



SEGERSTROM STAGE / NOVEMBER 24 - DECEMBER 24, 2007

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the 28th 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

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>Bryan Vickery</i>
UNDERTAKER	<i>*Joe Quintero</i>
CHIMNEY SWEEP	<i>*Timothy Landfield</i>
ELIZABETH SHELLEY	<i>Jessie Kim</i>
THOMAS SHELLEY, a vendor of second-hand goods	<i>Sean Durrie</i>
OLIVER SHELLEY	<i>Matthew Pancoe, ▲Jacob Waller</i>
EBENEZER SCROOGE, a grasping covetous old man	<i>*Hal Landon Jr.</i>
RICH WOMAN	<i>*Jennifer Parsons</i>
GIRL ABOUT TOWN	<i>Anita Abdi, ▲Brenna Barker</i>
TEEN GIRL ABOUT TOWN	<i>Lauren Speakman, ▲Gracie Gordon</i>
CONSTABLE	<i>Branden McDonald</i>
BOB CRATCHIT, clerk to Scrooge	<i>*Daniel Blinkoff</i>
FRED, nephew to Ebenezer	<i>*Nathan Baesel</i>
SOLICITORS	<i>*Richard Doyle, *Karen Hensel</i>
WREATH SELLER	<i>Branden McDonald</i>
JACOB MARLEY'S GHOST, a spectre of Ebenezer's former partner in business	<i>*Tom Shelton</i>
THE SPIRIT OF CHRISTMAS PAST, a phantom showing things past	<i>*Richard Doyle</i>
EBENEZER AS A BOY	<i>Matthew Pancoe, ▲Jacob Waller</i>
FAN, the sister of Ebenezer	<i>Jessie Kim</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>Branden McDonald</i>
EBENEZER AS A YOUNG MAN	<i>*Joe Quintero</i>
BELLE, an old sweetheart of Ebenezer	<i>*Jennifer Chu</i>
THE SPIRIT OF CHRISTMAS PRESENT, a spirit of a kind, earthly and generous nature	<i>*Timothy Landfield</i>
"TINY" TIM CRATCHIT	<i>Phillip Swanson, ▲Parker Cohn</i>
MRS. CRATCHIT	<i>*Jennifer Parsons</i>
BELINDA CRATCHIT	<i>Karoline Ribak, ▲Renee Waller</i>
PETER CRATCHIT	<i>Nickolas Johnston, ▲Pranav Mutatkar</i>
MARTHA CRATCHIT	<i>Kamisha Brooks, ▲Brianna Beach</i>
MR. TOPPER, a bachelor	<i>Bryan Vickery</i>
PURSUED MAIDEN	<i>Jessie Kim</i>
SALLY, the wife of Fred	<i>*Ann Marie Lee</i>
THE SPIRIT OF CHRISTMAS YET-TO-COME, an apparition showing the shadows of things which may yet happen	<i>*Tom Shelton</i>
WANT	<i>Anita Abdi, ▲Brenna Barker</i>
IGNORANCE	<i>Matthew Pancoe, ▲Jacob Waller</i>
GENTLEMEN ON THE STREET	<i>*Richard Doyle, *John-David Keller, *Nathan Baesel</i>
THE SCAVENGERS	<i>*Karen Hensel, *Ann Marie Lee, *Jennifer Chu</i>
BOY ON THE STREET	<i>Zachary Diamond, ▲Jason Risdana</i>
POULTERER	<i>Branden McDonald</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	*Chrissy Church
Casting Director	Joanne DeNaut
Stage Management Intern	Krystal Kirk
Deck Crew	EJ Brown, Jeff Ham, Robert Harrison, Emily Kettler
Follow Spot Operators	Jenna Link, Jeff Whetstone
Child Wrangler	Lisa Ackerman
Dresser	Maya Lash
Costume Design Assistant	Tiffany Reagan
Additional Costume Staff	Catherine Esera, Christina Frank, Jennifer Hart Amber Johnson, Peg Oquist, Bich Vu

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.

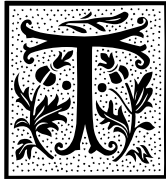
*The use of cameras and recorders in the theatre is prohibited.
Smoking is not permitted anywhere in the theatre.*

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How We Keep Christmas



his year's revival of Charles Dickens' *A Christmas Carol* is SCR's 28th staging of the play. With each renewal it has become more of a tradition both for this theatre and for Orange County. And, as with any tradition, it changes and it stays the same.

