



SEGERSTROM STAGE / NOVEMBER 27 - DECEMBER 26, 2010

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the 31st 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

George and Julianne Argyros
HONORARY PRODUCERS

CAST OF CHARACTERS

(In order of appearance)

LAUNDRESS	<i>Puja Mohindra*</i>
JOE, a cider salesman and a receiver of stolen goods	<i>Art Koustik*</i>
TOY LADY	<i>Jennifer Chu*</i>
PUPPETEER	<i>Cory Nestor</i>
UNDERTAKER	<i>Christian Barillas*</i>
CHIMNEY SWEEP	<i>Timothy Landfield*</i>
ELIZABETH SHELLEY	<i>Kalie Quiñones</i>
THOMAS SHELLEY	<i>Jordan Bellow</i>
OLIVER SHELLEY	<i>Harvey J. Sutton, Henry Ficcadenti†</i>
EBENEZER SCROOGE, a grasping covetous old man	<i>Hal Landon Jr.*</i>
RICH WOMAN	<i>Jennifer Parsons*</i>
YOUNG GIRL ABOUT TOWN	<i>Megan Larnerd, Lauren Cocroft†</i>
TEEN GIRL ABOUT TOWN	<i>Nikki Daurio, Katherine Zofrea†</i>
CONSTABLE	<i>Emmett Lee Stang</i>
BOB CRATCHIT, clerk to Ebenezer	<i>Daniel Blinkoff*</i>
FRED, nephew to Ebenezer	<i>William Francis McGuire*</i>
SOLICITORS	<i>Richard Doyle*, Karen Hensel*</i>
WREATH SELLER	<i>Emmett Lee Stang</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>Harvey J. Sutton, Henry Ficcadenti†</i>
FAN, the sister of Ebenezer	<i>Kalie Quiñones</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>Emmett Lee Stang</i>
EBENEZER AS A YOUNG MAN	<i>Christian Barillas*</i>
BELLE, an old sweetheart of Ebenezer	<i>Puja Mohindra*</i>
THE SPIRIT OF CHRISTMAS PRESENT, a spirit of a kind, earthy and generous nature	<i>Timothy Landfield*</i>
"TINY" TIM CRATCHIT	<i>Tessa Taylor, Erika Tran†</i>
MRS. CRATCHIT	<i>Jennifer Parsons*</i>
BELINDA CRATCHIT	<i>Emma Smith, Kelsey Bray†</i>
PETER CRATCHIT	<i>Kelsey Kato, Guy McEleney†</i>
MARTHA CRATCHIT	<i>Kailyn Leilani Dunkelman, Allison Baayoun†</i>
MR. TOPPER, a bachelor	<i>Cory Nestor</i>
PURSUED MAIDEN	<i>Kalie Quiñones</i>
SALLY, the wife of Fred	<i>Jennifer Chu*</i>
THE SPIRIT OF CHRISTMAS YET-TO-COME, an apparition showing the shadows of things which may yet happen	<i>Gregg Daniel*</i>
WANT	<i>Megan Larnerd, Lauren Cocroft†</i>
IGNORANCE	<i>Harvey J. Sutton, Henry Ficcadenti†</i>
GENTLEMEN ON THE STREET	<i>Richard Doyle*, John-David Keller*, William Francis McGuire*</i>
THE SCAVENGERS	<i>Karen Hensel*, Puja Mohindra*, Jennifer Chu*</i>
BOY ON THE STREET	<i>Blaze H.K. Whiting, Ethan Williams-Dalgart†</i>
POULTERER	<i>Emmett Lee Stang</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

Assistant Stage Manager *Chrissy Church**
 Casting Director *Joanne DeNaut, CSA*
 Stage Management Intern *Sarah Chanis*
 Deck Crew *Jeff Castellano, Jeff Ham, Rob Harrison, Emily Kettler*
 Follow Spot Operators *Lois Bryan, Sarah Chanis*
 Child Wrangler *Lisa Ackerman*
 Wig and Makeup Supervisor *Gieselle Blair*
 Wardrobe Master *Bert Henert*
 Dresser *Alma Reyes*
 Additional Costume Staff *Jessica Champagne, Pauline Good, Cecie McClelland, Susan Mills, Tiffany Reagan, Claire Townsend*

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.

