



SEGERSTROM STAGE / NOVEMBER 25 - DECEMBER 24, 2006

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

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

Linda Kostalik
CHOREOGRAPHER

Hisa Takakuwa
ASSISTANT DIRECTOR

David Leavenworth
PRODUCTION MANAGER

Erin Nelson*
STAGE MANAGER

DIRECTED BY
JOHN-DAVID KELLER

Julianne and George Argyros
HONORARY PRODUCERS

CAST OF CHARACTERS

(In order of appearance)

LENA, a vendor of second-hand goods	<i>*Jennifer Chu</i>
JOE, a cider salesman and a receiver of stolen goods	<i>*Art Koustik</i>
TOY LADY	<i>*Ann Marie Lee</i>
PUPPETEER	<i>Isaac Nippert</i>
UNDERTAKER	<i>*Christian Barillas</i>
CHIMNEY SWEEP	<i>*Timothy Landfield</i>
ELIZABETH SHELLEY	<i>Courtney DeCosky</i>
THOMAS SHELLEY, a vendor of second-hand goods	<i>Andy Garza</i>
OLIVER SHELLEY	<i>Mason Acevedo, ▲Ryan Gates</i>
EBENEZER SCROOGE, a grasping covetous old man	<i>*Hal Landon Jr.</i>
RICH WOMAN	<i>*Jennifer Parsons</i>
GIRL ABOUT TOWN	<i>Elizabeth Wilson, ▲Demie Santone</i>
TEEN GIRL ABOUT TOWN	<i>Christi Muncey, ▲Courtney Kato</i>
CONSTABLE	<i>Dillon Tucker</i>
BOB CRATCHIT, clerk to Scrooge	<i>*Daniel Blinkoff</i>
FRED, nephew to Ebenezer	<i>*Howard Shangraw</i>
SOLICITORS	<i>*Richard Doyle, *Martha McFarland</i>
WREATH SELLER	<i>Dillon Tucker</i>
JACOB MARLEY'S GHOST, a spectre of Ebenezer's former partner in business	<i>*Don Took</i>
THE SPIRIT OF CHRISTMAS PAST, a phantom showing things past	<i>*Richard Doyle</i>
EBENEZER AS A BOY	<i>Mason Acevedo, ▲Ryan Gates</i>
FAN, the sister of Ebenezer	<i>Courtney DeCosky</i>
MRS. FEZZIWIG	<i>*Martha McFarland</i>
MR. FEZZIWIG, a kind hearted, jovial old merchant	<i>*John-David Keller</i>
JACOB MARLEY AS A YOUNG MAN	<i>Dillon Tucker</i>
EBENEZER AS A YOUNG MAN	<i>*Christian Barillas</i>
BELLE, an old sweetheart of Ebenezer	<i>*Jennifer Chu</i>
THE SPIRIT OF CHRISTMAS PRESENT, a spirit of a kind, earthy and generous nature	<i>*Timothy Landfield</i>
"TINY" TIM CRATCHIT	<i>Omead Moini, ▲Christopher Rybus</i>
MRS. CRATCHIT	<i>*Jennifer Parsons</i>
BELINDA CRATCHIT	<i>Covi Brannan, ▲Hannah Sullivan</i>
PETER CRATCHIT	<i>Matthew Pancoe, ▲Alex Paul</i>
MARTHA CRATCHIT	<i>Sanaz Toossi, ▲Megan Lambert</i>
MR. TOPPER, a bachelor	<i>Isaac Nippert</i>
PURSUED MAIDEN	<i>*Jennifer Chu</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>*Don Took</i>
WANT	<i>Elizabeth Wilson, ▲Demie Santone</i>
IGNORANCE	<i>Mason Acevedo, ▲Ryan Gates</i>
GENTLEMEN ON THE STREET	<i>*Richard Doyle, *John-David Keller, *Howard Shangraw</i>
THE SCAVENGERS	<i>*Martha McFarland, *Ann Marie Lee, *Jennifer Chu</i>
BOY ON THE STREET	<i>Brendan Kreditor, ▲Phillip Jarrell</i>
POULTERER	<i>Dillon Tucker</i>

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

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



SETTING

19th Century London

LENGTH

Approximately two hours, including one 15-minute intermission

PRODUCTION STAFF

Assistant Stage Manager	*Chryssy Church
Casting Director	Joanne DeNaut
Stage Management Intern	Kristin Calhoun
Deck Crew	EJ Brown, Brian Coil, Jeff Ham, Robert Harrison
Follow Spot Operators	Nina Evans, Courtney Sprague
Child Wrangler	Lisa Ackerman
Dresser	Stacey Nezda
Costume Shop Assistants	Merilee Ford, Bich Vu
Additional Costume Staff	Bronwen Burton, Catherine Esera, Stacey Nezda Mai Nguyen, Peggy Oquist

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

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

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How We Keep Christmas

BY JERRY PATCH

This year's revival of Charles Dickens' *A Christmas Carol* is SCR's 27th staging of the play. With each renewal it has become more of a tradition both for this theatre and for Orange County. And, as with any tradition, it changes and it stays the same.

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

John Ellington, who played Bob Cratchit for nearly 20 years, is now the Rev. Dr. John Ellington, pastor of Los Alamitos Congregational Church. David Whalen

our ageless Fred: Howard Shangraw). And the children change every year, but they almost always come from SCR's Young Conservatory program, which supplies important new generations to our ever-evolving family.

