnson, Peg Oquist

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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Media Partner*

THE ORANGE COUNTY
REGISTER
Media Partner

How We Keep Christmas

This year's revival of Charles Dickens' *A Christmas Carol* is SCR's 29th staging of the play. With each renewal it has become more of a tradition both for 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 and Art Koustik have reprised their parts in virtually every season.

Daniel Blinkoff, a remarkably versatile actor who has performed on SCR stages for many a season, is now in his sixth year as the lovable Bob Cratchit. John Ellington, who played Cratchit for nearly 20 years, is now the Rev. Dr. John Ellington, pastor of Community Congregational Church in Los Alamitos. David Whalen replaced Ellington

dren change every year, but they always come from SCR's Young Conservatory program, which supplies important new generations to our ever-evolving family.

Cliff Faulkner's original set design has been rejuvenated annually, this year by Tom Buderwitz, but the essential 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 29th. Our senior technician, Jon Lagerquist, has provided 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 though the production by Stephen Shaffer, remain. Last season, award-winning composer Dennis McCarthy gave the beloved tunes a fresh polish.

While so many of the 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 we don't take lightly.



for several seasons, returned east with his family and took up the role of Bob at Hartford Stage Company.

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, returns for her fifth run in the role.

New to the cast this season is Louis Lotorto in the role of Fred. Tom Shelton and Karen Hensel return for their second year as Marley and Mrs. Fezziwig. The chil-





We've been a family. We've added and subtracted from our core — like any family — for 29 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. And second-and third-generation offspring of those first audiences have now taken up the tradition. 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.

Facing page, Ebenezer Scrooge (Hal Landon Jr.) surrounded by (clockwise from left) The Spirit of Christmas Yet to Come, The Spirit of Christmas Past (Richard Doyle), Marley's Ghost (Don Took) and the Spirit of Christmas Present (Timothy Landfield). Below, solicitors (Richard Doyle and Karen Hensel). Above, Bob Cratchit (Daniel Blinkoff, left) with his wife (Jennifer Parsons) and his children, clockwise from top right, Peter (Nickolas Johnston), Belinda (Karoline Ribak) and Tiny Tim (Phillip Swanson).

Other Voices at Christmas

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

- | | |
|--|---|
| <i>Scrooge</i> (1935), starring Sir Seymour Hicks | <i>A Christmas Carol</i> (1971), an Oscar-winning short film, with Alastair Sim |
| <i>A Christmas Carol</i> (1938), starring Reginald Owen | <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, starring Albert Finney and Alec Guinness | |

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

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

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

The Last of the Mythologists

Charles Dickens Writes *A Christmas Carol*

BY KRISTIN FROBERG

In the late fall of 1843, the 31-year-old author of *Oliver Twist* and *The Life and Adventures of Nicholas Nickleby* began writing a story to be published during the Christmas season of that year. With four children and a wife to provide for, flagging sales and decreasing interest in his latest work, Charles Dickens was in need of a career jump-start.

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

In October of 1843, moved to action by a Parliamentary report on the plight of children laboring in mines and factories, Dickens visited a copper mine. Appalled by what he saw there, Dickens began to develop ideas for his next story — a story that would, in the au-

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

His own frail, sickly youngest brother was often called "Tiny Fred." Dickens' spendthrift father John caused the family, save 12-year-old Charles, to relocate to debtor's prison for a time. Charles worked in a factory during this time, and never forgot the experience. Though he must certainly have hoped for career rejuvenation, Dickens could hardly have imagined that the story would be so beloved by so many. In 1857, *A Christmas Carol* became the first of Dickens' works that he performed publicly, and was, in 1868, the last. He preferred to act the story for the audience, adapting his presentation as he went along. The *Manchester Examiner* reported that "There is always a freshness about what Mr. Dickens does — one reading is never anything like a mechanical following of a previous reading."