South Coast Repertory is a participant in the New Generations Program, funded by Doris Duke Charitable Foundation/The Andrew W. Mellon Foundation and administered by Theatre Communications Group, the national organization for the American Theatre.



*Segerstrom Stage Season
Media Partner*



How We Keep Christmas



his year we celebrate our 31st 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.

31 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

31 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

8 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.

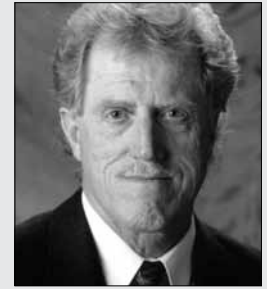
Hisa Takakuwa

14 years: Actor (Sally/Toy Lady/Scavenger), 5 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 31 years (31 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*



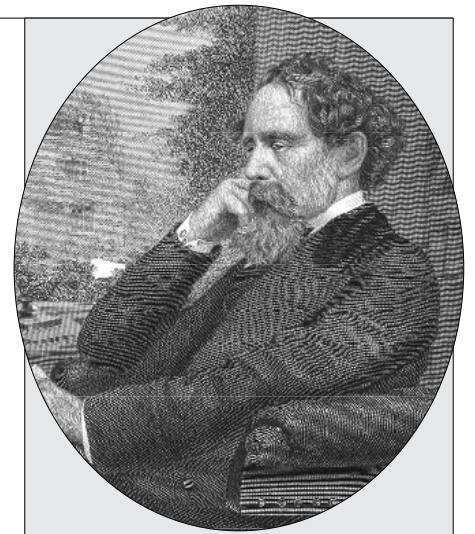
Written in just six weeks, Dickens told friends that the Cratchits were "ever tugging at his coat sleeve, as if impatient for him to get back to his desk and continue the story of their lives." Dickens could hardly have imagined that the story would become beloved by so many.

In 1857, *A Christmas Carol* became the first of Dickens' works that he performed publically. 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 Jackson 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.



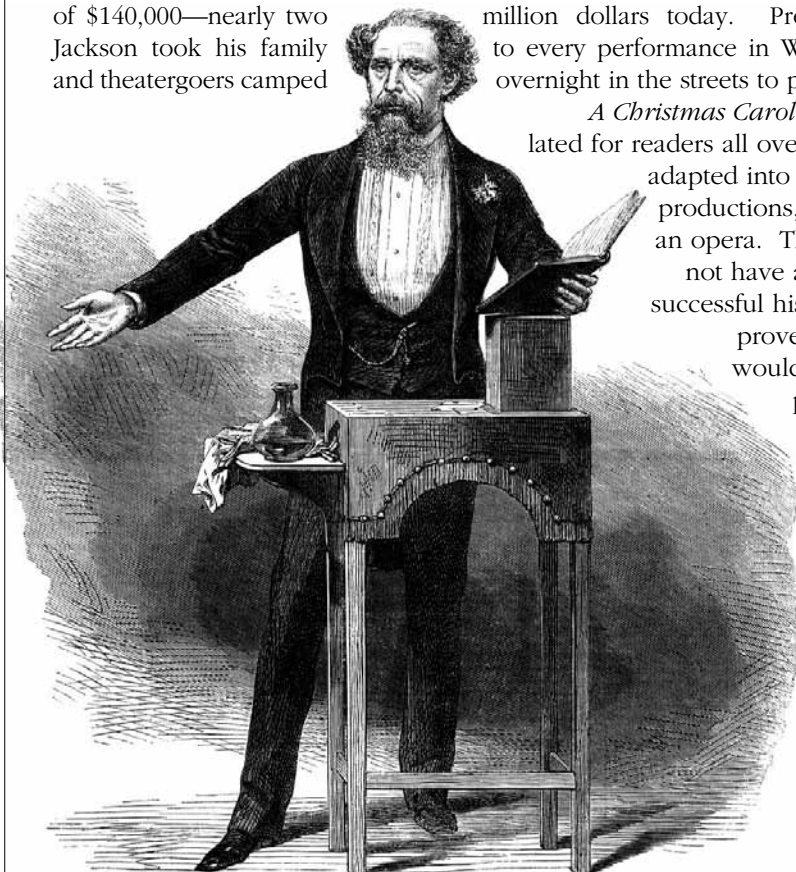
About Dickens



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 publications 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 Peter Cratchit, Dickens was the eldest of six children. 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 3 shillings, nine pence—that's approximately \$14 modern U.S. dollars. A loaf of bread cost about 2 pence (65¢ in modern USD)

