



SEGERSTROM STAGE / NOVEMBER 26 - DECEMBER 24, 2011

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the 32nd annual production of

CHARLES DICKENS' A CHRISTMAS CAROL

adapted by Jerry Patch

Thomas Buderwitz
SCENIC DESIGN

Dwight Richard Odle
COSTUME DESIGN

Donna and Tom Ruzika
LIGHTING DESIGN

Dennis McCarthy
MUSIC ARRANGEMENT/COMPOSER

Drew Dalzell
SOUND DESIGN

Dennis Castellano
VOCAL DIRECTOR

Sylvia C. Turner
CHOREOGRAPHER

Hisa Takakuwa
ASSISTANT DIRECTOR

Jackie S. Hill
PRODUCTION MANAGER

Jamie A. Tucker*
STAGE MANAGER

DIRECTED BY
John-David Keller

Julia & George Argyros/Argyros Family Foundation
HONORARY PRODUCERS

CAST OF CHARACTERS

(In order of appearance)

UNDERTAKER	<i>Christian Barillas*</i>
JOE, a cider salesman and a receiver of stolen goods	<i>Art Koustik*</i>
CONSTABLE	<i>Jordan Bellow</i>
TOY LADY	<i>Ann Marie Lee*</i>
PUPPET SHOW	<i>Matthew Frow</i>
THOMAS SHELLEY	<i>Daniel Sugimoto</i>
ELIZABETH SHELLEY	<i>Chariot Jones</i>
OLIVER SHELLEY	<i>Huxley Matthew Berg, Tristan Steward†</i>
RICH WOMAN	<i>Jennifer Parsons*</i>
RICH BOY	<i>Alex Kinsbursky, Christopher Huntley†</i>
RICH GIRL	<i>Chaney Lieberman, Emme O'Toole†</i>
YOUNG GIRL ABOUT TOWN	<i>Shelby Hayes, Sophia LaFrance†</i>
TEEN GIRL ABOUT TOWN	<i>Brooke Boukather, Lindsey Wiercioch†</i>
WREATH SELLER	<i>Timothy Landfield*</i>
LAUNDRESS	<i>Erika Whalen*</i>
CHIMNEY SWEEP	<i>Max Salinger, Josef Frankhouse†</i>
EBENEZER SCROOGE, a grasping, covetous old man	<i>Hal Landon Jr.*</i>
BOB CRATCHIT, clerk to Ebenezer	<i>Daniel Blinkoff*</i>
FRED, nephew to Ebenezer	<i>William Francis McGuire*</i>
SOLICITORS	<i>Richard Doyle*, Karen Hensel*</i>
JACOB MARLEY'S GHOST, a spectre of Ebenezer's former partner in business	<i>Gregg Daniel*</i>
THE SPIRIT OF CHRISTMAS PAST, a phantom showing things past	<i>Richard Doyle*</i>
EBENEZER AS A BOY	<i>Huxley Matthew Berg, Tristan Steward†</i>
FAN, the sister of Ebenezer	<i>Brooke Boukather, Lindsey Wiercioch†</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>Jordan Bellow</i>
EBENEZER AS A YOUNG MAN	<i>Christian Barillas*</i>
BELLE, sweetheart of Ebenezer	<i>Erika Whalen*</i>
THE SPIRIT OF CHRISTMAS PRESENT, a spirit of a kind, earthy and generous nature	<i>Timothy Landfield*</i>
"TINY" TIM CRATCHIT	<i>Kylee Aitken, Nick Charles Currie†</i>
MRS. CRATCHIT	<i>Jennifer Parsons*</i>
BELINDA CRATCHIT	<i>Chaney Lieberman, Emme O'Toole†</i>
PETER CRATCHIT	<i>Alex Kinsbursky, Christopher Huntley†</i>
MARTHA CRATCHIT	<i>Alison Wexler, Jennifer Frazin†</i>
MR. TOPPER, a bachelor	<i>Matthew Frow</i>
PURSUED MAIDEN	<i>Chariot Jones</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>John-David Keller*</i>
WANT	<i>Shelby Hayes, Sophia LaFrance†</i>
IGNORANCE	<i>Huxley Matthew Berg, Tristan Steward†</i>
GENTLEMEN ON THE STREET	<i>Gregg Daniel*, Richard Doyle*, William Francis McGuire*</i>
THE SCAVENGERS	<i>Karen Hensel*, Erika Whalen*, Ann Marie Lee*</i>
TURKEY BOY	<i>Max Salinger, Josef Frankhouse†</i>
POULTERER	<i>Jordan Bellow</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.



Richard Doyle, Hal Landon Jr. and Karen Hensel.

SETTING

19th Century London

LENGTH

Approximately two hours, including one 15-minute intermission.

PRODUCTION STAFF

Casting Director *Joanne DeNaut, CSA*
 Assistant Stage Manager *Chrissy Church**
 Stage Management Interns *Rachel Gross, Sara K. Menssen*
 Deck Crew *Rob Harrison, Emily Kettler, David McCormick, Julie Renfro*
 Follow Spot Operators *Rachel Gross, Matt Shipley*
 Child Wrangler *Lisa Ackerman*
 Wig and Makeup Technician *Gieselle Blair*
 Wardrobe Master *Bert Henert*
 Dresser *Alma Reyes*
 Additional Costume Staff *Melody Brocious, Bronwen Burton, Pauline Good, Anthony Tran*

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

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

THE ORANGE COUNTY
REGISTER
Media Partner

How We Keep Christmas



his year we celebrate our 32nd staging of Charles Dickens' *A Christmas Carol*. Once again, Hal Landon Jr. plays Ebenezer Scrooge and John-David Keller directs. SCR Founding Artists Richard Doyle and Art Koustik, who have reprised their roles virtually every season, are also back this year. *The Christmas Carol* cast has become a family. We gather each November to do our work. New folks are made kin by our veterans; the veterans are invigorated by the newcomers. By December (and our not com- greater few of we've re-created our clan show) anew. But we're plete until joined by our family: our audiences. A you have seen the show every year since 1980. Many of



you first came with your parents and are now bringing your own children. SCR's *A Christmas Carol* has endured because it brings families together. We are reminded to celebrate the season and to consider together Ebenezer Scrooge's redemption. The value of love, life and family is heightened by the fact that they don't last forever. It is the equation Scrooge comes to know, and one our family appreciates again each year.