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

Danny Blinkoff, a remarkably versatile actor who has performed on SCR stages for many a season, is now in his fifth year as the lovable Bob Cratchit. John Ellington, who played Cratchit for nearly 20 years, is now the Rev. Dr. John Ellington, pastor of Community Congregational

Karen Hensel join the cast as Marley, Fred and Mrs. Fezziwig, respectively. 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 set design has been rejuvenated annually, this year by Tom Buderwitz, but the essential spirit of it remains. Original costumer Dwight Richard Odle oversees the redesigning or enhancement of the period clothing each year. Tom and Donna Ruzika, who did the lighting design for the first production, are doing the 28th. 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 though the production by Stephen Shaffer, remain. Last season, award-winning composer Dennis McCarthy gave the beloved tunes a fresh polish.

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



Church in Los Alamitos. David Whalen replaced Ellington for several seasons, returned east with his family and took up the role of Bob at Hartford Stage Company.

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

You may notice that some beloved characters have new faces this year — Tom Shelton, Nathan Baesel and





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 28 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 (John-David Keller and Martha McFarland. Above, Tiny Tim, (Omead Moini) asks his father, Bob Cratchit (Blinkoff), to buy him a toy from the Toy Lady (Ann Marie Lee).

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

The Last of the Mythologists

Charles Dickens Writes *A Christmas Carol*

BY KRISTIN FROBERG

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

—G.K. Chesterton

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 of that year. With four children and a wife to provide for, flagging sales and decreasing interest in his latest work, Charles Dickens was in need of a career jump-start.

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

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

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

frail, sickly youngest brother was often called "Tiny Fred." Dickens' spendthrift father John caused the family, save 12-year-old Charles, to relocate to debtor's prison for a time. Charles worked in a factory during this time, and never forgot the experience.

Though he must certainly have hoped for career rejuvenation, Dickens could hardly have imagined that the story would be so beloved by so many. In 1857, *A Christmas Carol* became the first of Dickens' works that he performed publicly, and was, in 1868, the last. He preferred to act the story for the audience, adapting his presentation as he went along. The Manchester Examiner reported that "There is always a freshness about what Mr. Dickens does — one reading is never anything like a mechanical following of a previous reading."

In 1867 and 1868, Dickens put on a blockbuster *Christmas Carol* tour the United States, turning a profit of \$140,000 — nearly two million dollars today.

President Andrew Jackson took his family to every performance in Washington D.C., and theatre-goers camped overnight in the streets to purchase tickets the next morning.

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

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



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.

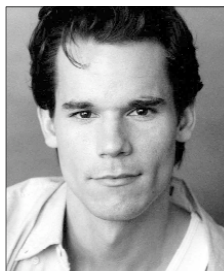
Melbourne's efforts were successful, at least to a point. At first the Queen turned a seemingly blind eye to the rampant pollution, severe sanitation problems and insurmountable poverty that plagued her urban subjects. Tuberculosis, typhoid fever, and finally, the dreaded cholera epidemic would ravage 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."



Artist Biographies



NATHAN BAESEL*
Fred/Gentleman

appeared at SCR most recently in *Princess Marjorie* and previously in *On the Mountain* and *The Last Night of Ballyhoo*. He starred in the critically acclaimed film *Behind the Mask*, and has guest starred

most recently on "Journeyman," "Numb3rs," "Women's Murder Club" and "Without A Trace." A graduate of The Juilliard School, he has his BA in Theatre from UCLA and began his college career at Fullerton College. He is a proud husband, father and member of Group 31.



DANIEL BLINKOFF*
Bob Cratchit

is happy to be returning to SCR as Bob Cratchit for his fifth consecutive year. He has previously appeared at SCR in *Nothing Sacred*, *The Intelligent Design of Jenny Chow*, *Major Barbara*, *The School*

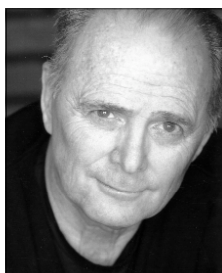
for Wives, *Nostalgia* and *Pinocchio*. Other Los Angeles theatre credits include *Pera Palas* at The Theatre @ Boston Court, *A Distant Shore* at the Kirk Douglas Theatre and *Road* at Yale Cabaret Blue. Regionally he has appeared in *The Imaginary Invalid* and *A Kiss for Cinderella* at The Cleveland 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 L.A. as well as The Actors Center in New York. Mr. Blinkoff received his MFA from the Yale School of Drama.



