



SEGERSTROM STAGE / NOVEMBER 29 THROUGH DECEMBER 27, 2003

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

CHARLES DICKENS' A CHRISTMAS CAROL

adapted by JERRY PATCH

SCENIC DESIGN

Thomas Buderwitz
based on the original design of Cliff Faulkner

COSTUME DESIGN

Dwight Richard Odle

LIGHTING DESIGN

Donna and Tom Ruzika

SOUND DESIGN

Garth Hemphill

MUSIC DIRECTOR

Dennis Castellano

CHOREOGRAPHER

Linda Kostalik

ASSISTANT DIRECTOR

Laurie Woolery

PRODUCTION MANAGER

Jeff Gifford

STAGE MANAGER

*Scott Harrison

DIRECTED BY

JOHN-DAVID KELLER

HONORARY PRODUCERS

PAUL, DARANNE AND COURTNEY FOLINO

CORPORATE PRODUCER

THE CITIGROUP PRIVATE BANK

CAST OF CHARACTERS

(In order of appearance)

LENA, a vendor of second-hand goods	<i>*Julia Coffey</i>
JOE, a cider salesman and a receiver of stolen goods	<i>*Art Koustik</i>
TOY LADY	<i>*Hisa Takakuwa</i>
PUPPETEER	<i>Dennis Alexander Garcia</i>
UNDERTAKER	<i>*Jonathan Del Arco</i>
CHIMNEY SWEEP	<i>*Timothy Landfield</i>
ELIZABETH SHELLY	<i>Christine Yael</i>
THOMAS SHELLY, a vendor of second-hand goods	<i>Sean Durrie</i>
OLIVER SHELLY	<i>Alex Wherritt, ▲Kevin Russell</i>
EBENEZER SCROOGE, a grasping covetous old man	<i>*Hal Landon Jr.</i>
RICH WOMAN	<i>*Devon Raymond</i>
GIRL ABOUT TOWN	<i>Hannah Stafford, ▲Kaylin Miller</i>
CONSTABLE	<i>John Sisk</i>
BOB CRATCHIT, clerk to Scrooge	<i>*Daniel Blinkoff</i>
FRED, nephew to Ebenezer	<i>*Howard Shangraw</i>
SOLICITORS	<i>*John-David Keller, *Martha McFarland</i>
WREATH SELLER	<i>John Sisk</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>Alex Wherritt, ▲Kevin Russell</i>
FAN, the sister of Ebenezer	<i>Giulia Bencivenga, ▲Jessica Perlman</i>
MRS. FEZZIWIG	<i>*Martha McFarland</i>
MR. FEZZIWIG, a kind hearted, jovial old merchant	<i>*Art Koustik</i>
JACOB MARLEY AS A YOUNG MAN	<i>John Sisk</i>
EBENEZER AS A YOUNG MAN	<i>*Jonathan Del Arco</i>
BELLE, an old sweetheart of Ebenezer	<i>*Julia Coffey</i>
THE SPIRIT OF CHRISTMAS PRESENT, a spirit of a kind, earthy and generous nature	<i>*Timothy Landfield</i>
"TINY" TIM CRATCHIT	<i>Mason Acevedo, ▲Conner Thomsen</i>
MRS. CRATCHIT	<i>*Devon Raymond</i>
BELINDA CRATCHIT	<i>Julia Ostmann, ▲Katie Westerhout</i>
PETER CRATCHIT	<i>Mikey DeBenedetto, ▲Liam Lodge</i>
MARTHA CRATCHIT	<i>Brina Dokich, ▲Austen Wianecki</i>
MR. TOPPER, a bachelor	<i>Dennis Alexander Garcia</i>
PURSUED MAIDEN	<i>Christine Yael</i>
SALLY, the wife of Fred	<i>*Hisa Takakuwa</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>Hannah Stafford, ▲Kaylin Miller</i>
IGNORANCE	<i>Alex Wherritt, ▲Kevin Russell</i>
GENTLEMEN ON THE STREET	<i>*Richard Doyle, *John-David Keller, *Howard Shangraw</i>
THE SCAVENGERS	<i>*Martha McFarland, *Hisa Takakuwa, *Julia Coffey</i>
BOY ON THE STREET	<i>Nicholas Walker, ▲Bryce Steeves</i>
POULTERER	<i>John Sisk</i>

Please Note: Children's roles are double cast. Actors with ▲ appear Tuesday, Thursday, Saturdays at 7:30 p.m., and Sundays 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.

Who was Charles Dickens?

He was a sympathizer with the poor, the suffering and the oppressed; and by his death, one of England's greatest writers is lost to the world.

Inscription on Dickens' tombstone at Poet's Corner, Westminster Abbey

The eldest son of John and Elizabeth Dickens, Charles Huffman Dickens was born in Landport (now part of Portsmouth), England, February 7, 1812. In 1824, he was given his first position in business in the employ of Warren's Blacking Factory, Chatham. For six months, the young Dickens adhered labels to containers of blacking, and perhaps unknowingly, collected material for what would become world famous portrayals of Victorian England's working class.