Here some members of the cast and creative team share their stories and memories of *A Christmas Carol*.

Hal Landon Jr.

32 years: Actor (Scrooge)

"As the years have gone by, so many people have come up to me during the course of the year and told me how much the play means to them. The Christmas spirit is revived in them every year, and people who were children when they first saw it now bring their children."

John-David Keller

32 years: Director and Actor (Mr. Fezziwig)

"Many of my favorite memories revolve around the children in the cast. I always insist that they not have their own dressing room but share with the adults, so they can really experience what it is like to be part of a production. Of course, the children are given instruction in rules of behavior that the adults are not. I remember one time asking a father about how his child was enjoying being a part of the show, and the father replied, 'He's having the time of his life, and his vocabulary has become quite colorful.'"

Daniel Blinkoff

9 years: Actor (Bob Cratchit)

"A few years ago, on Christmas Eve, our last show for that year, I was waiting backstage for the scene where we glimpse into Tiny Tim's future. I feel a tug on my



John-David Keller and Karen Hensel as Mr. and Mrs. Fezziwig in 2009.



Daniel Blinkoff and Angeliki Katya Harris as Bob Cratchit and Tiny Tim in 2009.

sleeve, and it's Tiny Tim. This was a kid with a lot of initial anxiety about performing, but through the course of the production he really fell in love with the show and became a real actor. He says to me, 'Don't go on.' I ask him why, and he says, 'If you go on, that means it will all be over soon.'"



Howard Shangraw and Hisa Takakuwa as Fred and Sally in the 2000 production.

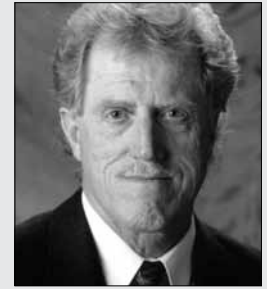
Hisa Takakuwa

**14 years: Actor (Sally/Toy Lady/Scavenger),
6 years: Assistant Director**

"Of all the shows in which I have ever performed, *A Christmas Carol* is special and intimate in its interface between the audience and the actors. As an actor in the show, and now as an audience member, I have become truly aware of the emotional flow between the audience and cast that occurs each night. It really exemplifies the best of the live theatre experience."

Reminiscing with Jerry Patch

A chat with SCR's *A Christmas Carol* adaptor, Jerry Patch



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

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

How has SCR's *A Christmas Carol* changed for you over the years?

That first production in 1980 had SCR's young company actors playing roles considerably older than they were. One of the gifts of *A Christmas Carol* has been watching those actors return annually with deeper, more authentic portrayals of characters they've come to know very well. To have Hal Landon as Scrooge and John-David Keller directing for 32 years (32 years!) is truly a treasure, and could only be possible in a theatre like SCR.

Why do you think the story of *A Christmas Carol* has endured?

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

There are so many examples of adaptations and variations on the original Dickens story as part of our cultural holiday tradition. To you, what makes SCR's adaptation unique?

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

History of 'A Christmas Carol'



In the late fall of 1843, the 31-year-old author of *Oliver Twist* and *Nicholas Nickleby* began writing a story to be published during the Christmas season. 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.

Moved to action by a Parliamentary report on the plight of child laborers, Dickens visited a copper mine. Appalled by what he saw, Dickens began to develop ideas for his next story—a story that would, in the author's words, "strike a blow on behalf of the poor man's child." He titled the piece *The Sledgehammer*; over 150 years later, it's the story known all over the world as *A Christmas Carol*.

Success of *A Christmas Carol*



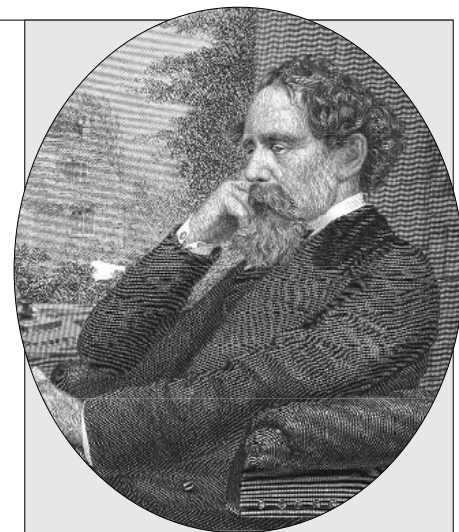
Writing the story in just six weeks, Dickens told friends that the Cratchits were "ever tugging at his coat sleeve, as if impatient for him to get back to his desk and continue the story of their lives." Dickens could hardly have imagined that his tale would become beloved by so many.

In 1857, *A Christmas Carol* became the first of Dickens' works that he performed publicly. 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 *A Christmas Carol* tour of the United States, turning a profit of \$140,000—nearly two million dollars today. President Andrew Johnson took his family to every performance in Washington D.C., and theatergoers camped overnight in the streets to purchase tickets.

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 how successful his novella would prove to be, Dickens would surely be happy that his story of the virtues of goodwill and generosity continues to reach millions of people every year.

The Illustrated London News depicted Dickens giving his last public reading of *A Christmas Carol* in March 1870.