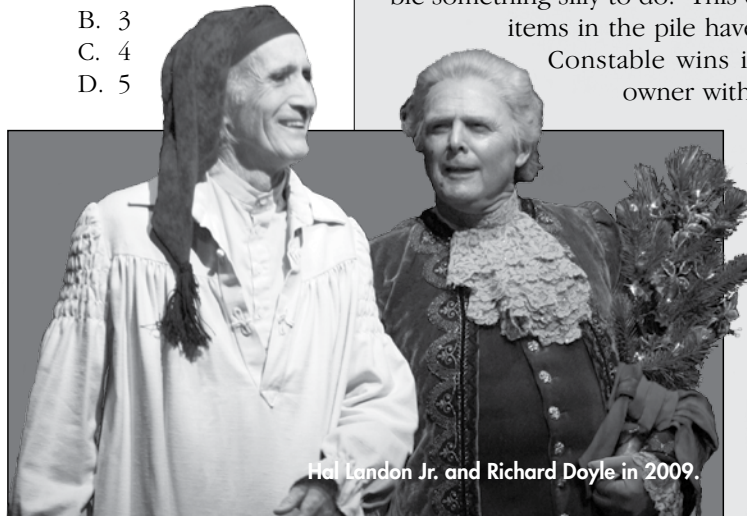
“It is a fair, even-handed, noble adjustment of things, that while there is infection in disease and sorrow, there is nothing in the world so irresistibly contagious as laughter and good humour.”
— Charles Dickens

and rent for the year cost about 25 pounds (about \$1,900 modern USD). However, this was a luckier existence than the very destitute 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. 31
4. How many different directors have directed *A Christmas Carol* here at SCR during its 31 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. Tom & Donna Ruzika
 - D. 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, broach, 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. Each member must write a word, preferably one that is unknown to the other guests, and write it down on a piece of paper. He or she must then 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 correctly 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 the Oregon Shakespeare Festival where he played Charles Bingley in *Pride & Prejudice* and Sebastian in *Twelfth Night*. Recent credits include Octavio Solis' *Lydia* at Yale Repertory Theatre and its world premiere at Denver Center (Henry Award). Other theatre credits include *Sonia Flew* at Laguna Playhouse (West Coast premiere), Cornerstone's *As You Like It* at Pasadena Playhouse, Center Theatre Group's *A Very Old Man with Enormous Wings* at the Kirk Douglas Theatre (West Coast premiere), *A Midsummer Night's Dream* and *Othello* at Theatricum Botanicum, *Vieux Carré* at Ivy Substation and the title role in *Anatol* with Pacific Resident Theater Company, of which he is a member. Internationally, he performed at Scotland's Edinburgh Fringe Festival. Film and television credits include *Sabotage*, *The Appointment* and *Til Parole Do Us Part*, as well as "Without a Trace," "Passions," "The Playbook" for Spike TV and as a regular on the pilot "I See You." He attended the University of North Carolina and received his MFA from UCLA, where he was the recipient of the George Burns Fellowship in Comedy.



DANIEL BLINKOFF*
Bob Cratchit

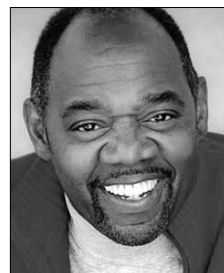
is honored to be returning to SCR as Bob Cratchit for his eighth consecutive year. He has previously appeared at SCR in *An Italian Straw Hat: A Vaudeville*, *Major Barbara*, *The School for Wives*, *The Intelligent Design of Jenny Chow*, *Nostalgia*, *Nothing Sacred*, as well as many Theatre for Young Audiences productions and Pacific Playwrights Festival readings. L.A. credits include *Opus* (Fountain Theatre, Ovation nomination), *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 The Williamstown Theatre Festival, McCarter Theatre, Cleveland Playhouse, New York Stage & Film, Yale Repertory Theatre, as well as many others. He received a Joseph Jefferson Citation for his work in *Leander Stillwell* as well as a nomination for Best Actor in *Flesh and Blood* in Chicago. Film and television credits include *Rockabye*, *With Honors*, *Crossing*

The Bridge, "Close to Home" (recurring), "Charmed," "NYPD Blue," "Law and Order" and "Gumbo and Umami." He is a member of The Antaeus Theatre Company in L.A. as well as The Actor's Center in New York. Mr. Blinkoff received his MFA from The Yale School of Drama. He would like to thank his family, and love Tamlyn, for all of their support.