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

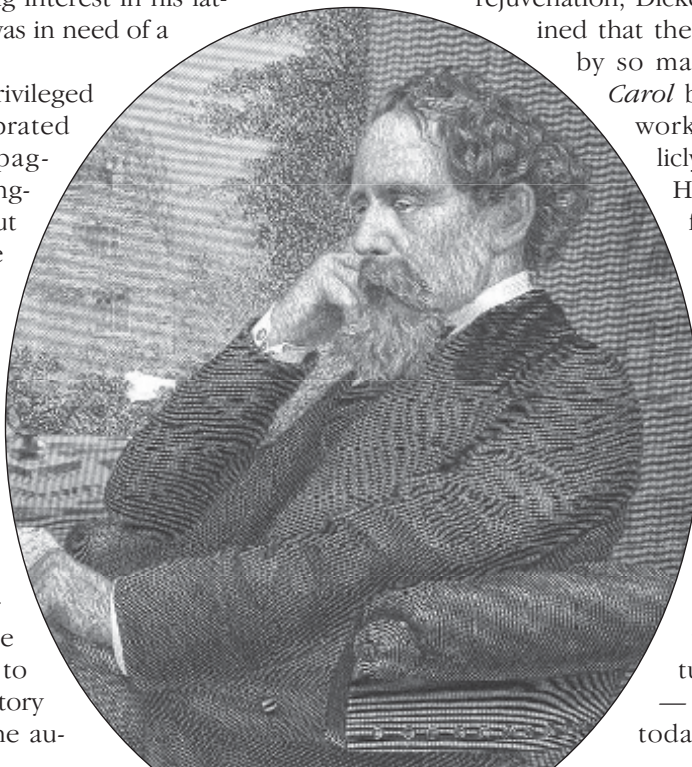
A Christmas Carol has been translated for readers all over the world and adapted into dozens of stage productions, films, and even an opera. Though he could not have anticipated, during that fall of 1843, how successful his novella would prove to be, Dickens would surely be very happy that his story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

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

— G.K. Chesterton

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

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



The Ghost of London's Past

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

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

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

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

Melbourne's efforts were successful, at least to a point. At first the Queen turned a seemingly blind eye to the rampant pollution, severe sanitation problems and insurmountable poverty that plagued her urban subjects. Tuberculosis, typhoid fever, and finally, the dreaded cholera epidemic would ravage the streets of the destitute and the opulent alike. Although Queen Victoria would continue to have her sights set on trade and commerce and Lord Melbourne would resign his duties twice, the workers of London attempted to solve the greatest issue of their day. Toward the end of the 1850s English engineers finally brought forth a water filtering system that would end the cholera epidemic. Although the extreme indigence of London's common man would continue for years, even after Queen Victoria's death, the age would be remembered as a time of progress.

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

Dickens made sure the voices of the unfortunate were heard in his work, along with huge doses of good humor and myriad evocations of the joys of home and hearth. He continues to do the same for us today. In all of his stories, we remember that there are those less fortunate than ourselves. We remember that there are those willing to change. Most importantly, we remember that there is hope. After all, Dickens observed that "It is a fair, even-handed, noble adjustment of things, that while there is infection in disease and sorrow, there is nothing in the world so irresistibly contagious as laughter and good-humour."



Artist Biographies



CHRISTIAN BARILLAS*
Undertaker/Young Ebenezer

returns to the cast of *A Christmas Carol* after making his SCR debut in the 2006 production. Most recently, he was awarded Colorado's Henry Award for his work in the world premiere of Octavio Solis' *Lydia* at Denver Center Theatre Company, which he will reprise at Yale Repertory Theatre in 2009. Other theatre credits include *Sonia Flew* at Laguna Playhouse (West Coast premiere), Cornerstone's *As You Like It* at Pasadena Playhouse, Center Theatre Group's *A Very Old Man with Enormous Wings* at the Kirk Douglas Theatre (West Coast premiere), *A Midsummer Night's Dream* and *Othello* at Theatricum Botanicum and *Vieux Carré* at Ivy Substation. Los Angeles highlights include the title role in *Anatol* with Pacific Resident Theater Company, of which he is a member, *The Tempest* with Ark Theater Company and *The Beaux Stratagem*. Film credits include *The Appointment*, *Sabotage*, *Incitement* and *'Til Parole Do Us Part*. On television he has appeared in NBC's "Passions," "The Playbook" for Spike TV and the pilot episode for "I See You." He attended the University of North Carolina, and received his MFA from UCLA where he was the recipient of the George Burns Fellowship in Comedy and the Jack Nicholson Prize in acting.



DANIEL BLINKOFF*
Bob Cratchit

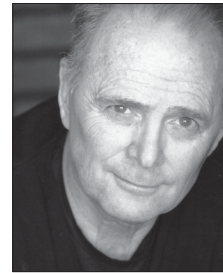
is happy to be returning to SCR as Bob Cratchit for his sixth consecutive year. He has previously appeared at SCR in *An Italian Straw Hat: A Vaudeville*, *Nothing Sacred*, *The Intelligent Design of Jenny Chow*, *Major Barbara*, *The School for Wives*, *Nostalgia* and *Pinnocchio*. Other Los Angeles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