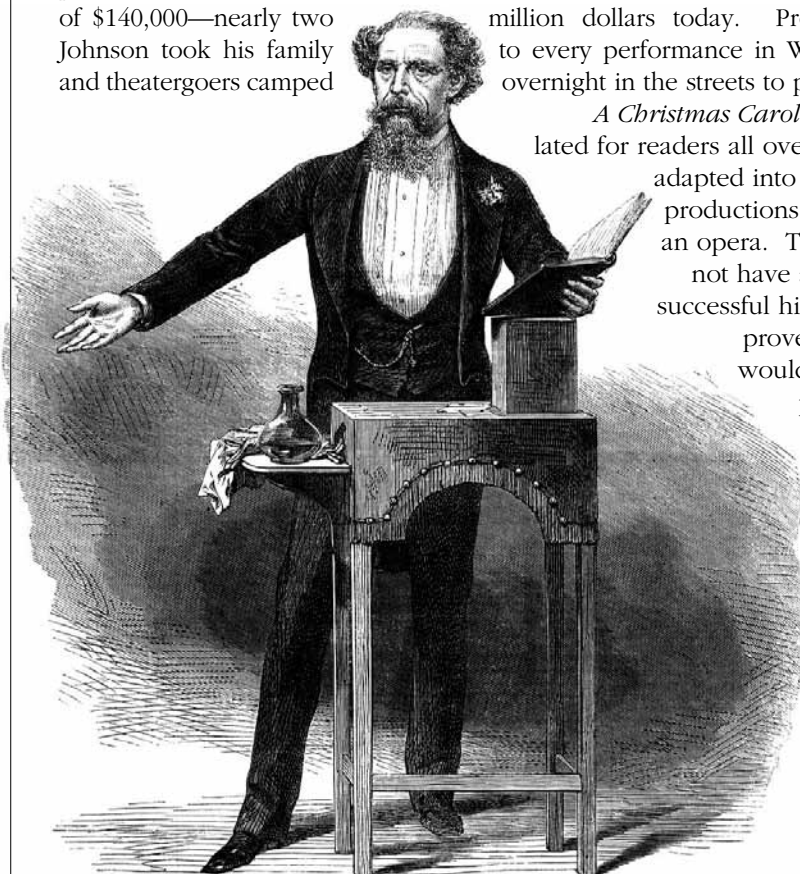
About Dickens



Charles Huffman Dickens was born in Landport (now part of Portsmouth), England, on 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. By the mid 1800s, Dickens had achieved widespread fame with the publication of *The Pickwick Papers*, *Oliver Twist* and *The Life and Adventures of Nicholas Nickleby*.

A Christmas Carol, like many of Dickens' other works, has autobiographical elements woven throughout. Like the Cratchits, the Dickens were a large brood. His own frail, sickly brother was often called "Tiny Fred." Dickens' spendthrift father, John, caused the family, save 12-year-old Charles, to relocate to a debtor's prison for a time. Charles worked in a factory during this time, and never forgot the experience.

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



Christmas Woodcuttings



he art of woodcutting was originally developed in China as a means of creating an illustration on paper from the carving of a block of wood that was then inked and stamped on paper. The technique was mastered by the prolific woodcutter John Leech, whose woodcuttings were used as illustrations in the original publication of *A Christmas Carol* in 1843 (pictured below). Leech and other popular woodcutters at the time, such as William Hogarth, used their woodcuttings to echo the themes of poverty, redemption and goodwill in Victorian England. The scenic design of SCR's *A Christmas Carol* was inspired by the woodcuttings and the way they portrayed the glimmers of light and hope during the darkness of Victorian England. But don't take our word for it; see for yourself!



Scrooge extinguishes the first of three Spirits.



Reformed Scrooge and Bob Cratchit.



The Fezziwig Ball.

Victorian London



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 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—the main water supply. A common laborer's average weekly wage was three shillings, nine pence—that's approximately 14 modern U.S. dollars. A loaf of bread cost about two pence (65¢ in modern USD) and rent for

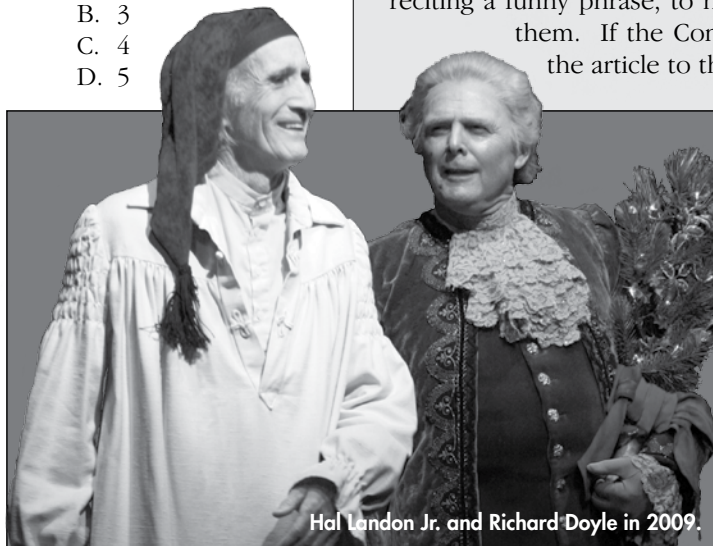
“It is a fair, even-handed, noble adjustment of things, that while there is infection in disease and sorrow, there is nothing in the world so irresistibly contagious as laughter and good humour.”
— Charles Dickens

the year cost about 25 pounds (about \$1,900 modern USD). However, this was a luckier existence than the destitution of those poor folk who would receive aid in the form of employment in a workhouse.