JENNIFER CHU*
Toy Lady/Sally/Scavenger

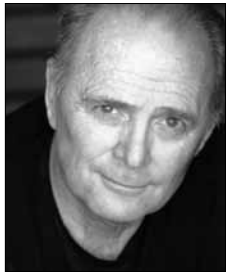
is delighted to return to SCR's annual production of *A Christmas Carol* for her fifth consecutive year—but this time under different guise. Other SCR appearances include *Sideways Stories from Wayside School*, *Life Is a Dream*, *The Only Child* and *The Stinky Cheese Man and Other Fairly Stupid Tales*. Other theatre includes *Nuevo California* (world premiere, San Diego Repertory), *The Triumph of Isabella* (Geffen Playhouse), *Rashomon* (Sierra Repertory Theatre), *Medea* (Theatre @ Boston Court), *Gretty Good Time* (Falcon Theatre), *The Merchant of Venice* (LAWS @ Ivy Substation) and *The Conquest of the South Pole* (Odyssey Theatre, *LA Weekly* nomination). Television and film credits include "Numb3rs," "Moonlight," "E-Ring," "Six Feet Under," *The Astronaut Farmer*, *The Terminal*, *Isolation* and *The Gene Generation*. Originally from Boston, Ms. Chu studied opera for 5 years and received her MFA in acting from UCLA. She is the co-founder of HEAR ME READ, an educational non-profit company, which brings children's classics to life through full-cast audio recordings for underprivileged kids. She lives in Los Angeles with her two cats and one dog. Wishing everyone a wonderful holiday season! www.jenniferchu.biz



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

returns to the SCR stage after appearing last season in August Wilson's *Fences* (Jim Bono). Other SCR appearances include Theatre for Young Audiences production of *James and the Giant Peach* (Green Grasshopper) and in the New-SCRipts reading 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 Mid-*

summer 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, *Peer Gynt* at Hartford Stage Co. and *Mother Courage and Her Children* at CENTERSTAGE. Film credits include *Hancock, Spiderman 3, Evan Almighty* and *Hollywood Homicide* with Harrison Ford. Recent television credits include guest starring in the HBO hit series "True Blood" (Reverend Daniels), "Weeds," "The Sarah Silverman Program," "Saving Grace" and Disney's *Good Luck Charlie*. Mr. Daniel is a proud member of Actor's Equity Association and thrilled to become 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, playing hundreds of characters. He appeared most recently in *Misalliance, Ben and the Magic Paintbrush, You, Nero* (and in the Berkeley Repertory production), *An Italian Straw Hat: A Vaudeville* and *The Importance of Being Earnest*. 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. Mr. Doyle makes many film and television appearances and is an active voice-over actor in animation, CD-ROM games and Motion Capture. He is currently The Forever Knight Driscoll on *Ben 10* and is the wizened cowboy Old Bill in the upcoming feature *Heathens and Thieves*. He is the holographic host at the Union Theater at the Lincoln Library in Springfield, IL. Mr. Doyle is a recipient of The Helena Modjeska Cultural Legacy Award. He would like to wish SCR theatergoers happy holidays!



KAREN HENSEL*
Solicitor/Mrs. Fezziwig

has been associated with SCR since her debut in *Spokesong* in 1979. Her performances at SCR have included *The Heiress, Cold Sweat, Hotel Paradiso, Bosoms and Neglect, Unsuitable for Adults* and *Frankie and Johnny in the Clair de Lune*, a production that was also presented at the Singapore Theatre Festival. She also appeared in *Cloud Nine, Our Country's Good, Hay Fever* and, memorably, Caryl Churchill's *Top Girls*, which was

also presented by SCR at the Westwood Playhouse and for which she was awarded the Los Angeles Drama Critics Circle Award. She has performed at Mark Taper Forum, Pasadena Playhouse and American Conservatory Theater in San Francisco. A member of the Broadway cast of *Zoot Suit*, she might be remembered by television viewers as Doris on "The Young and the Restless" (15 years), or for her many guest spots on nighttime dramas. She is currently the Director of Adult Acting Classes and Professional Actor Training at SCR.