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



JENNIFER CHU*
Laundress/Belle/Ensemble

is delighted to return to SCR's annual production of *A Christmas Carol* for her third consecutive year. Other SCR appearances include *Life Is A Dream*, *The Stinky Cheese Man and Other Fairly Stupid Tales*, *The Only Child* and the NewSCRipts reading of *Happy Valley*. Other theatre credits include the world premiere of *Nuevo California* at San Diego Repertory Theatre, *The Triumph of Isabella* at Geffen Playhouse, *Rashomon* at Sierra Repertory Theatre, *Medea* at Theatre @ Boston Court, *Gretty Good Time* at Falcon Theatre, *The Merchant of Venice* at LAWS @ the Ivy Substation, *The Conquest of the South Pole* at Odyssey Theatre Ensemble (*LA Weekly* nomination) and *A Little Night Music* at Edison Theatre in St. Louis. Film and television credits include: "Moonlight," "Heartland," "E-Ring," "Six Feet Under," *Overnight*, *The Astronaut Farmer*, *The Terminal*, *Beyond the Ring*, *The Gene Generation* and *The Shift* (Cannes, LA Film Festival). Originally from Boston, Ms. Chu received her MFA in acting from UCLA and currently can be seen selling airplanes, Big Macs and home improvement appliances. Wishing everyone a wonderful holiday season!



RICHARD DOYLE*
Solicitor/Spirit of Christmas Past/Gentleman

is an SCR Founding Artist. He appeared most recently in *An Italian Straw Hat: A Vaudeville* and last season in *A Christmas Carol* and *The Importance of Being Earnest*. Other SCR credits include *Hamlet*, *My Wandering Boy*, *Life is a Dream*, *Nothing Sacred*, *The Adventures of Pør Quinly*, *Born Yesterday*, *The Caucasian Chalk Circle*, *Habeas*

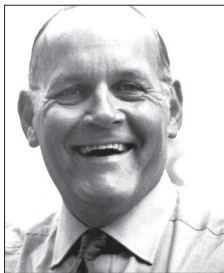
Corpus, as Eddie in *A View from the Bridge*, *Intimate Exchanges* (1993), *The Last Night of Ballyhoo* and the world premieres of *The Beard of Avon*, *On the Jump, But Not for Me*, *BAFO*, *The Interrogation of Nathan Hale*, *She Stoops to Folly*, *Wit*, *Hospitality Suite* and *Highest Standard of Living*. He also appeared in *Intimate Exchanges* (2004), for which he earned a Los Angeles Drama Critics Circle (LADCC) Award nomination. He won an LADCC Award for his role in Sally Nemeth's *Holy Days* and was nominated for his role as Reverend Hale in *The Crucible*. He was a guest artist at Pasadena Playhouse in the world premiere of *Matter of Honor* playing Gen. John M. Schofield. "Cheers" fans will remember him as Woody's father-in-law Walter Gaines. He has many other film and television credits. As a voice-actor, Mr. Doyle has become a familiar voice in commercial advertisements, interactive voice recording (i.e. MGS-4), documentaries and animated series. Listen for him as "Pops" in "The Regular Show" on Nickelodeon; as Hogar the Troll in the animated feature *Clutch Powers*; and as Lycomedes in the new interactive "Jason and the Argonauts." Mr. Doyle is the holographic host at the union Theater at the Lincoln Library in Springfield, IL.



KAREN HENSEL*
Solicitor/Mrs. Fezziwig

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

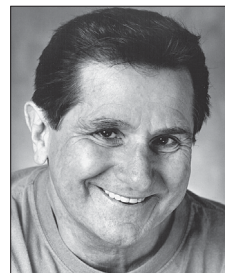
Johnny in the Clair de Lune, a production that was also presented at the Singapore Theatre Festival. She also appeared in *Cloud Nine*, *Our Country's Good*, *Hay Fever* and, memorably, Caryl Churchill's *Top Girls*, which was also presented by SCR at the Westwood Playhouse and for which she was awarded the Los Angeles Drama Critics Circle Award. She has performed at Mark Taper Forum, Pasadena Playhouse and American Conservatory Theater in San Francisco. A member of the Broadway cast of *Zoot Suit*, she might be remembered by television viewers as Doris on "The Young and the Restless" (12 years), or for her many guest spots on nighttime dramas. She is currently the Director of the Adult Program and the Professional Intensive Program at SCR.



JOHN-DAVID KELLER*
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. He directed SCR's Theatre for Young Audiences productions of *The Adventures of*

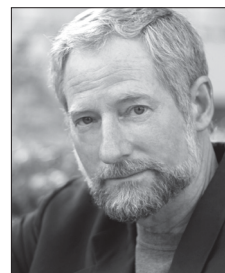
Por Quinly, *Pinocchio* and *The Emperor's New Clothes* and acted in *Bach at Leipzig* and *The Wind in the Willows*. He has directed *A Christmas Carol* for its entire 29-year history. He has directed SCR's Educational Touring Productions for 32 years, and this year will direct *Indian Summer*, which begins touring in January 2009. 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*. He has also acted in over 100 productions at SCR. He is the concert host for the fifth grade concerts for the Orange County Philharmonic Society. He has performed with the National Symphony Orchestra and the Sydney Philharmonic. He was part of the Sundance Playwrights Festival for ten years. Mr. Keller is a member of Actor's Equity and SSDC.