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

Christmas Carol Trivia

1. *A Christmas Carol* was written by Charles Dickens in:
 - A. 1848
 - B. 1843
 - C. 1855
 - D. 1862
2. Who has NOT played the infamous role of Ebenezer Scrooge in a film adaptation of *A Christmas Carol*?
 - A. Patrick Stewart
 - B. Kelsey Grammer
 - C. Jim Carrey
 - D. None of the Above
3. How many years, including this year, has Hal Landon Jr. played the role of Ebenezer Scrooge in SCR's production of *A Christmas Carol*?
 - A. 16
 - B. 22
 - C. 25
 - D. 32
4. How many different directors have directed *A Christmas Carol* here at SCR during its 32-year run?
 - A. 1
 - B. 2
 - C. 3
 - D. 4
5. In SCR's *A Christmas Carol*, what is Scrooge's business called?
 - A. Marley & Me
 - B. Scrooge & Marley
 - C. Scrooge's Finances
 - D. Marley & Scrooged
6. What is Ebenezer Scrooge's nightly eatery?
 - A. Brown's Landing
 - B. Pig & Whistle
 - C. Hound & Thorn
 - D. The Lucky Duck
7. Who was surrounded by Muppets in the role of Ebenezer Scrooge in the Brian Henson film: *The Muppet Christmas Carol*?
 - A. Michael Caine
 - B. Ian McKellan
 - C. Patrick Stewart
 - D. Bill Murray
8. How many total ghosts visit Scrooge on Christmas Eve in SCR's *A Christmas Carol*?
 - A. 2
 - B. 3
 - C. 4
 - D. 5
9. How many children do the Cratchits have in SCR's production of *A Christmas Carol*?
 - A. 2
 - B. 3
 - C. 4
 - D. 5
10. Who has been with SCR's *A Christmas Carol* since its inception?
 - A. Hal Landon Jr.
 - B. John-David Keller
 - C. Art Koustik
 - D. Tom & Donna Ruzika
 - E. All of the Above



Hal Landon Jr. and Richard Doyle in 2009.

Games for a Victorian Christmas

FORFEITS



To play, the guests choose a "Constable," the British term for a police officer, who then must exit the room. Once the Constable is out of earshot each player "forfeits" an article, be it a pen, brooch, bracelet, etc., into a pile. The Constable enters the room blindfolded and unaware of what object each player has deposited into the pile. The object of the game is for the Constable to match the article to the person by only feeling the object. If the Constable is correct the owner must obey an order of the Constable, something silly like doing a dance or reciting a funny phrase, to have their item returned to them. If the Constable incorrectly matches the article to the owner, the owner of the

object gives the Constable something silly to do. This continues until all of the items in the pile have been given back. The Constable wins if he or she can match owner with article more times correctly than incorrectly. At the end the Constable chooses a replacement and the game starts all over.



DICTIONARY

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

Example: Humbug

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

Artist Biographies



CHRISTIAN BARILLAS*
Undertaker/Young Ebenezer

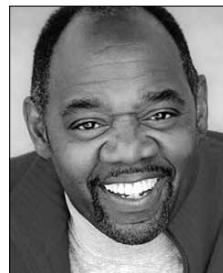
returns to *A Christmas Carol* after making his SCR debut in 2006. This year, he was a member of the acting company at Utah Shakespeare Festival, where he played Romeo in *Romeo & Juliet* and Clarence in *Richard III*. Recent credits include *Pride and Prejudice* and *Twelfth Night* (Oregon Shakespeare Festival) and *Lydia* (Yale Repertory Theatre and its world premiere at Denver Center). Other theatre credits include *Sonia Flew* at Laguna Playhouse (West Coast premiere), Center Theatre Group's *A Very Old Man with Enormous Wings* at the Kirk Douglas Theatre (West Coast premiere) and *A Midsummer Night's Dream* and *Othello* at Theatricum Botanicum. Film and television credits include *Bosco's Guitar*, *Sabotage* and *The Appointment*, as well as "Without a Trace," "Passions" and as a regular on the pilot "I See You." He attended the University of North Carolina and received his MFA from UCLA, where he was the recipient of the George Burns Fellowship in Comedy.



DANIEL BLINKOFF*
Bob Cratchit

returns as Bob Cratchit for his tenth consecutive year. Other SCR appearances include *An Italian Straw Hat*, *Major Barbara*, *The School for Wives*, *The Intelligent Design of Jenny Chow*, *Nostalgia*, *Nothing Sacred*, as well as many Theatre for Young Audiences productions and Pacific Playwrights Festival

readings. L.A. credits include *Opus* (Fountain Theatre, Ovation Award), *American Tales* (The Antaeus Company), *A Distant Shore* (Kirk Douglas), *Pera Palas* (The Theatre@Boston Court) and *Lunch Poet* (Yale Cabaret Blue). Regionally he has appeared at Williamstown Theatre Festival, McCarter Theatre, Cleveland Playhouse, New York Stage & Film, Yale Repertory Theatre and many others. He received a Joseph Jefferson Citation for his work in *Leander Stillwell* as well as a Best Actor nomination for *Flesh and Blood*. Film and television credits include *Rockabye*, *With Honors*, *Crossing The Bridge*, "Close to Home" (recurring), "Charmed," "NYPD Blue," "Law & Order" and "Gumbo and Umami." He is a member of The Antaeus Theatre Company and The Actor's Center in New York. He received his MFA from the Yale School of Drama.



GREGG DANIEL*
Marley/Gentleman

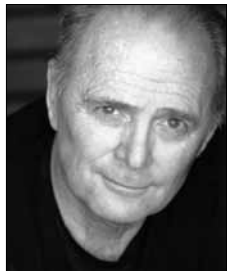
returns to SCR after appearing in August Wilson's *Fences*. Other SCR appearances include the Theatre for Young Audiences production of *James and the Giant Peach* and the NewSCRripts readings of Tanya Barfield's *Blue Door*, Steven Drukman's *The Bullet Round* and Lynn Nottage's *Crumbs From The Table of Joy*. Other regional credits include *Joe Turner's Come and Gone* at The Fountain Theatre, *Much Ado About Nothing* at Shakespeare Santa Barbara, *A Midsummer Night's Dream*, *Taming of The Shrew*, *Merry Wives of Windsor* and *Two Gentlemen of Verona* at Shakespeare Festival L.A., *Master Harold... and the boys* at Cape May Stage and Actors Theatre of Louisville and *Peer Gynt* at Hartford Stage Co. Film credits include *Hancock*, *Spi-*

JULIA & GEORGE ARGYROS/ ARGYROS FAMILY FOUNDATION (*Honorary Producers*) have been major supporters of South Coast Repertory since the theatre's early days. The couple's generous support of the Next Stage Campaign named the Julianne Argyros Stage. They have also made a significant

gift to the current Legacy Campaign to build the endowment that ensures the future of SCR. 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 pass-

ing season the theatre's work has broadened and gained relevance," Julia 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*.

derman 3, *Evan Almighty* and *Hollywood Homicide*. Television credits include a recurring role in "True Blood" (Reverend Daniels), "Weeds," "The Sarah Silverman Program," "Saving Grace," "Castle," "Parenthood" and Disney's *Good Luck Charlie*. Mr. Daniel is thrilled to be a part of SCR's tradition of *A Christmas Carol*. Love to Veralyn and Kennedy.