Cliff Faulkner's original design has been augmented and rejuvenated annually, but the essential spirit of it remains. Original costumer Dwight Richard Odle oversees the redesigning or enhancement of the period clothing each year. Tom and Donna Ruzika, who did the lighting design for the first production, are doing the 27th. Our senior technician, Jon Lagerquist, has done technical direction since 1985.

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

While so many of the original contributors and elements have stayed, the show has advanced from our first 1980 production into a genuine treasure. The artists involved and their performances have grown as they built distinguished careers in the theatre. Each year they search for a better way,



replaced him for several seasons, returned east with his family and took up the role of Bob at Hartford Stage Company. Daniel Blinkoff, a protean actor in recent SCR shows, is our current Cratchit.

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

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





a search enriched by years of craft and invention. It's a great story we're telling, one we don't take lightly.

We've been a family. We've added and subtracted from our core — like any family — for 27 years. We gather annually in November to do our work — better than we've ever done it, we hope. New folks are made kin by our veterans; the veterans are invigorated by the newcomers. By December we've recreated our clan (and our show) anew.

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

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

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

Facing page, Ebenezer Scrooge (Hal Landon Jr.) surrounded by (clockwise from left) *The Spirit of Christmas Yet to Come*, *The Spirit of Christmas Past* (Richard Doyle), *Marley's Ghost* (Don Took) and *The Spirit of Christmas Present* (Timothy Landfield). Below, Mr. and Mrs. Fezziwig (Art Koustik and Martha McFarland). Above Scrooge (Landon) is visited by his nephew Fred (Howard Shangraw).

Other Voices at Christmas

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

Scrooge (1935), starring Sir Seymour Hicks

A Christmas Carol (1938), starring Reginald Owen

A Christmas Carol (1954), a TV movie, starring Fredric March

Scrooge (1970), a musical film adaptation, starring Albert Finney and Alec Guinness

A Christmas Carol (1971), an Oscar-winning short film, with Alastair Sim

A Christmas Carol (1984), a TV movie, starring George C. Scott

A Christmas Carol (1999), a TV movie, starring Patrick Stewart

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

Mister Magoo's Christmas Carol (1962)

Rich Little's Christmas Carol (1978)

The Stingiest Man in Town (1979), animated, with the voices of Walter Matthau and Tom Bosley

An American Christmas Carol (1979), starring Henry Winkler

Bugs Bunny's Christmas Carol (1979)

Mickey's Christmas Carol (1983), starring Scrooge McDuck

Scrooged (1988), starring Bill Murray

Blackadder's Christmas Carol (1988)

The Muppet Christmas Carol (1992), starring Michael Caine

Ebbie (1995), the first version to imagine Scrooge as a woman, starring Susan Lucci

Ebenezer (1997), a Canadian, western-themed adaptation, starring Jack Palance

A Diva's Christmas Carol (2000), starring Vanessa Williams

A Sesame Street Christmas Carol (2006), featuring Oscar the Grouch, of course, as Scrooge

Other Dickens Christmas stories:

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

The Chimes
The Cricket on the Hearth
The Battle of Life
The Haunted Man

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

www.literature.org/Works/Charles-Dickens
<http://charlesdickenspage.com>

A Miser's Miser

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

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



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

purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such

and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

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

– Excerpt from *A Christmas Carol*

The Ghost of London's Past

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

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

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

became the heroes of Dickens' stories.

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

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

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





CHRISTIAN BARILLAS
Undertaker/Young Ebenezer



DANIEL BLINKOFF
Bob Cratchit



JENNIFER CHU
Lena/Belle/Pursued Maiden/Scavenger

Artist Biographies

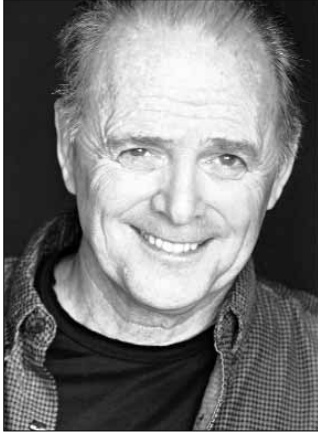
***CHRISTIAN BARILLAS** (*Undertaker/Young Ebenezer*) is making his SCR debut. Theatre credits include *Sonia Flew* at Laguna Playhouse (West Coast premiere), Cornerstone's *As You Like It* at Pasadena Playhouse, Center Theatre Group's *A Very Old Man with Enormous Wings* at the Kirk Douglas Theatre, *A Midsummer Night's Dream* and *Othello* at Theatricum Botanicum and *Vieux Carré* at Ivy Substation. Film credits include *The Appointment*, *Sabotage*, *La Cena* and *Til Parole Do Us Part*. On television he has appeared in "The Playbook" for Spike TV. He attended the University of North Carolina, and received his MFA from University of California, Los Angeles. Actors' Equity member.