JOHN-DAVID KELLER*
Mr. Fezziwig/Gentleman

is a 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 30-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 over 100 productions at SCR. Most recently he directed *If You Give a Mouse a Cookie* for the Lewis Theatre and is a recipient of a senior artist grant from the The Kenneth A. Picerne Foundation. Mr. Keller is the concert host for the Orange County Philharmonic Society's fifth grade concerts. He is a member of Actors' Equity and SDC.



ART KOUSTIK*
Joe/Ensemble

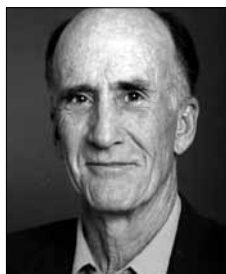
is an SCR Founding Artist who has appeared in scores of productions, including *Much Ado about Nothing, The Hollow Lands, Of Mice and Men, Tartuffe* and *Ab, Wilderness!* He also appeared in *BAFO, Six Degrees of Separation, She Stoops to Folly, The Taming of the Shrew, The Misanthrope, A Streetcar Named Desire, Loot, Lettice & Lovage, The Man Who Came to Dinner, The Miser, Shadowlands* and *Hospitality Suite*. His other appearances include *Twelfth Night, Hard Times, The Crucible, Prelude to a Kiss, Glengarry Glen Ross, Galileo, The Foreigner, Rum and Coke, The Show-Off, Saint Joan, Playboy of the Western World, Coming Attractions, American Buffalo, The Elephant Man, Time Was, The Time of Your Life, Comedians, Rubbers, That Championship Season* and most annual productions of *A Christmas Carol*. Outside SCR, he has been in *Anything Goes, Chapter Two, Guys and Dolls, Brigadoon*, numerous commercials, and film and television such as *La Bamba, "Valerie," "Hill Street Blues," "Moonlighting," "The Golden Girls," "Dallas"* and "The Young and the Rest-

less.” “With my wife Peggy, I am at last a happy man. As the years go by I am more aware how important faith, family and friends are. ‘God bless us, everyone.’”



TIMOTHY LANDFIELD*
Spirit of Christmas Present

is delighted to return to SCR where he was previously seen in *Noises Off*, *Bach at Leipzig*, *Pinocchio*, *The Clean House*, *The Norman Conquests*, *Round and Round the Garden* and *Hay Fever*. As a director, Mr. Landfield is currently working on a production of *A Midsummer Night's Dream* and directed *Much Ado About Nothing* in Los Angeles' Griffith Park. He has appeared on Broadway in the revivals of *Company* and *The Sound of Music* as well as *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 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,” “Boston Public,” “CSI,” “Family Law,” “Law & Order” and *The Cooler* with William H. Macy. He is on the faculty at The American Academy of Dramatic Arts. While in Africa filming Disney's *Cheetah*, Mr. Landfield met his wife, actress Breon Gorman. They have two daughters, 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 30 past productions. He appeared in *Leander Stillwell* at Mark Taper Forum and in *Henry V* at The Old Globe in San Diego. Other resident theatre roles include Salieri in *Amadeus*, Malvolio in *Twelfth Night* and Gordon Miller in *Room Service*. Among his television and film credits are “My Name is Earl,” “Numb3rs,” “Mad Men,” *Trespass*, *Pacific*

Heights, *Almost an Angel*, *Bill & Ted's Excellent Adventure* and *Playing by Heart*.



WILLIAM FRANCIS MCGUIRE*
Fred/Gentleman

appeared at SCR previously in *A Wrinkle in Time*, *The Intelligent Design of Jenny Chow*, *A Christmas Carol* and *Tartuffe*. He's also worked at the Guthrie Theater, The Shakespeare Theatre, Bay Street Theatre, American Repertory Theatre, Yale Repertory Theatre 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), “Criminal Minds: Suspect Behavior,” “The Mentalist,” “Saving Grace,” “Weeds,” “Numb3rs,” “Crossing Jordan,” “Navy N.C.I.S.,” “Without a Trace,” “NYPD Blue,” “ER” and many more, as well as a number of movies-of-the-week. He is a graduate of Yale School of Drama.