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

is an SCR Founding Artist who has appeared in nearly 200 productions. He appeared recently as Roy in *The Trip to Bountiful*, Jack in *The Weir*, Lord Summerhays in *Misalliance* and Robin Starvling in *A Midsummer Night's Dream*. 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. He has made many film and television appearances, including the upcoming *Heathens and Thieves*, and is a voice actor in animation, advertising, documentaries, CD-ROM games and motion capture. Mr. Doyle is a recipient of The Helena Modjeska Cultural Legacy Award and is currently the Live Narrator of The Pageant of the Masters.



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 recognized by television viewers as Doris on "The Young and the Restless" (17 years), or for her many guest spots on nighttime dramas. She is currently the Director of Adult Acting Classes and Professional Actor Training at SCR.



JOHN-DAVID KELLER*
*Mr. Fezziwig/Spirit of Christmas
Yet-to-Come*

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 has directed *A Christmas Carol* for its entire 32-year history. He also directed SCR's Educational Touring Productions for 32 years. 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 more than 100 productions at SCR. Most recently he appeared in *A Midsummer Night's Dream*. Mr. Keller is the concert host for the Orange County Philharmonic Society's fifth grade concerts. He is a member of Actors' Equity and SDC.



ART KOUSTIK*
Joe/Ensemble

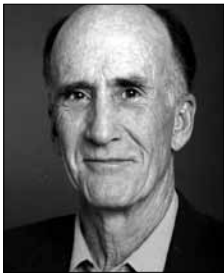
is an SCR Founding Artist who has appeared in scores of productions, including *Much Ado about Nothing*, *The Hollow Lands*, *Of Mice and Men*, *Tartuffe* and *Ab, Wilderness!* He also appeared in *BAFO*, *Six Degrees of Separation*, *She Stoops to Folly*, *The Taming of the Shrew*, *The Misanthrope*, *A Streetcar Named Desire*, *Twelfth Night*, *Hard Times*, *The Crucible*, *Prelude to a Kiss*, *Glengarry Glen Ross*, *Galileo*, *The Foreigner*, *Rum and Coke*, *The Show-Off*, *Saint Joan*, *Playboy of the Western World*, *Coming Attractions*, *American Buffalo*, *The Elephant Man*, *Time Was* and many others, including most annual productions of *A Christmas Carol*. Outside SCR, he has been in film and television programs such as *La Bamba*, "Valerie," "Hill Street Blues," "Moonlighting," "The Golden Girls," "Dallas" and "The Young and the Restless." "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

has appeared in SCR productions of *Noises Off*, *Bach at Leipzig*, *Pinocchio*, *The Clean House*, *The Norman Conquests: Round and Round the Garden* and *Hay Fever*. Broadway credits include *Company*, *The Sound of Music*, *Rumors*, *Arsenic and Old Lace*, *Wild*

Honey, The Crucifer of Blood and *Tartuffe*. Off-Broadway, he was in the original production of *Sister Mary Ignatius Explains It All for You* and *The Actor's Nightmare*. He has played major roles in regional theaters 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," "CSI," "Law & Order" and *The Cooler* with William H. Macy. He is on the faculty at The American Academy of Dramatic Arts, where he teaches and directs. Mr. Landfield recently directed outdoor productions of Shakespeare's *Twelfth Night* and *Much Ado About Nothing* in Los Angeles.



HAL LANDON JR.*
Ebenezer Scrooge

is an SCR Founding Artist who has appeared in *The Trip to Bountiful*, *A Midsummer Night's Dream*, *Hamlet*, *Nothing Sacred*, *Man from Nebraska*, *Born Yesterday*, *The Caucasian Chalk Circle*, *A View from the Bridge*, *Habeas Corpus*, *Cyrano de Bergerac*, *Antigone*, *The Drawer Boy* (Los Angeles Drama Critics Circle Award nomination), *Major Barbara* and *Tartuffe*. Other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of Plays by Chris Durang*, *Faith Healer*, *Green Icebergs*, *The Miser*, *Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 31 past productions. He appeared in *Leander Stillwell* (Mark Taper Forum) and in *Henry V* (The Old Globe in San Diego). Among his television and film credits are "The Closer," "My Name is Earl," "CSI: NY," "Mad Men," *Trespass*, *Pacific Heights*, *Almost an Angel*, *Bill & Ted's Excellent Adventure* and *Playing by Heart*.



ANN MARIE LEE*
Toy Lady/Sally/Scavenger

returns to SCR for her fifth season of *A Christmas Carol*, and previously appeared in *A Little Night Music* and *Pinocchio*. She recently appeared in *Honus and Me* at Main Street Theatre Company. She is a resident artist at A Noise Within, where her credits include *Man and Superman*, *As You Like It*, *The Cherry Orchard*, *The Glass Menagerie*, *Great Expectations* and *Hay Fever*. National tours include *Peter Pan* and *Do Black Patent Leather Shoes...?*, among others. Off-Broadway and regional credits include "Sondheim: A Celebration at Carnegie Hall," *A Midsummer Night's*

Dream with the L.A. Philharmonic at the Hollywood Bowl, *The Constant Wife* at Pasadena Playhouse and *And the Winner Is...* at Laguna Playhouse. Film and television credits include "Brothers and Sisters," "The Nine" (recurring), "Nip/Tuck," "7th Heaven," "Law & Order: CI," "ER," "Providence," HBO's "Breastmen," "Any Day Now," "Picket Fences" and "LA Law" (recurring). Radio plays include Hollywood Theatre of the Ear and NPR's "Beyond 2000." Audio books narrator: Books on Tape, Blackstone and Lakeshore Learning. BA in Drama, Catholic University, Wash., D.C.; Performance/Teaching Fulbright in American Drama to Poland.