***DANIEL BLINKOFF** (*Bob Cratchit*) is happy to be returning to SCR as Bob Cratchit for his 4th consecutive year. He has previously appeared at SCR in *Nothing Sacred*, *The Intel-*

ligent Design of Jenny Chow, *Major Barbara*, *The School for Wives*, *Nostalgia* and *Pinocchio*. Other Los Angeles theatre credits include *Pera Palas* at The Theatre @ Boston Court, *A Distant Shore* at the Kirk Douglas Theatre and *Road* at Yale Cabaret Blue. Regionally he has appeared in *The Imaginary Invalid* and *A Kiss for Cinderella* at The Cleveland Play House, *Are We There Yet?* and *The Seagull* at the Williamstown Theatre Festival, *Stepping Out with Mr. Markham* at The Ensemble Studio Theatre, *The Summer in Gossensass* at Theatre Row (directed by Maria Irene Fornes), *Dinosaur Dreams* and *The Last 60 of 99* at New York Stage and Film, *The Beaux Strategem* and *Twelfth Night* at Yale Repertory Theatre, *Leander Stillwell* at Stage Left Theatre (Joseph Jefferson Citation) and *Flesh and Blood* at Chicago's Bailiwick Repertory Theatre (Joseph Jefferson nomination-Best Actor). His film and television

credits include *Rockabye*, *With Honors*, *Crossing the Bridge*, *Dandelion*, "Close to Home" (recurring), "Charmed," "NYPD Blue," "Law & Order" and "Missing Persons." Mr. Blinkoff is a member of The Antaeus Company in LA as well as The Actors Center in New York. Mr. Blinkoff received his MFA from the Yale School of Drama.

***JENNIFER CHU** (*Lena/Belle/Pursued Maiden/Scavenger*) previously appeared at SCR in the NewSCRipts reading of *Happy Valley* and the TYA production of *The Stinky Cheese Man and Other Fairly Stupid Tales* — adapted by SCR's own John Glore. Other theatre includes: *Nuevo California* - world premiere (San Diego Repertory), *The Triumph of Isabella* (Geffen Playhouse), *Rashomon* (Sierra Repertory), *Medea* (The Theatre @ Boston Court), *Gretty Good Time* (Falcon Theatre), *Model Citizen*



RICHARD DOYLE
Solicitor/Spirit/Gentleman



JOHN-DAVID KELLER
Mr. Fezzwig/Gentleman



ART KOUSTIK
Joe/Ensemble

(National Repertory Theatre), *The Merchant of Venice* (LAWS @ the Ivy Substation), *Conquest of the South Pole* (Odyssey Theatre), *A Little Night Music* (Edison Theatre - St. Louis, MO). Film and television includes *Heartland* (TNT), "E-Ring" (NBC), "Six Feet Under" (HBO), "The Late, Late Show with Craig Kilborn" (CBS), *The Astronaut Farmer* (Warner Bros.), *The Terminal* (Dreamworks), *The Shift* (LA Film Festival), *Beyond the Ring* (Smartworks Prod.) and *The Gene Generation* (Middlelink Inc). Originally from Boston, Ms. Chu received her MFA in acting from UCLA and made her directorial debut at the NoHo play festival in Los Angeles. She's currently working on her first full-length play. Wishing everyone a wonderful holiday season!

***RICHARD DOYLE** (*Solicitor/Spirit of Christmas Past/Gentleman*) is an SCR Founding Artist. He appeared earlier this season as Nikolai in *Nothing Sacred*; last season in *The Adventures of Pør Quinly*, *A Christmas Carol*, *Born Yesterday* and *The Caucasian Chalk Circle*; and previously in *Habeas Corpus*, as Eddie in *A View from the Bridge*, *Intimate Exchanges*, *The Last Night of Ballyhoo* and the world premieres of

The Beard of Avon, *On the Jump*, *But Not for Me*, *BAFO*, *The Interrogation of Nathan Hale*, *She Stoops to Folly*, *Wit*, *Hospitality Suite* and *Highest Standard of Living*. Other credits include *Relatively Speaking*, *Proof*, *Major Barbara*, *Much Ado about Nothing*, *A Delicate Balance*, *Of Mice and Men*, *Ah, Wilderness!* and *Intimate Exchanges*, for which he earned a Los Angeles Drama Critics Circle 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*. "Cheers" fans will remember him as Woody's snooty father-in-law Walter Gaines. He has many other film and television credits. As a voice-actor, Mr. Doyle has become a familiar voice in commercial advertisements, CD-Rom games, documentaries and animated series. He can be heard on two series for the Cartoon Network, "Ben Ten" and the soon to be seen "Wolverine." Visit the new Lincoln Library in Springfield, IL and Mr. Doyle is your holographic host in the Union Theatre.

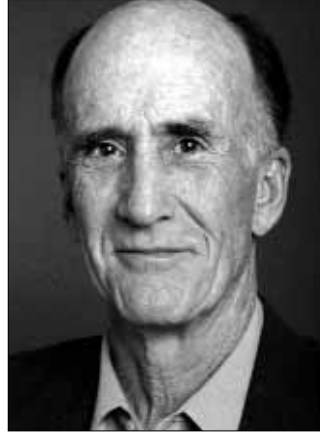
***JOHN-DAVID KELLER** (*Mr. Fezzwig/Gentleman*) is a member of SCR's resident acting company. He has been with the company since

1973 working as both an actor and director. Most recently he directed SCR's Theatre for Young Audiences productions of *The Adventures of Pør Quinly*, *Pinocchio* and *The Emperor's New Clothes* and acted in *Bach at Leipzig* and *The Wind in the Willows*. He has directed *A Christmas Carol* for its entire 27-year history. He has directed SCR's Educational Touring Productions for 32 years, and this year will direct *Bad Water Blues*, which begins touring in January 2007. 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*, to name a few. He has also acted in over 100 plays at SCR. He has been the concert host for the fifth grade concerts for the Orange County Philharmonic Society for 19 years. He has performed with the National Symphony Orchestra and the Sydney Philharmonic. He was part of the Sundance Playwrights Festival for ten years. He tries to stay busy. He is currently working towards a cure for ennui.