JENNIFER CHU*
Lena/Belle/Scavenger

is delighted to return for a second year to SCR's annual production of *A Christmas Carol*. Other SCR appearances include *Life Is A Dream*, *The Stinky Cheese Man and Other Fairly Stupid Tales*, the TYA op-

eretta *The Only Child* and the NewSCRipts reading of *Happy Valley*. Other theatre credits include the world premiere of *Nuevo California* (San Diego Repertory), *The Triumph of Isabella* (Geffen Playhouse), *Rashomon* (Sierra Repertory Theatre), *Medea* (Theatre @ Boston Court), *Gretty Good Time* (Falcon Theatre), *Model Citizen* (National Repertory Theatre), *The Merchant of Venice* (LAWS @ the Ivy Substation), *The Conquest of the South Pole* (Odyssey Theatre Ensemble - LA Weekly nomination) and *A Little Night Music* (Edison Theatre). Film and television credits include "Heartland," "E-Ring," "Six Feet Under," "The Late, Late Show with Craig Kilbourn," *The Astronaut Farmer*, *The Terminal*, *The Shift* (Cannes, LA Film Festival), *Beyond the Ring* and *The Gene Generation*. Originally from Boston, she received her MFA in acting from UCLA and is 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 last season in *Hamlet*, *My Wandering Boy*, *Life is a Dream*, *Nothing Sacred* and *A Christmas Carol*; the previous season in *The*

Adventures of Por Quinly, *Born Yesterday* and *The Caucasian Chalk Circle*; and previously in *Habeas Corpus*, as Eddie in *A View from the Bridge*, *Intimate Exchanges* (1993), *The Last Night of Ballyhoo* and the world premieres of *The Beard of Avon*, *On the Jump*, *But Not for Me*, *BAFO*, *The Interrogation of Nathan Hale*, *She Stoops to Folly*, *Wit*, *Hospitality Suite* and *Highest Standard of Living*. Other credits include *Relatively Speaking*, *Proof*, *Major Barbara*, *Much Ado about Nothing*, *A Delicate*

Balance and *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 The Pasadena Playhouse this past summer in the world premiere of *Matter of Honor* playing Gen. John M. Schofield. "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 (i.e. MGS-4), documentaries and animated series. Listen for Mr. Doyle as Senator Kelly on "Wolverine," the new X-Men series. If you visit the new Lincoln Library in Springfield, IL, Mr. Doyle is your holographic host in the Union Theatre.



KAREN HENSEL*
Mrs. Fezziwig/Solicitor

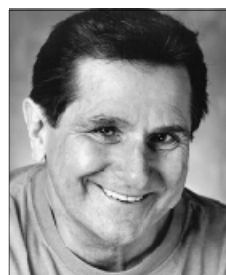
has been associated with SCR since her debut in *Spokesong* in 1979. Her performances at SCR have included *Bosoms and Neglect* (with Richard Doyle), *Unsuitable for Adults* (with Richard Doyle) and *Frankie and Johnny in the Clair de Lune* (with Richard Doyle, her favorite leading man), a production that was 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 also performed at Mark Taper Forum, Pasadena Playhouse and ACT in San Francisco. One of the Broadway cast of *Zoot Suit*, she might be recognized by television viewers as Doris on "The Young and the Restless" (12 years), or for her many guest spots on nighttime dramas. She is currently the Director of the Adult Program and the Professional Intensive Program at SCR.



JOHN DAVID KELLER*
Mr. Fezziwig/Gentleman

is a member of SCR's resident acting company. He has been with the company since 1973 working as both an actor and director. He directed SCR's Theatre for Young Audiences productions of *The Adventures of Pör 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 28-year history. He has directed SCR's Educational Touring Productions for 32 years, and this year will direct *You're Getting Warmer*, which begins touring in January 2008. 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 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.