PUJA MOHINDRA*
Laundress/Belle/Ensemble

is a Chicago native, and a recent graduate of Northwestern University and the MFA Acting program at the American Conservatory Theater (A.C.T.) in San Francisco. On stage, her favorite credits include Belle in A.C.T.'s production of *A Christmas Carol*, the title role in Jean Anouilh's *Antigone* and Mary Warren in *The Crucible*. Film work includes *I'm Not Like That No More*, with Paul Rodriguez and Felipe Esparza, *Foreign* and *Second Best*, which have screened at festivals around the world. Television credits include “Undercovers,” “Three Rivers,” “CSI: Miami,” “Ghost Whisperer,” “Miami Medical,” “All My Children,” “Valentine” and the HBO pilot “1%.” She is a former dance company member of the Natya Dance Theatre in Chicago and has toured across the U.S. and India performing the classical Indian dance, Bharata Natyam. For more, go to www.pujamohindra.com or follow her on Twitter @pujamohindra.



JENNIFER PARSONS*
Mrs. Cratchit

returns to SCR for a seventh 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 *The Heiress*, *The BFG* (*Big Friendly Giant*), *James and the Giant Peach*, *The Only Child*, *Bunnacula*, *Cyrano de Bergerac*, *Getting Frankie*

Married—and Afterwards, Our Town, She Stoops to Folly, The Importance of Being Earnest and Buried Child. Other stage credits include *Lost in Yonkers* at La Mirada, *How I Learned to Drive* at San Diego Repertory and *Talley's Folly* at International City Theatre. She appeared on Broadway and Off-Broadway in *Quilters, Steel Magnolias, Smoke on the Mountain, Native Speech* and *Unchanging Love.* She has performed at regional theaters across the country and is a company member at Theatre 40. Current television appearances are guest star roles on "Criminal Minds: Suspect Behavior," "Big Love," "Bones," "Without a Trace," "Boston Legal," "The O.C.," "Judging Amy," "JAG," "The West Wing," "For the People," "Philly" (recurring), "NYPD Blue," "The X-Files," "Star Trek: Deep Space Nine," "Star Trek: Voyager" and "The Jersey" (recurring). Film credits include *American Girl, Dragonfly, Never Been Kissed, Box Boarders!* and *Self-Medicating.*

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. 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 P10.

THOMAS BUDERWITZ (*Scenic Design*) previously designed *Crimes of the Heart, Putting It Together, Collected Stories, The Heiress, Doubt, a parable, Pig Farm, Bach at Leipzig, Proof, A Delicate Balance, A Christmas Carol* (past 8 seasons), *But Not for Me* and the 2007, 2008, 2009 and 2010 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, El Portal Theater, Theatre @ Boston Court, A Noise Within, The Antaeus Company, Deaf West Theatre, Riverside Theater (FL), PCPA Theaterfest, San Diego Repertory, Portland Repertory, The Colony Theatre, Civic Light Opera of South Bay, Court Theatre, Coast Playhouse, InterAct Theatre Company,

Pacific Resident Theatre, West Coast Ensemble, La Mirada Theatre, Havok Theatre, Apollo Theater (Chicago), Queens Playhouse and the Helen Hayes Center in New York. Mr. Buderwitz has received three Los Angeles Stage Alliance Ovation Awards (13 nominations) 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 (*Costume Design*) has dressed this production for the past 30 years. He has designed some 90 other SCR productions and more than 130 as resident scenic/costume artist for the Laguna Playhouse, including three World, six American and over a dozen West Coast premieres; most recently costuming their Youth Theatre's *Charlotte's Web.* Mr. Odle's credits include the Mainstreet Theatre Company, San Jose Repertory, Geffen and Pasadena Playhouses, Coronet and Colony Theatres, 15 productions for McCoy-Rigby Entertainment and ten more for the Fullerton Music Theatre, most recently, *Backwards in High Heels,* the new Ginger Rogers musical. A 20-year association with the OC Performing Arts Center was as a producer/designer/lecturer. He has also created for Disney Resorts, Universal Studios, Princess Cruise Lines, two World's Fairs, theme parks in Seoul and Barcelona and Robert Redford's Sundance Theatre in Utah. Mr. Odle served as art director for Pope John-Paul's 1987 Mass in Dodger Stadium. With an MFA degree from the Yale University School of Drama, he has been a professor of design at Cal State Fullerton, Stanford and UC Irvine. Mr. Odle received Arts Orange County's distinguished Cultural Legacy Award and has been honored for Lifetime Achievement in Design by the Los Angeles Drama Critics Circle.