***ART KOUSTIK** (*Joe/Ensemble*) is an SCR Founding Artist who has appeared in scores of productions, in-



TIMOTHY LANDFIELD
Spirit of Christmas Present



HAL LANDON JR.
Ebenezer Scrooge



ANN MARIE LEE
Toy Lady/Sally/Scavenger

cluding *Much Ado about Nothing*, *The Hollow Lands*, *Of Mice and Men*, *Tartuffe* and *Ah, 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*, *A Midsummer Night's Dream*, *Hard Times*, *The Crucible*, *Prelude to a Kiss*, *Glen-garry 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*, *The Last Meeting of the Knights of the White Magnolia* and most annual productions of *A Christmas Carol*. Outside SCR, he has been in *Anything Goes*, *Chapter Two*, *Guys and Dolls*, *Brigadoon*, numerous commercials, and film and television such as *La Bamba*, "Valerie," "Hill Street Blues," "Moonlighting," "The Golden Girls," "Dallas" and "The Young and the Restless." "With my wife Peggy, I am at last a happy man. As the years go by I am more aware how important faith, family

and friends are. 'God bless us, everyone.'"

***TIMOTHY LANDFIELD** (*Spirit of Christmas Present*) is delighted to return to SCR, where he was previously seen in *Bach at Leipzig*, *Pinocchio*, *The Clean House*, *The Norman Conquests: Round and Round the Garden* and *Hay Fever*. He recently appeared in *A Midsummer Night's Dream* at the Hollywood Bowl with the LA Philharmonic, *The Miser* at A Noise Within and in the Broadway revivals of *Company* and *The Sound of Music*. Mr. Landfield appeared on Broadway in *Rumors*, *Arsenic and Old Lace*, *Wild Honey*, *The Crucifer of Blood* and *Tartuffe*. Off-Broadway, he was in the original production of *Sister Mary Ignatius Explains It All for You* and *The Actor's Nightmare*, as well as the musical *Charlotte Sweet*. Mr. Landfield has played major roles in regional theatres across the country including Phileas Fogg in *80 Days* at La Jolla Playhouse. Television and film credits include "Bones," "Six Feet Under," "Without a Trace," "Monk," "Frasier," "Boston Public," "CSI," "Family Law," "Law & Order" and *The Cooler* with William H. Macy and Alec Baldwin. He is on the faculty at The American Academy

of Dramatic Arts in Hollywood. While in Africa filming Disney's *Cheetah*, Mr. Landfield met his wife, actress Breon Gorman. They have two angels, Miranda and Bianca.

***HAL LANDON JR.** (*Ebenezer Scrooge*) is an SCR Founding Artist who recently appeared in *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* (LADCC Award nomination), *Two Gentlemen of Verona*, *Major Barbara*, *Getting Frankie Married— and Afterwards* 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*, *The Things You Don't Know*, *Faith Healer*, *Ghost in the Machine*, *Green Icebergs*, *Morning's at Seven*, *Dancing at Lughnasa*, *The Miser*, *Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 26 annual productions. He appeared in *Leander Stillwell* at the Mark Taper Forum and in *Henry V* at The Old Globe



MARTHA MCFARLAND
Mrs. Fezziwig/Solicitor



JENNIFER PARSONS
Mrs. Cratchit



HOWARD SHANGRAW
Fred/Gentleman

in San Diego. Other resident theatre roles include Salieri in *Amadeus*, Malvolio in *Twelfth Night* and Gordon Miller in *Room Service*. Among his film credits are *Trespass*, *Pacific Heights*, *Almost an Angel*, *Bill and Ted's Excellent Adventure* and *Playing by Heart*.

***ANN MARIE LEE** (*Toy Lady/Sally/Scavenger*) appeared previously at SCR in the Theatre for Young Audiences production of *Pinocchio*. She is a long time resident artist at LA's classical theatre company, A Noise Within, where some of her representative roles have included Rosalind (*As You Like It*), Anne (*Man and Superman*), Varya (*The Cherry Orchard*), Laura (*The Glass Menagerie*), Estella (*Great Expectations*) and Myra Arundel (*Hay Fever*). National tours include *Peter Pan* and *...Patent Leather Shoes*, among others. Off Broadway and regional credits include *Sondheim - A Celebration At Carnegie Hall*, Hermia in *A Midsummer Night's Dream* with the LA Philharmonic at the Hollywood Bowl (Esa-Pekka Salonen, conductor), and the West Coast premiere of *And the Winner Is* at Laguna Playhouse. Film and television includes "The Nine," "Nip/Tuck," "7th Heaven," "Law & Order: Criminal

Intent," "ER," "Providence," "Titus," HBO's *Breast Men*, "Any Day Now," "Picket Fences," "Search and Rescue," "Coach," "Holding the Baby," "Brotherly Love," "Doctor Doctor" and "L.A. Law" (recurring). Radio Plays include *Hollywood Theatre of the Ear* and NPR's *Beyond 2000*. Audio books narrator: Books-On-Tape, Blackstone, and Lakeshore Learning. BA in Drama, Catholic University, Washington, D.C.; Performance/Teaching Fulbright in American Drama to Poland.