ART KOUSTIK*
Joe/Ensemble

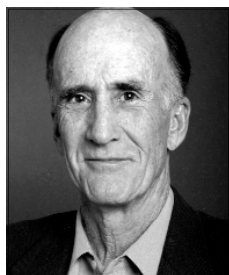
is an SCR Founding Artist who has appeared in scores of productions, including *Much Ado about Nothing*, *The Hollow Lands*, *Of Mice and Men*, *Tartuffe* and *Ah, Wilderness!* He also appeared in *BAFO*, *Six Degrees of Separation*, *She Stoops to Folly*, *The Taming of the Shrew*, *The Misanthrope*, *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 Restless." "With my wife Peggy, I am at last a happy man. As the years go by I am more aware how important faith, family and friends are. 'God bless us, everyone.'"



TIMOTHY LANDFIELD*
Spirit of Christmas Present

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

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



HAL LANDON JR.*

Ebenezer Scrooge

is an SCR Founding Artist who recently appeared in *Hamlet*, *Nothing Sacred*, *Man from Nebraska*, *Born Yesterday*, *The Caucasian Chalk Circle*, *A View from the Bridge*, *Habeas Corpus*, *Cyrano de Bergerac*, *Safe in Hell*, *Antigone*, *The Drawer Boy* (Los Angeles Drama Critics Circle Award nomination), *Major Barbara* and *The School for Wives*. Other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of Plays* by Chris Durang, *Play Strindberg*, *Faith Healer*, *Ghost in the Machine*, *Green Icebergs*, *Morning's at Seven*, *The Miser*, *Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 27 annual productions. He appeared in *Leander Stillwell* at Mark Taper Forum and in *Henry V* at The Old Globe in San Diego. Other resident theatre roles include Salieri in *Amadeus*, Malvolio in *Twelfth Night* and Gordon Miller in *Room Service*. Among his film credits are *Trespass*, *Pacific Heights*, *Almost an Angel*, *Bill and Ted's Excellent Adventure* and *Playing by Heart*.



ANN MARIE LEE*

Toy Lady/Sally/Scavenger

appeared at SCR earlier this year in *A Little Night Music* and last season in *A Christmas Carol* and the Theatre for Young Audiences production of *Pinocchio*. She is a resident artist at A Noise With-

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



JENNIFER PARSONS*

Mrs. Cratchit

returns for a fourth year in *A Christmas Carol*. She most recently appeared at SCR in *The BFG* (*Big Friendly Giant*). She also appeared in *James and the Giant Peach*, *The Only Child*, *Bunnicula*, *Cyrano de Bergerac*, *Getting Frankie Married—and Afterwards*, *Our Town*, *She Stoops to Folly*, *The Importance of Being Earnest* and *Buried Child*. 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 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*.

**JOE QUINTERO****Undertaker/Young Ebenezer*

made his first SCR appearance this summer in the Pacific Playwrights Festival reading of *Boleros for the Disenchanted*. Theatre credits include *Earthquake Chica* at Borderlands Theatre, *Jesus Hopped the A Train* at L.A. Theatre Works and the Edinburgh Fringe Festival (Fringe First Award), *Rocio: In Spite of it All* at King King nightclub, *Dias y Flores* at Black Dahlia Theatre, *Fall* at Actors' Gang Theatre, *Featherless Angels* at Connecticut Repertory Theatre, *In Walks Ed* at Long Wharf Theatre and Cincinnati Playhouse in the Park, *A Park in Our House* at McCarter Theatre Center and New York Theatre Workshop, *Clean* at Hartford Stage Company, *The Merchant of Venice* at The Goodman Theatre, *Spread Eagle* at WPA Theatre, *And Now Miguel* at Lincoln Center Institute, *Washington Squares Moves* at Primary Stages and *The Boiler Room* at Puerto Rican Traveling Theatre. Film credits include *Cuco Gomez-Gomez is Dead*, *Shaft*, *Exiles in NY*, *The Absolution of Anthony*, *I Like it Like That*, *Sax and Violins* and *Jacob's Ladder*. On television he has appeared on "Numb3rs," "NYPD Blue," "Guiding Light," "As the World Turns," "Law & Order," "Peter Sellers, Merchant of Venice," "The Eddie Matos Story," "Sesame Street" and "The Equalizer." Mr. Quintero has performed his one-man show, *First Voice*, at The Public Theater and *Pilgrimage* at Highways Performance Space.