WILLIAM FRANCIS MCGUIRE*
Fred/Gentleman

appeared at SCR previously in *A Midsummer Night's Dream*, *A Wrinkle in Time*, *The Intelligent Design of Jenny Chow*, *A Christmas Carol* and *Tartuffe*. He has also worked at the Guthrie Theater (*The Rover*, *Naga Mandala*, *The Seagull*, *Electra*, *Iphigenia at Aulis*, *The Good Hope*, *Peer Gynt*, *Billy and Dago*, among others), The Shakespeare Theatre Company (*Henry V* and *Macbeth*), Bay Street Theatre Fest (*Tropeano Paints*), American Repertory Theatre (*Boys Next Door*), Yale Repertory Theatre (*Search and Destroy*) and many others. His film credits include *The Day After Tomorrow* and *Mission Impossible III*, among others. Television credits include "100 Deeds for Eddie McDowd" (series regular), "Castle," "Justified," "Eagleheart," "Criminal Minds: Suspect Behavior," "The Mentalist," "Saving Grace," "Weeds," "Numb3rs," "Navy N.C.I.S.," "Without a Trace" and many more, as well as a number of movies-of-the-week. He is a graduate of the Yale School of Drama.



JENNIFER PARSONS*
Mrs. Cratchit

returns to SCR for an eighth year in *A Christmas Carol* after recently appearing in *Sideways Stories from Wayside School* and *Junie B. Jones and a Little Monkey Business*. She also appeared in other SCR productions such as *The Heiress*, *The BFG (Big Friendly Giant)*, *James and the Giant Peach*, *The Only Child*, *Bunnicula*, *Cyrano de Bergerac*, *Getting Frankie Married—and Afterwards*, *Our Town*, *She Stoops to Folly*, *The Importance of Being Earnest* and *Buried Child*. She has performed on Broadway, in regional theaters across the country and is a company member at Theatre 40. She has also appeared in numerous films and television shows.



ERIKA WHALEN*
Lena/Belle/Scavenger

appeared at SCR previously in *Junie B. in Jingle Bells*, *Batman Smells!*, *An Italian Straw Hat*, *A Year with Frog and Toad*, *The Brand New Kid*, *Junie B. Jones and a Little Monkey Business* and *Sideways Stories from Wayside School*. Theatre credits include *1776* at Actor's Co-op, the world premiere of *Making Beautiful* at The Powerhouse Theatre, *Hello Dolly!* at Welk Resort Theatre, *A Christmas Carol* at Glendale Center Theatre, *Annie* at Carpenter Performing Arts Center in Long Beach, *The Sound of Music* with Limon/Carr Productions, the world premiere of *The Bus* at Big Bear Performing Arts Center, *Out of this World* with Musical Theatre Guild and *Carousel*, *Mame* and *Camelot* at Cabrillo Music Theatre. Television appearances include "Criminal Minds." In addition to being an SCR Professional Intensive Program graduate, she is a graduate of the UCLA department of Theater, Film and Television.

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*, *Three Days of Rain* 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. As Professor of Theatre and Film he taught at Long Beach City College, 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 bio on page P10.

THOMAS BUDERWITZ (*Scenic Design*) previously designed *The Trip to Bountiful*, *Three Days of Rain*, *The Weir*, *Crimes of the Heart*, *Collected Stories*, *The Heiress*, *Doubt, a parable*, *Pig Farm*, *Proof*, *A Delicate Balance*, *A Christmas Carol* (9 seasons), *But Not for Me* and the 2007 through 2011 Galas for SCR. Other theatres: Intiman Theatre, Geffen Playhouse, Pasadena Playhouse, Laguna Playhouse, Denver Center Theatre Company, Reprise Theatre Company, Arizona Theatre Company, Rubicon Theatre Company, Theatre @ Boston Court, A Noise Within, The Antaeus Company, PCPA Theaterfest, San Diego Repertory, Portland Repertory, Queens Playhouse and the Helen Hayes Center in New York, among many others. Mr. Buderwitz has received three Los Angeles Stage Alliance Ovation Awards and three Los Angeles Drama Critics Circle Awards, including the 2005 career achievement award for Scenic Design. His television designs include specials and series for every major broadcast and cable network. He has been honored with three Emmy Award nominations and an Art Directors Guild Award nomination. www.tombuderwitz.com.

DWIGHT RICHARD ODLE (*Costumes*) has designed costumes for SCR's *A Christmas Carol* for the past 31 years, and has designed more than 90 other productions here, working in both scenery and costumes. As resident designer for the Laguna Playhouse, he created some 150 productions including, most recently, costuming the premiere of Mary Murfitt's *Looking for Home*, a new musical about the Orphan Trains. Mr. Odle's designs have also been seen at the Fullerton Music Theatre, McCoy-Rigby Entertainment, Westwood and Pasadena Playhouses, Disney, SeaWorld San Diego and Robert Redford's Sundance Resort. He has worked for theme parks in Seoul and Barcelona, and designed the late Pope John-Paul's 1984 Mass in Dodger Stadium. Mr. Odle received the prestigious Helena Modjeska Award

for Career Achievement from Arts Orange County and was honored for Lifetime Achievement by the Los Angeles Drama Critics' Circle. He is currently developing a new costume rental business as a resource for theatres in Orange County and beyond.

DONNA AND TOM RUZIKA (*Lighting Design*) celebrate their 32nd year of designing *A Christmas Carol* and 39 years of marriage. They have also enjoyed collaborating on productions at the Hollywood Bowl and other regional theatres. Ms. Ruzika has designed productions at Utah Shakespearean Festival, Alabama Shakespeare Festival, Laguna Playhouse, The Colony Theatre, FCLO, Pasadena Playhouse and Long Beach's International City Theatre. Her work has also been seen in Cairo, Egypt, Bogotá, Colombia, and Barcelona, Spain. Mr. Ruzika's designs have been seen on Broadway, in national tours, at major regional theatres, and with many national and international dance and opera companies. His entertainment lighting can be seen at theme parks in six countries, and his architectural lighting can be seen in prestigious hotels, casinos, restaurants, retail centers and performing arts centers across the nation and in Europe and Asia. Mr. Ruzika has received numerous awards for his contributions to the art and craft of lighting design.