***MARTHA MCFARLAND** (*Mrs. Fezziwig/Solicitor*) is an SCR Founding Artist and has appeared in over 80 SCR productions. Among her favorites are *Much Ado about Nothing*, *Play Strindberg*, *Beyond Therapy*, *Top Girls* and *Side by Side by Sondheim*. She was SCR's casting director for 11 years and is the Southern California Casting Director with the Oregon Shakespeare Festival in Ashland. Ms. McFarland is also a director, having staged *Sly Fox* and *The Foreigner* at Laguna Playhouse, *Top Girls* at UCI, the world premiere of *City* with Circle X Company in Los Angeles, and she recently directed *Leave it to Jane*, Jerome Kern's first musical at Idyllwild Arts Academy. She is a

teacher with the SCR Theatre Conservatory's Professional Intensive Program and has taught at UCI, PCPA and guest lectured up and down the west coast. Ms. McFarland is also a popular voice-over artist and published poet.

***JENNIFER PARSONS** (*Mrs. Cratchit*) returns for a third year in *A Christmas Carol*. She most recently appeared at SCR in *James and the Giant Peach*. She also appeared in *Bunnica*, *Cyrano de Bergerac*, *Getting Frankie Married—and Afterwards*, *Our Town*, *She Stoops to Folly*, *The Importance of Being Earnest* and *Buried Child*. Other stage credits include *How I Learned to Drive* at San Diego Repertory and *Talley's Folly* at International City Theatre in Long Beach. In New York she appeared on Broadway and Off-Broadway in *Quilters*, *Steel Magnolias*, *Smoke on the Mountain*, *Native Speech* and *Unchanging Love*. Other regional theatre credits span from the Mark Taper Forum, Denver Center, Kennedy Center, Chicago's Royal George to The Abbey (Ireland). As a company member at Theatre 40 she has performed leading roles in *Holy Days*, *Heartbreak House*, *Little Murders*, *A Midsummer Night's Dream*, *The Yiddish Trojan*



DON TOOK
Marley/Spirit of Christmas Yet-To-Come

Women, Chapter 2 and many others. Among her most current television appearances are guest star roles on "Boston Legal," "The OC," "Judging Amy," "JAG," "The West Wing," "For the People," "Philly" (recurring), "NYPD Blue," "The X-Files" and "The Jersey" (recurring). Film credits include *Dragonfly*, *Never Been Kissed*, *BoxBoarders!* and *Self Medicated*.

***HOWARD SHANGRAW** (*Fred/Gentleman*) returns to his role as Fred in *A Christmas Carol*. He was seen in Mark Taper Forum's productions of *Arcadia* and *Romance Language*, and *Travels with My Aunt* at Laguna Playhouse. His SCR credits include roles in *Sideways Stories from Wayside School*, *The Importance of Being Earnest*, *Loose Ends*, *Coming Attractions* and as young Ebenezer in *A Christmas Carol*, a role he created in 1980. He also appeared in SCR's *A Mess of Plays by Chris Durang*, *Wild Oats*, *The Contractor*, *The Time of Your Life*, *The Sorrows of Frederick*, *Comedians* and *The Last Meeting of the Knights of the White Magnolia*. Mr. Shangraw played C.A. Rolander in Odyssey Theatre's *In the Matter of J. Robert Oppenheimer*, Aubrey Piper in Gem Theatre's production of *The Show-Off* and Norman in

The Dresser at Santa Barbara's Garvin Theatre. His television appearances include "Frasier," "Chicken Soup for the Soul" and "Star Trek: Deep Space Nine." He is currently Chair of Theatre at Idyllwild Arts Academy in Idyllwild, California.

***DON TOOK** (*Marley/Spirit of Christmas Yet-to-Come*) is a founding member of South Coast Repertory which he started over 40 years ago with college roommate Martin Benson, David Emmes and several other San Francisco State Drama Department alumni. This intrepid group started out with \$50 and a set for *Tartuffe* that was carried around in David Emmes' station wagon. Over the last four decades, Mr. Took has performed over 100 roles at SCR and has seen the theatre become one of the top theatres in the United States and a vital cornerstone of the Orange County artistic community. He is proud to be a part of this 27th edition of *A Christmas Carol*. Happy Holidays!

**PLAYWRIGHT, DIRECTOR
& DESIGNERS**

JERRY PATCH (*Adapter*) was affiliated with South Coast Repertory from 1967-2005. He served as dramaturg on nearly 150 new plays seen and developed at SCR, including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Intimate Apparel*, *Search and Destroy* and *Wit*. His dramatic writing has been produced at SCR and other theatres, and on television. He was project director of SCR's Pacific Playwrights Festival from its inception in 1998 through 2005, and for seven years was Artistic Director of the theatre program of Sundance Institute. He was Professor of Theatre and Film at Long Beach City College and taught at UCI, UCSD, CSULB and other institutions. He is consulting dramaturg for the Roundabout Theatre Company in New York, and now serves as Resi-

dent Artistic Director of The Old Globe in San Diego.