At 15, he entered the professions, taking a position as clerk at Ellis and Blackmore, attorneys. In between his clerking and evening shorthand lessons, he wooed his first love, Maria Beadnell, a flirtatious young lady whose deep impressions on Dickens would be reflected in *Little Dorrit*, written nearly 30 years after their courtship. Forsaking Miss Beadnell, in 1836 he met and married Catherine Hogarth, who would bear him ten children, and began the publication of *The Pickwick Papers*.

With the birth year of nearly each of his children

came the writing or publication of a major work. In 1837, with the birth of his first son, Charles Jr., came *Oliver Twist*. In 1838, with the arrival of Mary, *Nicholas Nickleby* was begun. In 1843, just prior to the birth of Francis Jeffrey, *A Christmas Carol* was created.

The first of his Christmas books, *A Christmas Carol* quickly became a favorite of the people. It would be followed by *The Chimes*, *Dombey and Son* and *Christmas Stories*.

Shortly after the publication of *A Christmas Carol*, Dickens moved his family from their London home to settle, briefly, in Genoa, Italy, and later moved on to Switzerland and Paris. During these years away from London, his best known works included *Cricket on the Hearth*, *The Battle of Life* and the first installments of *David Copperfield*.

Once again back in England, Dickens would spend his later years creating some of his most internationally acclaimed works. These include *Bleak House* (1859), *A Tale of Two Cities* (1859) and *Great Expectations* (1861). In 1870, the first installment of *The Mystery of Edwin Drood* was published, and the author made his last public appearance. He died in his home at Gad's Hill Place on June 9, 1870.



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

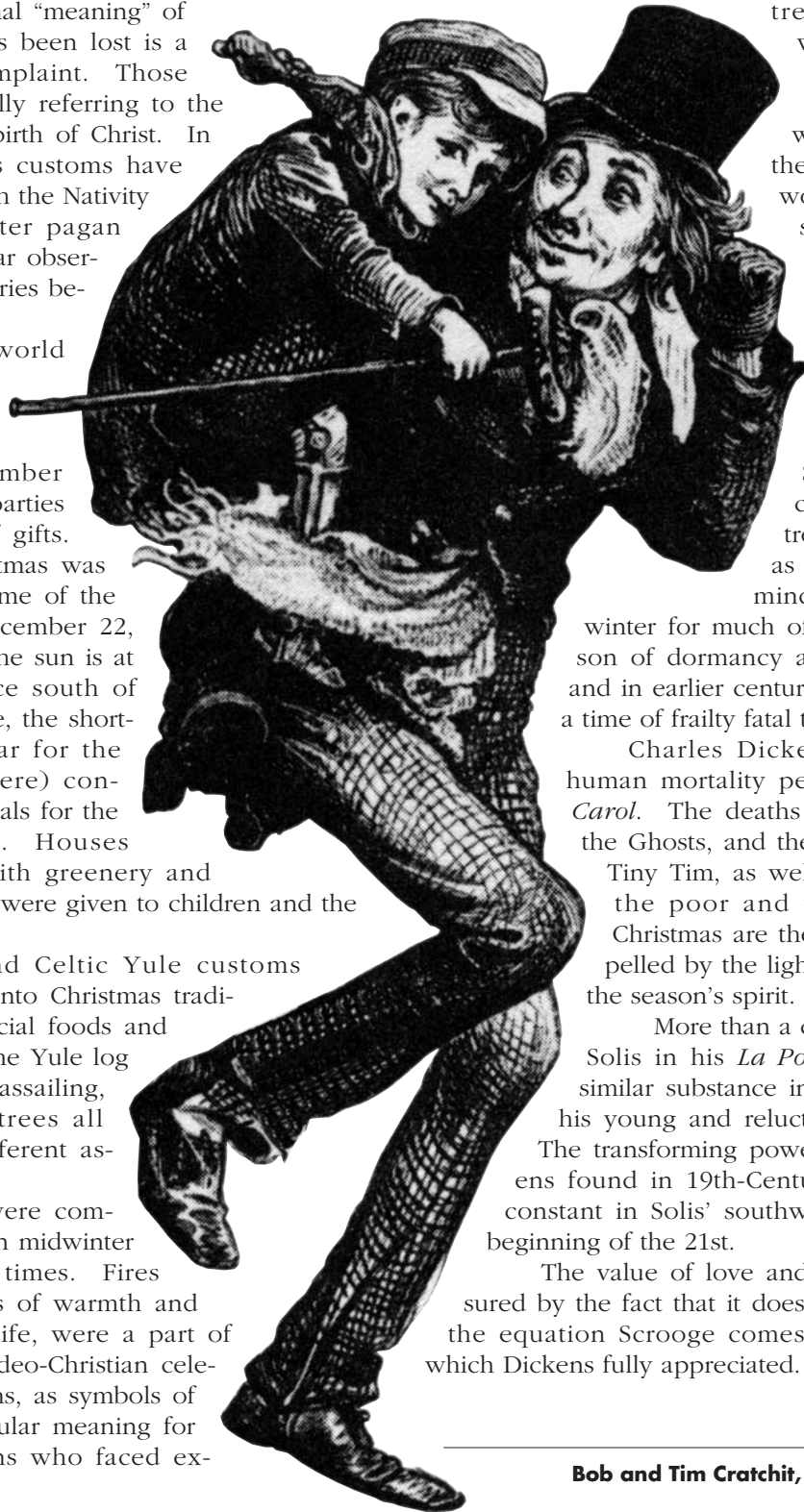
The Real Meaning of Christmas

That the original “meaning” of Christmas has been lost is a common complaint. Those voicing it are usually referring to the celebration of the birth of Christ. In fact, our Christmas customs have much less to do with the Nativity than with midwinter pagan agricultural and solar observances dating centuries before Christ’s birth.