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 *Ah, Wilderness!* He also appeared in *BAFO*, *Six De-*

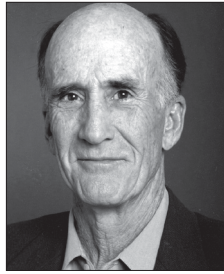
grees of Separation, *She Stoops to Folly*, *The Taming of the Shrew*, *The Misanthrope*, *A Streetcar Named Desire*, *Loot*, *Lettice & Lovage*, *The Man Who Came to Dinner*, *The Miser*, *Shadowlands* and *Hospitality Suite*. His other appearances include *Twelfth Night*, *Hard Times*, *The Crucible*,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



TIMOTHY LANDFIELD*
Spirit of Christmas Present

is delighted to return to SCR where he was previously seen in *Bach at Leipzig*, *Pinocchio*, *The Clean House*, *The Norman Conquests*, *Round and Round the Garden* and *Hay Fever*. He recently appeared in *A Midsummer Night's Dream* at the Hollywood Bowl

with the L.A. Philharmonic, *The Miser* at A Noise Within and in the Broadway revivals of *Company* and *The Sound of Music*. He appeared on Broadway in *Rumors*, *Arsenic and Old Lace*, *Wild Honey*, *The Crucifer of Blood* and *Tartuffe*. Off-Broadway, he was in the original production of *Sister Mary Ignatius Explains It All for You* and *The Actor's Nightmare*, as well as the musical *Charlotte Sweet*. He has played major roles in regional theatres across the country including Phileas Fogg in *80 Days* at La Jolla Playhouse. Television and film credits include "Bones," "Six Feet Under," "Without a Trace," "Monk," "Frasier," "Boston Public," "CSI," "Family Law," "Law & Order" and *The Cooler* with William H. Macy and Alec Baldwin. He is on the faculty at The American Academy of Dramatic Arts in Hollywood. While in Africa filming Disney's *Cheetah*, Mr. Landfield met his wife, actress Breon Gorman. They have two angels, Miranda and Bianca.



HAL LANDON JR.*
Ebenezer Scrooge

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



ANN MARIE LEE*
Toy Lady/Sally/Scavenger

appeared at SCR last season in *A Little Night Music* and *A Christmas Carol* and previously in the Theatre for Young Audiences production of *Pinocchio*. She is a resident artist at A Noise Within where her roles have included Anne (*Man and Superman*), Varya (*The Cherry Orchard*), Laura (*The Glass Menagerie*), Estella (*Great Expectations*) and Myra Arundel (*Hay Fever*). National

tours include *Peter Pan* and *Do Patent Leather Shoes Really Reflect Up?* among others. Off-Broadway and regional credits include "Sondheim: A Celebration At Carnegie Hall," *A Midsummer Night's Dream* with the Los Angeles Philharmonic at the Hollywood Bowl, the West Coast premiere of *And the Winner Is* at Laguna Playhouse and recently *The Constant Wife* at Pasadena Playhouse. Film and television credits include "The Nine" (recurring), "Nip/Tuck," "7th Heaven," "Law & Order: Criminal Intent," "ER," "Providence," "Titus," HBO's "Breast Men," "Any Day Now," "Picket Fences" and "L.A. Law" (recurring). Radio plays include "Hollywood Theatre of the Ear" and NPR's "Beyond 2000." Audio books narrator: Books-On-Tape, Blackstone, and Lakeshore Learning. BA in Drama, Catholic University, Washington, D.C.; Performance/ Teaching Fulbright in American Drama to Poland.



LOUIS LOTORTO*
Fred/Gentleman

previously appeared at SCR in *Taking Steps*, *Hamlet* and *Cyrano de Bergerac*. L.A. theatre credits include the Ahmanson Theatre in the Royal National Theatre touring production of *An Enemy of the People* with Sir Ian McKellen, the L.A. Philharmonic, International City Theatre, Mark Taper Forum's Taper Too, The Odyssey Theatre Ensemble, six seasons with A Noise Within, earning an Ovation Nomination for his portrayal of Camille in *A Flea in Her Ear*. A company member and on the artistic advisory board of The Colony Theatre Company, he has appeared there as Dr. Watson in *Sherlock's Last Cast*, Tom in *The Glass Menagerie* and as several characters in the West Coast premiere of *Almost, Maine*. Regional theatre credits include two seasons at the Oregon Shakespeare Festival, Shakespeare Theatre Company in D.C. (Helen Hayes Award nominee for Ariel in *The Tempest*), four seasons at the California Shakespeare Festival, Berkeley Repertory Theatre, Portland Center Stage, Portland Repertory Theatre, Artists Repertory Theatre, Contemporary American Theatre Festival, A Contemporary Theatre in Seattle and most recently starring as Charlie in *The Foreigner* at San Jose Repertory Theatre. Film and television credits include *Fire in the Sky*, *Under Suspicion*, *Body Language*, *Fade to Black*, *The Marla Hanson Story* and "Nowhere Man."