**TOM SHELTON****Marley/Spirit of Christmas Yet-to-Come*

is delightfully astonished to be back in *A Christmas Carol* at SCR after his previous appearance as Topper in the inaugural production 27 years ago. Other SCR appearances include *Hotel Paradiso*, *Galileo* and *The Merchant of Venice*. More recently, he appeared in the Theater For Young Audiences productions of *The Wind In The Willows*, *The Hoboken Chicken Emergency*, *Pinocchio* and *The Adventures of Pör Quinly* (both directed by John-David Keller), *James and the Giant Peach* and *The Only Child*. At Laguna Playhouse he has appeared in *What The Butler Saw*, *Travels With My Aunt* and *The Woman In Black*, among many others. He toured the nation in that theater's production of *Copenhagen*. Other Southern California appearances include *Loot* and *Twenti-*

eth Century at ICT and *All My Sons* at La Mirada. In New York he appeared in *The Man Who Shot The Man Who Shot Jesse James* and *The Member of The Wedding*, among others. Mr. Shelton is a teacher, musical director and voice-over artist (notably English versions of Japanese Anime). He has written music and lyrics for a number of pieces for children, including an award winning adaptation of *Caddie Woodlawn*, plus *The Boy Who Ruled The Moon and Sun* for San Diego Opera's outreach program. He has co-authored a number of musical comedy murder mysteries for The Gourmet Detective in Irvine, including the current *Darling, You Slay Me*.

Playwright, Director and Designers

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

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

THOMAS BUDERWITZ (*Scenic Design*) previously designed *Doubt, a parable*, *Pig Farm*, *Bach at Leipzig*, *Proof*, *A Delicate Balance*, *A Christmas Carol, But Not for Me* and the 2007 Gala "Affair in Shanghai" for SCR. He recently designed the world premiere of Eric Whitacre's *Paradise Lost* for Theatre @ Boston Court and David Rambo's *The Ice Breaker* for the Laguna Playhouse. Buderwitz' set design for *Equinox* (Odyssey Theatre) received the 2006 Los Angeles Drama Critics Circle Award. His design for *Pera Palas* (Theatre @ Boston Court/The Antaeus Company) received the 2005 LADCC, Los Angeles Stage Alliance Ovation Award, *LA Weekly* Award and *Back Stage West* Garland Award. Regional and L.A. designs include productions for the Pasadena Playhouse, Geffen Playhouse, PCPA Theaterfest, Denver Center Theatre Company, Arizona Theatre

Company, San Diego Repertory Theatre, Portland Repertory Theatre, The Acting Company of Riverside (FL), Rubicon Theatre Company, International City Theatre, West Coast Ensemble, The Colony Theatre, A Noise Within, Falcon Theatre, Ricardo Montalban Theatre, 24th Street Theatre, Ensemble Theatre, LA Philharmonic/Disney Concert Hall, Civic Light Opera of South Bay, Court Theatre, Coast Playhouse, InterAct Theatre, 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. In 2005, he received the LADCC Career Achievement Award for Scenic Design. His 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, 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 with SCR, in both scenery and costumes, he designed nearly 90 productions. Following this with eleven seasons as the Laguna Playhouse resident scenic and costume designer, he garnered over 100 additional production credits staging three World, six American and a dozen West Coast premieres. Mr. Odle has also designed for San Jose Repertory, 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; most recently *Jekyll and Hyde*. Last January for FCLO, he created the first live stage production of the blockbuster Disney Channel movie, *High School Musical*. His 20-year association with the Orange County Performing Arts Center is as a producer/ designer/lecturer. Other

design clients include Disney Resorts, Universal Studios, Princess Cruise Lines, two World's Fairs, and theme parks in Seoul and Barcelona. Mr. Odle spent six years as resident designer for Robert Redford's Sundance Theatre in Utah and served as art director for the late Pope John Paul's 1987 Mass in Dodger Stadium. He holds a MFA degree from the Yale University School of Drama and has been a professor of design at Stanford University, California State University, Fullerton and UC Irvine. In 2006, Mr. Odle received the distinguished Cultural Legacy Award from Arts Orange County and has been honored for a Lifetime Achievement in Scenic Design by the Los Angeles Drama Critics Circle.