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

THOMAS BUDERWITZ (*Scenic Design*) previously designed *Bach at Leipzig*, *Proof*, *A Delicate Balance* and *But Not for Me* for SCR. He is currently designing *Pig Farm* for SCR in January and *The Pursuit of Happiness* and *The Ice Breaker* both for the Laguna Playhouse in 2007. Mr. Buderwitz' design of *Pera Palas* (The Theatre @ Boston Court/The Antaeus Company) won the 2006 LA Drama Critics Circle Award, Los Angeles Stage Alliance Ovation Award, *LA Weekly* Award and the *Backstage West* Garland Award for best set design. Regional/LA designs include productions for Pasadena Playhouse, Geffen Playhouse, PCPA TheatreFest, Denver Center Theatre Company, Arizona Theatre Company, San Diego Repertory, Portland Repertory, Acting Company of Riverside (FL), Rubicon Theatre, The Theatre @ Boston Court, International City Theatre, West Coast Ensemble, The Colony Theatre Company, A Noise Within, Falcon Theatre, Odyssey Theatre, Ricardo Montalban Theater, 24th Street Theatre, LA Philharmonic/Disney Concert Hall, Civic Light Opera of South Bay, Court Theatre, Coast Playhouse, InterAct Theatre Company, Pacific Resident Theatre, Music Theatre of Santa Barbara, McCoy-Rigby/La Mirada Theatre, Apollo Theater (Chicago), Queens Playhouse and the Helen Hayes Center in New York. He received the 2005 L.A. Drama Critics Circle Career Achievement Award for Scenic Design. Mr. Buderwitz' television designs include AMC's "Sunday Morning Shootout"; National Geographic's "Fight Science"; "Mr. Show," "Def Comedy Jam," "HBO Comedy Hour" and "Sketch Pad" for HBO; "Battlebots" for Comedy Central; and specials and series for ABC,

ENSEMBLE

COURTNEY DeCOSKY

(*Elizabeth Shelley/Fan*) is making her SCR debut after having recently completed SCR's Professional Intensive Program. Her theatre credits include *Oliver*, *The Miracle Worker* and *Green Gables* at Columbus Children's Theatre; *Murder in Green Meadows* at Worthington Theatre; *A Piece of My Heart* at Warehouse Theatre; *Marley's Christmas* with Jeff Goode Entertainment and *Barefoot in the Park*, *Independence*, *Marley's Ghost* and *The Holiday Princess Show* at Rogue Theatrics, in which she is a founding member. Her film credits include *Ricky is Famous*, *The Atheist* and *The Kiss*.



ANDY GARZA

(*Thomas Shelley*). After playing in rock bands for fifteen years, Andy Garza decided to pursue his lifelong dream of becoming a professional actor. "I feel



the same energy on stage and in front of the camera as I do when I play music." In the summer of 2006 he completed SCR's Professional Intensive Program and he is now making his SCR debut. He has been acting for only three years, however his heart and spirit as an on-stage performer is quite seasoned from his musical performance experience. His theatre credits include *Lone Star*, *View of the Dome*, *Tragedy of Othello* and *Private Lives*. His film credits include *Contrast*, *Out of Sight* and *LAURA* as well as other short films and television commercials.

ISAAC NIPPERT

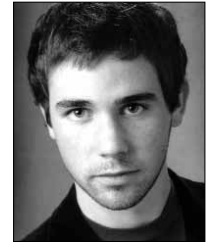
(*Puppeteer/Mr. Topper*) made his SCR debut earlier this season in *Nothing Sacred* after having recently completed SCR's Professional Intensive Program. He is one of three founding members of Rogue Theatrics, a theatrical production company. Theatre credits include *Barefoot in the Park*, *The Eight: Reindeer Mono-*



logues, *Marley's Ghost*, *Frozen Dog*, *Scenescapes* and *The Holiday Princess Show* at Rogue Theatrics; *Bus Stop* at the Curtain Players; *Murder in Green Meadows* at Worthington Theatre; and *Marley's Christmas* with Jeff Goode Entertainment. His film credits include *Ricky is Famous* and *The Kiss*.

DILLON TUCKER

(*Constable/Wreath Seller/Young Jacob Marley/Poulterer*) is making his SCR debut after having recently completed SCR's Professional Intensive Program. He graduated this last spring from the American Academy of Dramatic Arts with the Charles Jehlenger Award for Acting and is currently a member of their company. At AADA he performed in *Dear Friends*, *Dinner with Friends*, *Chekov in Yalta*, *MacBeth* and *One Flew Over the Cuckoo's Nest*. Other shows include *The Laramie Project* and *Tartuffe* at Saddleback College and *Troilus and Cressida* at the London Academy of Performing Arts.



Students in South Coast Repertory's Young Conservatory provide all the young characters in *A Christmas Carol*. Two teams alternate performances. Beginning the week are, above, clockwise from left, PHILLIP JARRELL, MEGAN LAMBERT, COURTNEY KATO, HANNAH SULLIVAN,



CHRISTOPHER RYBUS, RYAN GATES, ALEX PAUL and DEMIE SANTONE. Team two, above, clockwise from left are CHRISTI MUNCEY, SANAZ TOOSI, BRENDAN KREDITOR, ELIZABETH WILSON, OMEAD MOINI, MASON ACEVEDO, COVI BRANNAN and MATTHEW PANCOE.

CBS, NBC, PBS, MTV, ESPN, Fox, Disney, USA, UPN, VH1, PAX, A&E and Discovery.