JENNIFER PARSONS*
Mrs. Cratchit

returns for a fifth year in *A Christmas Carol* and most recently appeared at SCR in *The Heiress* and *The BFG (Big Friendly Giant)*. She also appeared in *James and the Giant Peach*, *The Only Child*, *Bun-*

nicula, Cyrano de Bergerac, Getting Frankie Married—and Afterwards, Our Town, She Stoops to Folly, The Importance of Being Earnest and Buried Child. Other stage credits include *How I Learned to Drive* at San Diego Repertory and *Talley's Folly* at International City Theatre in Long Beach. In New York she appeared on Broadway and Off-Broadway in *Quilters, Steel Magnolias, Smoke on the Mountain, Native Speech* and *Unchanging Love*. Other regional theatre credits span from the Mark Taper Forum, Denver Center Theatre Company, Kennedy Center, Chicago's Royal George and The Abbey (Ireland). As a company member at Theatre 40 she has performed leading roles in *Holy Days, Heartbreak House, Little Murders, A Midsummer Night's Dream, The Yiddish Trojan Women, Chapter 2* and many others. Among her most current television appearances are guest star roles on "Without a Trace," "Boston Legal," "The O.C.," "Judging Amy," "JAG," "The West Wing," "For the People," "Philly" (recurring), "NYPD Blue," "The X-Files," "Star Trek: Deep Space Nine," "Star Trek: Voyager" and "The Jersey" (recurring). Film credits include *American Girl, Dragonfly, Never Been Kissed, Box Boarders!* and *Self Medicated*.



TOM SHELTON*

Marley/Spirit of Christmas Yet-to-Come

is delighted to return to the cast of *A Christmas Carol* from last year's production and from his previous appearance as Topper in the inaugural production 28 years ago. Other

productions at SCR include *Hotel Paradiso, Galileo* and *The Merchant of Venice*. More recently, he appeared in several Theatre for Young Audiences productions including this season's *Tales of a Fourth Grade Nothing, The Wind In The Willows, The Hoboken Chicken Emergency, The Adventures of Por Quinly, James and the Giant Peach* and *The Only Child*. At Laguna Playhouse he has appeared in *Red Herring, What the Butler Saw, Travels With My Aunt* and *The Woman in Black*, among many others. He toured the nation in that theatre's production of *Copenhagen*. Other Southern California stage appearances include *Loot* and *Twentieth Century* at International City Theatre and *All My Sons* at La Mirada. In New York he appeared Off-Broadway in *The Man Who Shot The Man Who Shot Jesse James* and *The Member of the Wedding*.

Playwright, Director and Designers

JERRY PATCH (*Adapter*) was affiliated with South Coast Repertory from 1967-2005. He served as dramaturg on nearly 150 new plays seen and developed at SCR, including the world premieres of *Abundance, Freedomland, Golden Child, Intimate Apparel, Search*

and Destroy and *Wit*. His dramatic writing has been produced at SCR and other theatres, and on television. He was project director of SCR's Pacific Playwrights Festival from its inception in 1998 through 2005, and for seven years was Artistic Director of the theatre program of Sundance Institute. He was Professor of Theatre and Film at Long Beach City College and taught at UCI, UCSD, CSULB and other institutions. He was consulting dramaturg for Roundabout Theatre Company of New York for nearly a decade, and left SCR to become Resident Artistic Director for The Old Globe in San Diego. He is now Director of Artistic Development at Manhattan Theatre Club in New York.