DENNIS MCCARTHY (*Musical Arrangement/Composer*) returns to SCR, where he previously composed music for *An Italian Straw Hat*, *Getting Frankie Married—and Afterwards*, *Ben and the Magic Paintbrush*, *The Beard of Avon*, *Much Ado about Nothing* and *Of Mice and Men*. During his career he has written music for more than 2,000 films, TV movies and series episodes, including "V," "MacGyver," "Parker Lewis Can't Lose," "Star Trek," "Dawson's Creek" and "Dynasty." He has won two Emmy Awards during his 18 years of music for "Star Trek" and composed the music for the series' first feature, *Generations*. He was honored recently with ASCAP's "Golden Note" award. He is teaching film scoring at the Art Center of Design in Pasadena, is a Southern California native, a father of three and proud grandfather of nine beautiful grandchildren.

DREW DALZELL (*Sound Design*) is happy to be back at SCR, having previously designed *The Emperor's New Clothes*, *Putting It Together*, *An Italian Straw Hat*, *Imagine*, *A Little Night Music*, *A Christmas Carol*, *Bunnicula*, *The Hoboken Chicken Emergency*, *Intimate Exchanges* and *Sideways Stories from Wayside School*. Other design work includes *Toy Story: The Musical* for Disney Cruise Lines; *The Laramie Project* at Laguna Playhouse; *Fen* (Garland Award) and *As I Lay Dying* (Ovation Award nomination) at Open Fist; *A Time for Love*, *Songs for a New World* (Ovation Award) and *Tick, Tick...Boom* at Rubicon Theatre; and *Side Show* (Ovation Award nomination), *Billy Bishop Goes to War* (Ovation Award nomination), *The Laramie Project* and *Fuddy Meers* with The Colony Theatre Company. He is an associate artistic director for The Echo Theatre Company. He owns Diablo Sound, whose recent projects include the Nickelodeon Cruises for Norwegian Cruise Lines and Halloween Horror Nights for Universal Studios Hollywood.

DENNIS CASTELLANO (*Vocal Director*) has musically directed the SCR productions of *Ordinary Days*, *Putting It Together*, *An Italian Straw Hat*, *A Little Night Music*, *A Christmas Carol*, *Happy End*, *Sunday in the Park with George* and *A Chorus of Disapproval*. Recent credits include *The Producers*, *Monty Python's Spamalot* (both with Gary Beach), *Funny Girl* (with Vicki Lewis) *Sweeney Todd* and *Evita* (Sacramento Music Circus); *Hairspray*, *Cats*, *Thoroughly Modern Millie* and *The King and I* (Musical Theatre West); *The Full Monty*, *Joseph and the Amazing Technicolor Dreamcoat* and *Fiddler On the Roof* (The Civic Light Opera of South Bay Cities); *Me and My Girl* and *A Chorus Line* (The Music Theatre of Wichita); *My Fair Lady*, *The Unsinkable Molly Brown* and *Guys and Dolls* (McCoy Rigby Entertainment). Mr. Castellano serves as the head of the Music Theatre Program at UC Irvine and is very proud of his many students performing on the musical theatre stages around the country.

SYLVIA C. TURNER (*Choreographer*) is an award-winning choreographer and educator who is active in theatre,

concert dance and arts organizations. In addition to performing professionally, she has conducted dance research in Europe, West Africa and the Caribbean. Her work has been seen in many SCR productions, including *Safe in Hell*, *Twelfth Night*, *The Cherry Orchard*, *The Birds* with Culture Clash, *Arcadia*, *Dancing at Lughnasa*, *Pride and Prejudice* 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 concert works. Ms. Turner adjudicates choreography, serves as a panelist for arts granting agencies, and is a board member of Arts Orange County. She is currently the dean of Fine and Performing Arts at Santa Ana College.

HISA TAKAKUWA* (*Assistant Director*), acted in *A Christmas Carol* for 14 seasons and is now 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. Other acting credits include work as a resident artist at A Noise Within and at Indiana Repertory Theatre, Sundance Institute’s Children’s Theatre and Playwright’s Lab and Grove Shakespeare Festival. She has directed 14 Theatre Conservatory Players productions, including *Metamorphoses*, *Peter Pan*, *Hard Times*, *Cinderella*, *Mansfield Park* and *Into the Woods*. Other productions include *Twelfth Night* and *Henry V* at Actors Co-op in Hollywood. She was Assistant Director to Art Manke on SCR’s production of *The Wind in the Willows* and to Libby Appel on *A Raisin in the Sun* at IRT. Ms. Takakuwa is SCR’s Conservatory and Educational Programs Director. She received her BA from Smith College and MFA from CalArts.

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 51 productions. Some of his favorites have been the world premieres of *The*

Violet Hour, *The Dazzle* and Richard Greenberg’s *Three Days of Rain*; Rolin Jones’ *The Intelligent Design of Jenny Chow*; and Noah Haidle’s *Mr. Marmalade*. Other favorites include *A Midsummer Night’s Dream*, *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *A View from the Bridge* and *Hamlet*. He has had the pleasure of working seven seasons on *La Posada Mágica* and now four seasons at the helm of *A Christmas Carol*. If you can’t find him in the theatre, he is likely to be riding his bike down PCH. Mr. Tucker is a proud member of Actors’ Equity.