DONNA AND TOM RUZIKA (*Lighting Design*) celebrate their 28th year of illuminating *A Christmas Carol* and 35 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

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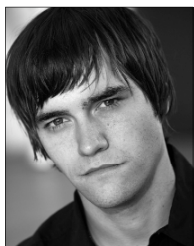
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ENSEMBLE



SEAN DURRIE
Thomas Shelley

made his SCR debut in the 2003 production of *A Christmas Carol*. Theatre credits include the SCR production of *Cyrano de Bergerac*; the world premiere of *The Formula* at the Next Stage Theater; *Stonewall Country* at Theatre at Lime Kiln; *Dark Rapture*, *Family Circles*, *Once a Catholic*, *Hot L Baltimore*, *Waiting for Lefty* and *A Midsummer Night's Dream* at the AADA Studio Theatre. Film credits include the lead role in the feature *M.O.G.* (Winner: Best Picture-Queens International Film Festival 2006); *Snakes on a Train*, *Halloween Night*, *This is Encino*, *P.S. I Know You Love Me* and *Night of the Living Dead 3-D*, as well as the television show "Why Can't I Be You?" He is also the Artistic Director of the 3 of a Kind Theater Company in Los Angeles.



JESSIE KIM
Elizabeth Shelley/Fan/Pursued Maiden

is making her SCR debut after having recently completed SCR's Professional Intensive Program. Theatre credits include *The King and I* at GCT and *Make Believe*, *Pirates of Penzance*, *A Midsummer Night's Dream*, *Oklahoma!* and *Our Town* at Glendale Harlequins. Film and television credits include *Nar-*

colepsy, *Sowing Circle*, *Real Love*, "General Dairy," "Loving Class" and "Fun Saturday."



BRANDEN McDONALD
Constable/Wreath Seller/Young Jacob Marley/Poulterer

recently made his SCR debut in *A Little Night Music* after having completed SCR's Professional Intensive Program. Theatre credits include *Godspell*, *And Miss Reardon Drinks a Little*, *Holy Ghosts*, *How the Other Half Loves* and *The Dining Room* at the American Academy of Dramatic Arts and *Romeo and Juliet* and *1902: Century Project* at Cuesta College.



BRYAN VICKERY
Puppeteer/Mr. Topper

is pleased to be making his SCR debut. Theatre credits include *The Stephen Schwartz Songbook*, a musical revue celebrating the works of Stephen Schwartz, *The Pirates of Penzance* at Musical Theatre West and *The Crucible* at Rude Guerrilla Theatre Company. He is a graduate of The American Musical and Dramatic Academy in Los Angeles and has just completed SCR's Professional Intensive Program. He is very grateful to work with such an incredibly talented cast. Enjoy the show!



Students in South Coast Repertory's Young Conservatory provide all the young characters in *A Christmas Carol*. Two teams alternate performances. Appearing Tuesday, Thursday, Saturday evening and Sunday matinee are clockwise from left **BRIANNA BEACH**, **BRENNA BARKER**, **JACOB WALLER**, **PRANAV MUTATKER**, **GRACIE**



GORDON, **RENÉE WALLER**, **JASON RISADANA** and **PARKER COHN**. Appearing in the balance of performances are, above, clockwise from left **KAMISHA BROOKS**, **MATTHEW PANCOE**, **NICKOLAS JOHNSTON**, **LAUREN SPEAKMAN**, **ZACHARY DIAMOND**, **ANITA ABDI**, **KAROLINE RIBAK** and **PHILLIP SWANSON**.

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 Little Night Music*, *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; *Los Illegals* with the Cornerstone Theater Company; *Fen* (Garland Award), *The Mound Builders*, *The Cosmonaut’s Last Message to a Woman He Once Loved in the Former Soviet Union* and *As I Lay Dying* (Ovation nomination) at Open Fist; *A Time for Love*, *Songs for a New World* (Ovation Award) and *Tick, Tick...Boom* at Rubicon Theatre; and *Side Show* (Ovation nomination), *Billy Bishop Goes to War* (Ovation Nomination), *Grand Hotel*, *The Laramie Project*, *Fuddy Meers*, *Around the World in 80 Days* and *The Grand Tour* with The Colony Theatre Company. The Lee Strasberg Theatre, Shakespeare Festival/LA, The Sacred Fools Theater, Evidence Room and The Echo Theater Company are just a few of the many other theatres where his designs have been heard. His work has also been heard at theme parks owned by Disney, Universal Studios and Paramount. He won the 1998 USITT Clear Com Sound Achievement Award and holds an MFA in Sound Design from CCM at the University of Cincinnati.