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

THOMAS BUDERWITZ (*Scenic Design*) previously designed *The Heiress, Doubt, a parable, Pig Farm, Bach at Leipzig, Proof, A Delicate Balance, A Christmas Carol, But Not for Me*, the 2007 Gala "Affair in Shanghai" and the 2008 Gala "A Midsummer Night's Dream" for SCR. Mr. Buderwitz recently designed the world premiere of Alex Dinolaris' *Red Dog Howls* at the El Portal Theatre and the world premiere of David Rambo's *The Spin Cycle* for Rubicon Theatre Company. His regional and L.A. designs include productions for Geffen Playhouse, Laguna Playhouse, Pasadena Playhouse, PCPA Theaterfest, Denver Center Theatre Company, Arizona Theatre Company, Riverside Theatre (Florida), San Diego Repertory Theatre, Portland Repertory, A Noise Within, The Colony Theatre, International City Theatre, Court Theatre, The Coast Playhouse, InterAct Theatre Company, Pacific Resident Theatre, West Coast Ensemble, McCoy-Rigby/La Mirada Theatre, Apollo Theater (Chicago), Queens Playhouse and the Helen Hayes Center in New York. Mr. Buderwitz' set design for *Equinox* (Odyssey Theatre) received the 2006 Los Angeles Drama Critics Circle Award (LADCC). His design for *Pera Palas* (Theatre @ Boston Court/The Antaeus Company) received the 2005 LADCC Award, Los Angeles Stage Alliance Ovation Award, *LA Weekly* Award and *Back Stage West* Garland Award. In 2005, Mr. Buderwitz received the LADCC Career Achievement Award for Scenic Design. His Television designs include Fox Sports' "Sport Science" (2008 Emmy Award nomination); AMC's "Sunday Morning Shootout," National Geographic's "Fight Science," "Mr. Show," "Def Comedy Jam," "HBO Comedy Hour" and "Sketch Pad" for HBO; "Battlebots" for Comedy Central; and specials and series for ABC, NBC, CBS, PBS, MTV, ESPN, Fox, Disney, USA, UPN, VH1, PAX, A&E and Discovery.

DWIGHT RICHARD ODLE (*Costume Design*) has dressed SCR's *A Christmas Carol* annually since 1980. Over

21 seasons with SCR, in both scenery and costume, he designed some 90 productions. Following this with eleven seasons as Laguna Playhouse's resident scenic and costume designer, he garnered over 125 additional production credits staging three world, six American and over a dozen West Coast premieres; most recently costuming *Leaving Iowa* and *Godspell* for the Playhouse. Mr. Odle has also designed for San Jose Repertory, Geffen and Pasadena Playhouses, Coronet and Colony Theatres, Ballet Pacifica, 12 productions for McCoy-Rigby Entertainment and ten musicals for the Fullerton CLO Music Theatre, most recently the scenery for *Oklahoma!*. His 20-year association with the Orange County Performing Arts Center is as a producer/designer/lecturer. Other design clients include Disney Resorts, Universal Studios, Princess Cruise Lines, two World's Fairs and theme parks in Seoul and Barcelona. Mr. Odle spent six years as resident designer for Robert Redford's Sundance Theatre in Utah and served as art director for the late Pope John-Paul's 1987 Mass in Dodger Stadium. He holds an MFA degree from the Yale University School of Drama and has been a professor of design at Stanford University, California State University, Fullerton and UC Irvine. In 2006, Mr. Odle received the distinguished Cultural Legacy Award from Arts Orange County and has been honored for a Lifetime Achievement in Scenic Design by the Los Angeles Drama Critics Circle.

DONNA AND TOM RUZIKA (*Lighting Design*) celebrate their 29th year of designing *A Christmas Carol* and 36 years of marriage. They have also enjoyed collaborating on productions at the Hollywood Bowl and other regional theatres. Ms. Ruzika has designed productions at Utah Shakespearean Festival, Alabama Shakespeare Festival, Laguna Playhouse, Fullerton Civic Light Opera, Pasadena Playhouse and Long Beach's International City Theatre. Her award-winning work has also been seen in Bogotá, Colombia and Barcelona, Spain. Ms. Ruzika is on the Board of Directors for the United States Institute of Theatre Technology (USITT). Mr. Ruzika's designs have been seen on Broadway, in national tours, at major regional

theatres, and for many national and international dance and opera companies. His entertainment lighting can be seen at theme parks in six different countries and his architectural lighting can be seen in prestigious hotels, casinos, restaurants, retail centers and performing arts centers across the nation and in Europe and Asia. Mr. Ruzika has received numerous awards for his contributions to the art and craft of lighting design.

DENNIS MCCARTHY (*Musical Arrangement/Composer*) returns to SCR where he previously composed music for *An Italian's Straw Hat: A Vaudeville, Dumb Show, Getting Frankie Married—and Afterwards, The Beard of Avon, Much Ado about Nothing* and *Of Mice and Men*. He has been writing music for television for more than 20 years. His career began as a conductor/arranger for Glen Campbell, whose concert tours took him to every state in the nation and overseas. Once based back in Los Angeles, he worked as musical director on several television variety productions such as "The Barbara Mandrell Show." He worked with Nelson Riddle and Marty Paich and then became an orchestrator for film composer Alex North and began composing for film and television. Over the years he has written music for over 2,000 films, TV movies and series episodes including "V," the long-running "MacGyver," "Parker Lewis Can't Lose," "Star Trek: The Next Generation," "Star Trek: Deep Space Nine," "Star Trek: Voyager," "Star Trek: Enterprise," "The Twilight Zone," "Dynasty," "The Love Boat," "The Colbys," "Hotel," "Birdland" and "Houston Knights." Mr. McCarthy has also written music for "Project Greenlight," "Dawson's Creek," "Related" and the television movies *Daddy, Kaleidoscope, Care and Handling of Roses, V: The Final Battle, Hidden in Silence, Armed and Innocent, Overkill, A Texas Tragedy* and *Having Our Say*. He has won two Emmy Awards for his work on "Star Trek" and composed the music for the series' first feature, *Generations*. He is a 12-time winner of ASCAP's Most Performed Composer Award. He is a Southern California native, the father of three and proud grandfather of eight beautiful grandchildren.