CHRISSEY CHURCH* (*Assistant Stage Manager*) almost can’t believe this year will mark her 8th time adventuring with this wonderful *Christmas Carol* family. As always, she’d like to give her eternal thanks to her amazing crew—this show would not be possible without their unwavering dedication and hard work! Previously this season she went on *The Trip to Bountiful* and got in touch with her inner “Janeite” as Assistant Stage Manager for *Pride and Prejudice*. Last season, she had the pleasure of working on *Three Days of Rain*, *Silent Sky*, *A Midsummer Night’s Dream*, *Becky Shaw* and *Misalliance*. Previous SCR credits include the world premieres of *The Language Archive*, *Saturn Returns*, *Our Mother’s Brief Affair*, *My Wandering Boy*, *Hitchcock Blonde*, *Mr. Marmalade*, *Getting Frankie Married—and Afterwards*, *Making It* and productions of *Crimes of the Heart*, *Fences*, *Putting it Together*, *Collected Stories*, *Noises Off*, *The Heiress*, *Taking Steps*, *Charlotte’s Web*, *Doubt*, a parable, and the Pacific Playwrights Festival workshop of *Tough Titty*.

MARC MASTERSON (*Artistic Director*) is pleased to be taking the reins for a new era of leadership for SCR. In eleven seasons as Artistic Director of Actors Theatre of Louisville, he produced more than 200 plays, expanded and deepened arts education programs and spearheaded community-based projects. Recent directing credits include *The Kite Runner*, *A Midsummer Night’s Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary’s Wedding*, *The Crucible*, *Betrayal*,



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As You Like It, The Importance of Being Earnest and *Macbeth*. World premieres directed in the Humana Festival of New American Plays include *Ground, Wild Blessings: A Celebration of Wendell Berry, The Unseen, Natural Selection, The Shaker Chair, After Ashley, Tall-grass Gothic, Limonade Tous les Jours* and *Wonderful World*. He served as Artistic Director of City Theatre in Pittsburgh for 20 years. He was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania, and for Leadership Pittsburgh. He has served as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award in 1998, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival. He is married to Patricia Melvin, and they have two daughters—Laura and Alex.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities, including Subscriptions Manager, Business Manager and General Manager. She served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998- 2006, and was its President for four years. She has also served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT, is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; and has been a guest lecturer in the graduate school of business at Stanford and UC Irvine. She is on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. Ms. Tomei graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance. She also teaches a graduate class in nonprofit management at UC Irvine.

MARTIN BENSON (*Director/Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of the plays produced here. In May 2008, he and David Emmes received the Margo Jones Award for their life-

time commitment to theatre excellence and to fostering the art and craft of American playwriting. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Mr. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara, Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!, A Streetcar Named Desire* and *A View from the Bridge*. He has distinguished himself in the staging of contemporary work, including the world premiere of Horton Foote's *Getting Frankie Married—and Afterwards* and the critically acclaimed California premiere of William Nicholson's *Shadowlands*. Mr. Benson received his BA in Theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of SCR, and directed last season's successful revival of *Three Days of Rain* by Richard Greenberg. He has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell, The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *The Secret Rapture* by David Hare and *New England* by Richard Nelson as well as *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. 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.



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



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



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

Ensemble



JORDAN BELLOW
Young Marley/Cop

is delighted to be back at SCR. Last season, he appeared in *A Midsummer Night's Dream* and *A Christmas Carol*. He recently completed SCR's Professional Actor Training program and was a part of SCR's Kids and Teen Acting Program for more than seven years, where he appeared in such productions as *Metamorphoses*, *Peter Pan* and *Into the Woods*. He is currently pursuing a BFA Theatre Performance degree from Chapman University and most recently appeared in their productions of *The Servant of Two Masters*, *If All The Sky Were Paper* and *Hedda Gabler* (Irene Ryan Nominee). He would like to thank his family and friends for their continuous love and support.



MATTHEW FROW
Puppet Show/Mr. Topper

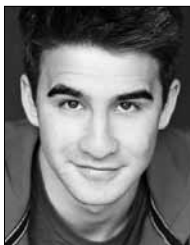
says making the leap across the pond from England was the best choice he has ever made. It led him to attend The American Academy of Dramatic Arts, where he completed the two-year program and joined the third-year company before graduating earlier this year. He then jumped at the chance to attend SCR over the summer, and that wonderful decision has led him here, to *A Christmas*

Carol. He is elated to be making his professional debut at such a prestigious theatre, with such a wonderful group of people. You can find him online at: resumes.actorsaccess.com/matthewfrow.



CHARIOT JONES
Elizabeth Shelley/Pursued Maiden

is making her professional debut. She appeared at SCR previously in the Professional Intensive Summer Showcase. Her other theatre credits include *Tooth and Nail* at the Little Fish Theatre; *The Last Days of Judas Iscariot* at Long Beach City College, *Handle with Care Improv* and *Book of Days*. She most recently appeared in *Euripides Medea*, for which she received a nomination for an Irene Ryan Award. She is currently attending Long Beach City College where she was awarded the Dramatic Allied Arts Guild scholarship.



DANIEL SUGIMOTO
Thomas Shelley

made his SCR debut earlier this season in *Pride and Prejudice*. He graduated from The American Academy of Dramatic Arts last year and graduated from SCR's Professional Acting program last summer. He is honored and excited to be a part of his second show at SCR. He would like to thank his parents for all the support, along with his teachers, mentors and friends.



Students in SCR's Young Conservatory portray all the young characters in *A Christmas Carol*. Two teams alternate performances. Appearing Tuesday, Thursday, Saturday at 7:30, Sunday at noon and Dec. 24 at noon are (above top row, left to right) **Tristan Steward**, **Lindsey Wiercioch**, **Christopher Huntley** and **Jennifer Frazin** (above, bottom row, left to right) **Nick Charles Currie**, **Emme O'Toole**, **Sophia LaFrance** and **Josef Frankhouse**.



Appearing in the balance of performances are (above top row, left to right) **Alison Wexler**, **Alex Kinsbursky**, **Brooke Boukather** and **Shelby Hayes**, (above bottom row, left to right) **Huxley Matthew Berg**, **Max Salinger**, **Kylee Aitken** and **Chaney Lieberman**.