DWIGHT RICHARD ODLE (*Costume Design*) has dressed SCR's *A Christmas Carol* annually since 1980. Over 21 seasons at SCR, in both scenery and costumes, he designed nearly 90 productions. In 11 seasons as the Laguna Playhouse resident scenic and costume designer, he earned over 100 other production credits staging two world, six American and a dozen West Coast premieres. Mr. Odle has designed for San Jose Repertory Theatre, the Geffen and Pasadena Playhouses, Coronet and Colony Theatres, Ballet Pacifica, 12 productions for McCoy Rigby Entertainment and seven musicals for the Fullerton Civic Light Opera. His 20-year association with the Orange County Performing Arts Center is as a producer/designer/ lecturer. Currently he is designing the first live stage presentation of the blockbuster Disney Channel movie, *High School Musical*, to open in January. Other design clients include Disney Resorts, Universal Studios, Princess Cruises, two World's Fairs, and theme parks in Seoul and Barcelona. A six-year resident designer for Robert Redford's Sundance Theatre in Utah, Mr. Odle served as art director for the late Pope John-Paul's 1987 Mass in Dodger Stadium. He holds an Yale School of Drama MFA degree and has been a professor of design at Stanford University, Cal State Fullerton and UC Irvine. This spring, Mr. Odle received a distinguished Cultural Legacy award from Arts Orange County, and he has been honored for a Lifetime Achievement in Scenic Design by the Los Angeles Drama Critics Circle.

DONNA & TOM RUZIKA (*Lighting Design*) celebrate their 27th year of illuminating *A Christmas Carol* and 34 years of marriage. They have collaborated on a number of SCR

productions including *Beyond the Fringe* and *Coming Attractions*. Ms. Ruzika has designed many productions for SCR's Young Conservatory Players and several productions on SCR's Second Stage. She has designed for Utah Shakespearean Festival, Alabama Shakespeare Festival, Laguna Playhouse, Fullerton Civic Light Opera, Pasadena Playhouse and Long Beach's International City Theatre. Her award-winning work has also been seen in Bogota, Colombia and Barcelona, Spain. Ms. Ruzika is Production Manager and lecturer for the Pomona College Department of Theatre & Dance and is on the Board of Directors for the United States Institute of Theatre Technology (USITT). In his 34 seasons with SCR, Mr. Ruzika has created award-winning lighting designs for over 85 productions. His lighting 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. He is a member of the Drama faculty in the graduate lighting design program at the University of California, Irvine.

DENNIS MCCARTHY (*Musical Arrangement/Composer*) returns to SCR where he previously composed music for *Dumb Show*, *Getting Frankie Married—and Afterwards*, *The Beard of Avon*, *Much Ado about Nothing* and *Of Mice and Men*. He has been writing music for television for more than 20 years. His career began as a conductor/arranger for Glen Campbell, whose concert tours took him

to every state in the nation and overseas. Once based back in Los Angeles, he worked as musical director on several television variety productions such as "The Barbara Mandrell Show." He worked with Nelson Riddle and Marty Paich and then became an orchestrator for film composer Alex North and began composing for film and television. Over the years he has written music for over 2,000 films, TV movies and series episodes including "V," the long-running "MacGyver," "Parker Lewis Can't Lose," "Star Trek: The Next Generation," "Star Trek: Deep Space Nine," "Star Trek: Voyager," "Star Trek: Enterprise," "The Twilight Zone," "Dynasty," "The Love Boat," "The Colbys," "Hotel," "Birdland" and "Houston Knights." Mr. McCarthy has also written music for "Project Greenlight," "Dawson's Creek," "Related" and the television movies *Daddy*, *Kaleidoscope*, *Care and Handling of Roses, V: The Final Battle*, *Hidden in Silence*, *Armed and Innocent*, *Overkill*, *A Texas Tragedy* and *Having Our Say*. He has won two Emmy Awards for his work on "Star Trek" and composed the music for the series' first feature, *Generations*. He is a 12-time winner of ASCAP's Most Performed Composer Award. He is a Southern California native, the father of three and proud grandfather of eight beautiful grandchildren.

DREW DALZELL (*Sound Design*) is happy to be back at SCR having previously designed *A Christmas Carol*, *Bunnacula*, *The Hoboken Chicken Emergency*, *Intimate Exchanges* and *Sideways Stories from Wayside School*. His recent design work includes *The Laramie Project* at Laguna Playhouse; Julia Sweeney's *Letting Go of God*, *Fen* (Garland Award), *The Mound Builders*, *The Cosmonaut's Last Message to a Woman He Once Loved in the Former Soviet Union* and *As I Lay Dying* (Ovation nomination) at Open Fist; *Songs for a*

New World (Ovation nomination) and *Tick, Tick...Boom* at Rubicon Theatre and *Side Show* (Ovation nomination), *Grand Hotel*, *The Laramie Project*, *Indoor/Outdoor*, *Fuddy Meers*, *Around the World in 80 Days* and *The Grand Tour* with The Colony Theatre Company. The Lee Strasberg Theatre, Eclectic Company Theatre, The Sacred Fools Theater, Evidence Room and The Echo Theater Company are just a few of the many other theatres where his designs have been heard. His work has also been heard at theme parks owned by Disney, Universal Studios and Paramount. He won the 1998 USITT Clear Com Sound Achievement Award and holds an MFA in Sound Design from CCM at the University of Cincinnati.