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ENSEMBLE



DANIEL BEHNKE
Young Marley/Cop

is making his SCR debut after having recently completed SCR's Professional Intensive Program. Theatre credits include *Tracers*, *Arcadia*, *Beyond Therapy*, *Glengarry Glen Ross* and *How the Other Half Loves* at The American Academy of Dramatic Arts and *Tape* at Oakton Theater.



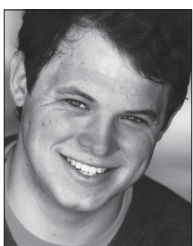
MATT BARTOSCH
Thomas Shelly

is thrilled to be returning to SCR, after a great run with *An Italian Straw Hat: A Vaudeville*. He also recently completed SCR's Professional Intensive Program. Theatre credits include Jesus in *Jesus Christ Superstar*, Tobias Ragg in *Sweeney Todd*, as well as work at Orange County Performing Arts Center, Musical Theatre West. In New York he appeared as Tulsa in *Gypsy* at Park Playhouse II and at the Forum and *Man of La Mancha*. Mr. Bartosch is a proud alumni of the Academy of the Performing Arts. Special thanks to my family and friends!



JILL MAGLIONE
*Elizabeth Shelley/Fan/
Pursued Maiden*

is pleased to be making her SCR debut after completing SCR's Professional Intensive Program. Theatre credits include *The Night of the Igguana* and *Henry IV, Part I* at A Noise Within, *The Sound of Music* and *Anything Goes* with The Andean Players, *Secret Confessions* at Creative Artists Laboratory and *A Midsummer Night's Dream* at Whitmore-Lindley Theatre Center. Film and television credits include *Freedom of Speech*, *Desert Island*, *The Fallen*, "What a Relief" and "How to Look Good Naked."



JAKE WELLS
Puppeteer/Mr. Topper

recently made his SCR debut in *An Italian Straw Hat: A Vaudeville* after having completed SCR's Professional Intensive Program. Theatre credits include *The Diviners*, *The Marriage of Bette and Boo* and *Man of La Mancha* at Rose Center Theater; *Lend Me a Tenor*, *Cash on Delivery!* and *Alice in Wonderland* at Huntington Beach Playhouse; and *A Midsummer Night's Dream* at Chapman College's Shakespeare Festival. Television credits include "Everybody Hates Chris" and "Just Jordan."



Students in South Coast Repertory's Young Conservatory portray all the young characters in *A Christmas Carol*. Two teams alternate performances. Appearing Tuesday, Thursday, Saturday at 9:30, Sunday at noon and Dec. 24 at noon are (above clockwise from left) **Sanaz Toossi**, **Jasmine O'Hea**, **Ellis Beardsly**, **Nick Slimmer**, **Grace O'Brien**,



Matthew Tanaka, **Chris Bautista** and **Christopher Huntley**. Appearing in the balance of performances are (above clockwise from left) **Brianna Beach**, **Lucas Blankenhorn**, **Courtney Kato**, **William Hopper**, **Bahaar Tadjbakhsh**, **Mason Acevedo**, **Jordan Boggess** and **Jamie Ostmann**.