DENNIS CASTELLANO (*Vocal Director*) has musically directed the SCR productions of *A Little Night Music*, *A Christmas Carol*, *Happy End*, *Sunday in the Park with George* and *A Chorus of Disapproval*. Recent credits include *Annie Get Your Gun* and *The Best Little Whorehouse In Texas* 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



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West; *Li'l Abner* for the Musical Theatre Guild; and *Crazy For You*, *Ragtime*, *Jesus Christ Superstar* and *Carousel*, to name a few, for the Sacramento Music Circus where he has conducted for the past 20 seasons. Mr. Castellano serves as the Head of the Music Theatre Program at UCI and is very proud of his many students performing in New York and around the country.

LINDA KOSTALIK (*Choreographer*) is a retired Professor from the Theatre Arts and Dance Department at Cal State Los Angeles. Her career as dancer, choreographer, and educator has spanned 44 years. She has choreographed numerous productions for professional theatres such as SCR, Playwrights Horizons, The Goodman Theatre, International City Theatre, Steve Allen and others. Ms. Kostalik will be directing Grammy nominee Bobby Rodriguez in *A Latin Jazz Christmas Show* and has recently worked on the musical review *The Tribute* with Crissy Guerrero and Dave Foley. She continues to explore creative work in videography and design. As always, she is pleased 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 role of Assistant Director. After completing her professional training as an actor, Ms. Takakuwa appeared at SCR in *The Man Who Came to Dinner* and 13 Educational Touring Productions including the original production of *Bad Water Blues*. Other acting credits include 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 Theatre Conservatory 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*, *Snow Angel*, and *Time Again in Oz*. Other recent productions include *Twelfth Night*, *Shooting Stars* and *Henry V* at Actors Co-op in Hollywood. She also served as Assistant Director to Art Manke on SCR's production of *The Wind in the Willows* and to Libby Appel on *A Raisin in the Sun* at the Indiana Repertory Theatre. A passionate educator, Ms. Takakuwa is currently the Director of SCR's Theatre Conservatory. She holds a BA from Smith College

JULIANNE AND GEORGE ARGYROS (*Honorary Producers*) have been significant supporters of South Coast Repertory since the theatre's early days. The couple's \$5 million donation to the Next Stage Campaign named the Julianne Argyros Stage, and in September they announced an additional gift of \$10 million to the Legacy Campaign. 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*.

and an MFA from the California Institute of the Arts.

ERIN NELSON* (*Stage Manager*) is delighted to be back for her fourth wonderful year as part of *A Christmas Carol*. Other SCR credits include *Shipwrecked! An Entertainment*, *System Wonderland*, *Life is a Dream*, *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 Only Child*, *The Adventures of Pör 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.

CHRISSE CHURCH* (*Assistant Stage Manager*) is thrilled to be returning for her fourth adventure with Scrooge and Company. She would like to thank the ACC Deck Crew for their extraordinary hard work and dedication, this show would not be possible without them! Previous credits at SCR include the world premieres of *My Wandering Boy*, *Mr. Marmalade*, *Getting Frankie Married — and Afterwards*, *Making It* and *Nostalgia*, productions of *Doubt, a parable*, *The Real Thing*, *Hitchcock Blonde*, *Born Yesterday*, *Pinocchio*, *The Little Prince*, *Intimate Exchanges*, *La Posada Mágica*,

Anna in the Tropics, *Proof* and the Pacific Playwrights Festival workshop of *Tough Titty*.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

MARTIN BENSON (*Artistic Director*), co-founder of SCR with his colleague David Emmes, has directed nearly one third of the plays produced here. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among his numerous world premieres is

Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Benson has received the LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson received his BA in Theatre from San Francisco State University.

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



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.



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