DONNA AND TOM RUZIKA (*Lighting Design*) celebrate their 31st year of designing *A Christmas Carol* and 38 years of marriage. They have also enjoyed collaborating on productions at the Hollywood Bowl and other regional theatres. Ms. Ruzika has designed productions at Utah Shakespearean Festival, Alabama Shakespeare Festival, Laguna Playhouse, The Colony Theatre, Fullerton Civic Light Opera, Pasadena Playhouse and Long Beach's International City Theatre. Her award-winning work has also been seen in Cairo, Egypt, Bogotá, Colombia, and Barcelona, Spain. Mr. Ruzika's designs have been seen on Broadway, in national tours, at major regional theatres, and for many national and international dance and opera companies. His entertainment lighting can be seen at theme parks in six different countries and his architectural lighting can be seen in prestigious hotels, casinos, restaurants, retail centers and performing arts centers across the nation and in Europe and Asia. Mr. Ruzika has

received numerous awards for his contributions to the art and craft of lighting design.

DENNIS MCCARTHY (*Musical Arrangement/Composer*) returns to SCR, where he previously composed music for *An Italian Straw Hat: A Vaudeville*, *Dumb Show*, *Getting Frankie Married*, *Ben and the Magic Paintbrush*, *The Beard of Avon*, *Much Ado about Nothing* and *Of Mice and Men*. He has been writing music for television for more than 40 years. During this time 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,” “Deep Space Nine,” “Voyager,” “Enterprise,” “The Twilight Zone,” “Dawson’s Creek,” “Dynasty,” “The Love Boat” and “Houston Knights.” 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 and was honored this year 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 *Putting It Together*, *An Italian Straw Hat*, *Imagine*, *A Little Night Music*, *A Christmas Carol*, *Bunnacula*, *The Hoboken Chicken Emergency*, *Intimate Exchanges* and *Sideways Stories from Wayside School*. Other design work includes *Toy Story: The Musical* for Disney Cruise Lines; *The Laramie Project* at Laguna Playhouse; *Los Illegals* with the Cornerstone Theater Company; *Fen* (Garland Award), and *As I Lay Dying* (Ovation Award nomination) at Open Fist; *A Time for Love*, *Songs for a New World* (Ovation Award) and *Tick, Tick...Boom* at Rubicon Theatre; and *Side Show* (Ovation Award nomination), *Billy Bishop Goes to War* (Ovation Award nomination), *No Way to Treat a Lady*, *The Laramie Project*, *Fuddy Meers* and *The Grand Tour* with The Colony Theatre Company. He is an Associate Artistic Director for The Echo Theatre Company. He is the owner and principal designer for Diablo Sound with recent projects including *Slime Time Live!* on multiple cruise ships for Nickelodeon and Norwegian Cruise Lines

and the audio design work for Halloween Horror Nights at 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 Full Monty*, *Joseph Technicolor/Dreamcoat* and the American premiere of *Twice Upon a Time* for Civic Light Opera of South Bay Cities; *Me and My Girl* and *A Chorus Line* for The Music Theatre of Wichita; *My Fair Lady*, *The Unsinkable Molly Brown*, *Guys and Dolls* and *Annie Get Your Gun* for McCoy Rigby Entertainment; *The King and I*, *A Funny Thing Happened On the Way to the Forum* and *Thoroughly Modern Millie* for Musical Theatre West; *Lil Abner* for the Musical Theatre Guild; and just this past summer conducted *Spamalot* and *Funny Girl* for the Sacramento Music Circus, where he has conducted for the past 25 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, 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*), appeared as an actor in *A Christmas Carol* for 14 seasons and now serves as 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 *Bad Water Blues*. Other acting credits include work as a resident artist at 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 an active director, having helmed a dozen Theatre Conservatory Players productions including *Snow Angel*, *Metamorphoses*, *Peter Pan*, *Hard Times*, *After Juliet* and *Cinderella*. Other productions include *Twelfth Night*, *Shooting Stars* and *Henry V* at Actors Co-op in Hollywood. She also served as Assistant Director to Art Manke on SCR's production of *The Wind in the Willows* and to Libby Appel on *A Raisin in the Sun* at Indiana Repertory Theatre. Ms. Takakuwa is SCR's Conservatory and Educational Programs Director. She received her BA from Smith College and MFA from 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 more than 45 shows, including seven seasons of *La Posada Mágica* and now his third season at the helm of *A Christmas Carol*. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *The Dazzle*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *A View from the Bridge* and *Hamlet*. If you can't find him in the theatre, he is likely to be riding his bike down PCH. Mr. Tucker is a proud member of Actors' Equity.