DREW DALZELL (*Sound Design*) is happy to be back at SCR, having previously designed *An Italian Straw Hat: A Vaudeville*, *A Little Night Music*, *Bunnicula*, *The Hoboken Chicken Emergency*, *Intimate Exchanges* and *Sideways Stories from Wayside School*. His recent design work includes *The Laramie Project* at Laguna Playhouse; *Los Illegals* with Cornerstone Theater Company; *Fen* (Garland Award), *The Mound Builders*, *The Cosmonaut's Last Message to a Woman* *He Once Loved in the Former Soviet Union* and *As I Lay Dying* (Ovation nomination) at Open Fist; *A Time for Love*, *Songs for a New World* (Ovation Award) and *Tick, Tick...Boom* at Rubicon Theatre; and *Side Show* (Ovation nomination), *Billy Bishop Goes to War* (Ovation Nomination), *Grand Hotel*, *The Laramie Project*, *Fuddy Meers*, *Around the World in 80 Days* and *The Grand Tour* with The Colony Theatre Company. The Lee Strasberg Theatre, Shakespeare Festival/LA, The Sacred Fools Theater, The Evidence Room and The Echo Theater Company are just a few of the many other theatres where his designs have been heard. 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 (*Vocal Director*) has musically directed the SCR productions of *An Italian Straw Hat: A Vaudeville*, *A Little Night Music*, *A Christmas Carol*, *Happy End*, *Sunday in the Park with George* and *A Chorus of Disapproval*. Recent credits include *Cinderella* and the American premiere of *Twice Upon a Time* for Civic Light Opera of South Bay Cities; *Me and My Girl* and *A Chorus Line* for The Music Theatre of Wichita; *My Fair Lady*, *The Unsinkable Molly Brown*, *Guys and Dolls* and *Annie Get Your Gun* for McCoy Rigby Entertainment; *The King and I*, *A Funny Thing Happened On the Way to the Forum* and *Thoroughly Modern Millie* for Musical Theatre West; *Li'l Abner* for the Musical Theatre Guild; and just this past summer conducted *Sweeney Todd* and *Evita* for the Sacramento Music Circus where he has conducted for the past 20 seasons. Mr. Castellano serves as the Head of the Music

Theatre Program at UC Irvine and is very proud of his many students performing in New York and around the country.

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

HISA TAKAKUWA* (*Assistant Director*) having appeared as an actor in *A Christmas Carol* for 14 seasons, now takes on the role of Assistant Director. After completing her professional training as an actor, Ms. Takakuwa appeared at SCR in *The Man Who Came to Dinner* and 13 Educational Touring Productions including the original production of *Bad Water Blues*. Other acting credits include 16 seasons as a resident artist with the classical repertory company A Noise Within, playing such roles as Masha in *The Seagull*, Maria in *Twelfth Night* and Emily in *Our Town*, and work at Indiana Repertory Theatre, Sundance Institute's Children's Theatre and Playwright's Lab and Grove Shakespeare Festival. She is also an active director, having directed SCR's Theatre Conservatory Players in *Crow and Weasel*, *The Trials of Alice in Wonderland*,

Scouting Reality, East of the Sun and West of the Moon, Snow Angel, Time Again in Oz, Metamorphoses and *Peter Pan*. Other recent productions include *Twelfth Night, Shooting Stars* and *Henry V* at Actors Co-op in Hollywood. She also served as Assistant Director to Art Manke on SCR's production of *The Wind in the Willows* and to Libby Appel on *A Raisin in the Sun* at the Indiana Repertory Theatre. A passionate educator, Ms. Takakuwa is currently the Director of SCR's Theatre Conservatory. She holds a BA from Smith College and an MFA from the California Institute of the Arts.

JAMIE A. TUCKER* (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UC Irvine in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on over 36 shows in addition to seven seasons of *La Posada Mágica*. This is Jamie's rookie season on *A Christmas Carol*. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain, The Violet Hour* and *A Naked Girl on the Appian Way*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Anna in the Tropics, A View from the Bridge* and *Hamlet*. If you can't find him in the theatre, he is likely to be on the diamond or riding his bike down PCH. Mr. Tucker is a proud member of Actors' Equity.

CHRISSY CHURCH* (*Assistant Stage Manager*) is a proud five year veteran of SCR's *A Christmas Carol*. She is thrilled to be returning to such a lovely cast and the hardest working crew in Orange County. Previous credits at SCR include the world premieres of *Mr. Marmalade, Getting Frankie Married — and Afterwards, Making It* and *Nostalgia*, productions of *The Heiress, Taking Steps, What They Have, Charlotte's Web, Doubt, a parable, My Wandering Boy, The Real Thing, Hitchcock Blonde, Born Yesterday, Pinocchio, The Little Prince, Intimate Exchanges, La Posada Mágica, Anna in the Tropics, Proof* and the Pacific Playwrights Festival workshop of *Tough Titty*.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. He has received numerous

GEORGE AND JULIANNE ARGYROS (*Honorary Producers*) have been significant supporters of South Coast Repertory since the theatre's early days. The couple's generous support of the Next Stage Campaign named the Julianne Argyros Stage, and they have also made a significant gift to the current Legacy Campaign, which will expand SCR's endowment. 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 said. "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." The Argyros family keeps the magic alive as Honorary Producers of *A Christmas Carol*.

awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell, The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, 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 San Francisco State University, 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 William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among his numerous world premieres is Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Benson has received the LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson received his BA in Theatre from San Francisco State University.

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

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

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



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



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



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