DENNIS CASTELLANO (*Vocal Director*) has musically directed the past SCR productions of *A Christmas Carol*, *Happy End*, *Sunday in the Park with George* and *A Chorus of Disapproval*. He serves as the Head of the Music Theatre Program at UCI and during the summer, he musically directs for the Sacramento Music Circus (*Ragtime* and *Crazy For You*, most recently) and the Music Theatre of Wichita (*Me & My Girl* and *A Chorus Line*). Other credits include *My Fair Lady*, *The Unsinkable Molly Brown*, *Guys and Dolls* and *Annie Get Your Gun* for McCoy Rigby Entertainment; *The King and I* and *Thoroughly Modern Millie* for Musical Theatre West and *Li'l Abner* for the Musical Theatre Guild. His musical direction has been cited by the *Los Angeles Times*; he has received nine Drama-Logue Awards and The Robby Award for Best Musical Direction.

LINDA KOSTALIK (*Choreographer*) is a retired Professor from the Theatre Arts and Dance Department at Cal State Los Angeles and has worked extensively with the award-winning Los Angeles County High

School of the Arts as choreographer for the Musical Theatre Ensemble. Her career as dancer, choreographer, and educator spanned 40 years. She continues to choreograph productions for professional theatres such as SCR, Playwrights Horizons, The Goodman Theatre, International City Theatre and others. "Professor K" has directed Grammy nominee Bobby Rodriguez in "A Latin Jazz Christmas Show" and is currently working on the musical review *The Tribute* with Crissy Guerrero and Dave Foley. She continues to work in videography and design. As always, it is a pleasure to be back with the SCR family. Happy Holidays!

***HISA TAKAKUWA** (*Assistant Director*) having appeared as an actor in *A Christmas Carol* for 14 seasons, now takes on the new role of Assistant Director. Having completed her professional training as an actor, Ms. Takakuwa appeared at SCR in *The Man Who Came to Dinner* and 13 Educational Touring Productions including the original production of *Bad Water Blues*. Other acting credits include 15 seasons as a resident artist with the classical repertory company A Noise Within, playing such roles as Masha in *The Seagull*, Maria in *Twelfth Night* and Emily in *Our Town*, and work at Indiana Repertory Theatre, the Sundance Institute's Children's Theatre and Playwright's Lab and the Grove Shakespeare Festival. She is also an active director, having directed SCR's Junior Players in *Crow and Weasel* and *The Trials of Alice in Wonderland*, the Teen Players in *Scouting Reality* and the Summer Players in *East of the Sun and West of the Moon*. Other recent productions include *Twelfth Night*, *Shooting Stars* and *Henry V* at Actors Co-op in Hollywood. She also served as Assistant Director to Art Manke on SCR's production of *The Wind in the Willows* and to Libby Appel on *A Raisin in the Sun* at the Indiana

JULIANNE AND GEORGE ARGYROS (*Honorary Producers*). The Argyros family loves SCR. In fact, their \$5 million gift to The Next Stage Campaign named the Julianne Argyros Stage. They also love *A Christmas Carol*, as demonstrated by their underwriting of this season's production. Julianne and George Argyros have been significant supporters of South Coast Repertory and major contributors to all of the theatre's expansion campaigns since the early days on Newport Boulevard. "I grew up aware of the wonderful role theatre can play in a child's life," Julianne said. "I believe it's important that we do not lose that sense of magic in our lives." She and her husband keep that magic alive as Honorary Producers of *A Christmas Carol's* 27th annual production.

Repertory Theatre. A passionate educator, Ms. Takakuwa is currently the Director of SCR's Theatre Conservatory. She holds a BA from Smith College and an MFA from the California Institute of the Arts.

***ERIN NELSON** (*Stage Manager*) is delighted to be part of *A Christmas Carol* for her third year. Other SCR credits include *Bach at Leipzig*, *The Studio*, *The Caucasian Chalk Circle*, *A View from the Bridge* and Theatre for Young Audiences productions of *The Stinky Cheese Man*, *The Adventures of Pør Quinly*, *Bunnicula*, *The Little Prince*, *The Hoboken Chicken Emergency*, *The Wind in the Willows*, *Sideways Stories from Wayside School* and *The Emperor's New Clothes*. Previous credits include La Jolla Playhouse, The Old Globe, Idaho Shakespeare Festival, National Playwrights Conference and Theatre IV.

***CHRISSEY CHURCH** (*Assistant Stage Manager*) is excited to be re-joining Scrooge and friends for her third

year as a member of the *Christmas Carol* family. She would like to thank the wonderful crew, whose hard work makes this show possible. She would also like to take this opportunity to congratulate crew member Rob Harrison, our backstage anchor, who is celebrating his 10th anniversary with SCR's *A Christmas Carol*. Ms. Church's previous credits at SCR include the world premieres of *Mr. Marmalade*, *Getting Frankie Married—and Afterwards*, *Making It* and *Nostalgia*, productions of *The Real Thing*, *Hitchcock Blonde*, *A Christmas Carol*, *Born Yesterday*, *Pinocchio*, *The Little Prince*, *Intimate Exchanges*, *La Posada Mágica*, *Anna in the Tropics* and *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 *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The*

Importance of Being Earnest by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

MARTIN BENSON (*Artistic Director*), co-founder of SCR with his colleague David Emmes, has directed nearly one third of the plays produced here. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married—and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among his numerous world premieres is Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ah, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Mr. Benson has received the LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of*

the Western World, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. 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 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 and the California Arts Council (CAC), and site visitor for the CAC; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford and the University of California, Irvine. She graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



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



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



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