CHRISSEY CHURCH* (*Assistant Stage Manager*) is in the midst of an adventurous tenth season at SCR. This season's travels have thus far taken her from 1909 England

GEORGE AND JULIANNE ARGYROS (*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 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*.

for George Bernard Shaw's *Misalliance*, to the present day East Coast for Gina Gionfriddo's *Becky Shaw*, and now to Victorian London for her 7th journey with *A Christmas Carol*. As always she would like to thank the talented and dedicated crew of *A Christmas Carol*, without whom this show would not be possible. Previous SCR credits include last season's *Crimes of the Heart*, *The Language Archive*, *Fences*, *A Christmas Carol*, *Saturn Returns* and *Putting It Together*; and previously the world premieres of *Our Mother's Brief Affair*, *What They Have*, *My Wandering Boy*, *Hitchcock Blonde*, *Mr. Marmalade*, *Getting Frankie Married—and Afterwards*, *Making It* and *Nostalgia*; productions of *Collected Stories*, *Noises Off*, *The Heiress*, *Taking Steps*, *Charlotte's Web*, *Doubt, a parable*, *The Real Thing*, *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 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.

MARTIN BENSON (*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 lifetime 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 LA 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 Nicholson's *Shadowlands*. Benson received his BA in Theatre from San Francisco State University.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of

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

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



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
Thomas Shelley

is thrilled to be making his SCR debut! He recently completed SCR's Professional Acting Training program and was a part of SCR's Young Theatre Conservatory for more than seven years, where he appeared in such productions as *Metamorphoses*, *Peter Pan* and *Hard Times*. He is currently pursuing a BFA Theatre Performance degree from Chapman University and recently appeared in their production of *Hedda Gabler*. He would like to thank his family and friends for their continuous love and support.



CORY NESTOR
Puppeteer/Mr. Topper

After graduating from SCR's Professional Intensive Program in 2010, Mr. Nestor is pleased to take his first step onto SCR's stage. He recently played Albert Soady Jr. at The Little Fish Theatre in the production of *Escanaba in Love*. He would like to thank the entire SCR community for all of their hard work and effort. He hopes this year's production is a great TOPPER to your holiday...



KALIE QUIÑONES
*Elizabeth Shelley/Fan/
Pursued Maiden*

is thrilled to be appearing on stage at SCR for the first time. A graduate of SCR's Professional Intensive Program, she most recently has understudied and performed the role of Hedda Gabler and has also appeared as Sorel in *Hayfever* and Big Betty Balou in *Escanaba in Love* at the Little Fish Theatre. Some other favorite roles include Ado Annie in *Oklahoma!*, Anne Frank in the *Diary of Anne Frank*, Abigail Williams in *The Crucible*, Pegeen Mike in *The Playboy of the Western World* and Puck in *A Midsummer Night's Dream*.



EMMETT LEE STANG
Young Marley/Cop

is making his SCR debut. He graduated from the American Academy of Dramatic Arts in 2010, received the Academy's Michael Thomas Award, and recently graduated from South Coast Repertory's Professional Intensive program. Notable productions at AADA include *Macbeth* in the title role, Miles in *Loose Knit*, Phil in *Boy's Life*, and his most recent appearance as the pianist, Mr. Cromier, in *Scenes from American Life*.



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 top row, left to right) **Ethan Williams-Dalgart, Lauren Croft, Guy McEleney, Katherine Zofrea**, (above, bottom



row, left to right) **Allison Baayoun, Erika Tran, Kelsey Bray and Henry Ficcadenti**. Appearing in the balance of performances are (above top row, left to right) **Nikki Daurio, Harvey J. Sutton, Kailyn Leilani Dunkelmann, Kelsey Kato**, (above bottom row, left to right) **Megan Larnerd, Blaze H.K. Whiting, Emma Smith and Tessa Taylor**.