The Roman world into which Christ was born celebrated the Festival of Saturn from December 17-24, a week of parties and exchanging of gifts. The fact that Christmas was celebrated at the time of the winter solstice (December 22, the day on which the sun is at its greatest distance south of the equator – hence, the shortest day of the year for the northern hemisphere) connected it with festivals for the unconquered sun. Houses were decorated with greenery and lights, and presents were given to children and the poor.

Germanic and Celtic Yule customs worked their way into Christmas traditions as well. Special foods and feasts, fellowship, the Yule log and Yule cakes, wassailing, greenery and fir trees all commemorated different aspects of the season.

Two things were common to all European midwinter festivals in earlier times. Fires and lights, symbols of warmth and the endurance of life, were a part of both pagan and Judeo-Christian celebrations. Evergreens, as symbols of survival, had particular meaning for Northern Europeans who faced ex-



tremely harsh, long winters. An evergreen tree placed indoors at Christmas was a reminder that the suffering of winter would be followed by seasons of rebirth and fullness in the coming spring and summer.

This experience is difficult to appreciate in our dry, temperate Southern California climate. Our Yule trees stand more often as fire hazards than reminders of spring. But

winter for much of the world is a season of dormancy and death in nature; and in earlier centuries it was even more a time of frailty fatal to human beings.

Charles Dickens’ recognition of human mortality pervades *A Christmas Carol*. The deaths of Marley and Fan, the Ghosts, and the possible passing of Tiny Tim, as well as the suffering of the poor and the Cratchits’ lean Christmas are the shadows to be dispelled by the light of human love and the season’s spirit.

More than a century later, Octavio Solis in his *La Posada Mágica* found similar substance in the predicament of his young and reluctant heroine, Gracie. The transforming power of love that Dickens found in 19th-Century London remains constant in Solis’ southwestern barrio at the beginning of the 21st.

The value of love and human life is measured by the fact that it doesn’t last forever. It is the equation Scrooge comes to know, and one which Dickens fully appreciated.

—Jerry Patch

Bob and Tim Cratchit, by Frederick Barnard

Other Voices at Christmas

“Avarice and happiness never saw each other, how then should they become acquainted?”

– Benjamin Franklin,
Poor Richard's Almanac, 1734

“Remorse is memory awake.”

– Emily Dickenson, *Poems, Pt. I, No.69*

“Why should I sorrow for what was pain?
A cherished grief is an iron chain.”

– Stephen Vincent Benet, *King David*

“I dreamt the past was never past redeeming;
But whether this was false or honest dreaming
I beg death's pardon now. And mourn the dead.”

– Richard Wilbur, *The Pardon*

“The people that walked in darkness have seen a great light: They that dwell in the land of the shadow of death, upon them hath the light shined.”

– Isaiah, 9:2

“At Christmas I no more desire a rose
Than wish a snow in May's new-fangled mirth;
But like each thing that in season grows.”

– Shakespeare, *Love's Labour's Lost*

“Dickens is a terrible writer. In the original, Scrooge was mean and stingy, but you never know why. We're giving him a mother and father, an unhappy childhood, a whole background which will motivate him.”

– President of Screen Gems, 1968

“I believe in Michelangelo, Velasquez, and Rembrandt: in the might of design, the mystery of color, the redemption of all things by beauty everlasting and the message of Art that has made these hands blessed.”

– George Bernard Shaw

“Create in me a clean heart, O God: and renew a right spirit with me.”

– Psalms 51:10

“Dickens was a mythologist rather than a novelist; he was the last of the mythologists, and perhaps the greatest. He did not always manage to make his characters men, but he always managed, at the least, to make them gods.”

– G.K. Chesterson 1906

Malcolm Kushner relates the story of a man who chaired the charity committee of his local hospital. He reviewed all the fundraising records, and he discovered that the richest person in town had never made a donation. So he went to visit him. He said, “Our records show that you're the richest person in town, but you've never contributed to the hospital.” And the rich man said, “Do your records also show that my widowed mother was left absolutely destitute? Do they show that my brother is totally disabled? Do they show that my sister was abandoned with four young children?” By now the chairperson felt really ashamed. He said, “Well no, our records don't show that.” And the rich man said, “Well, I don't do anything for them, so why should I do anything for you?”



**Art Koustik and Martha McFarland
as Mr. & Mrs. Fezziwig.**

A Miser's Miser

by Charles Dickens

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.

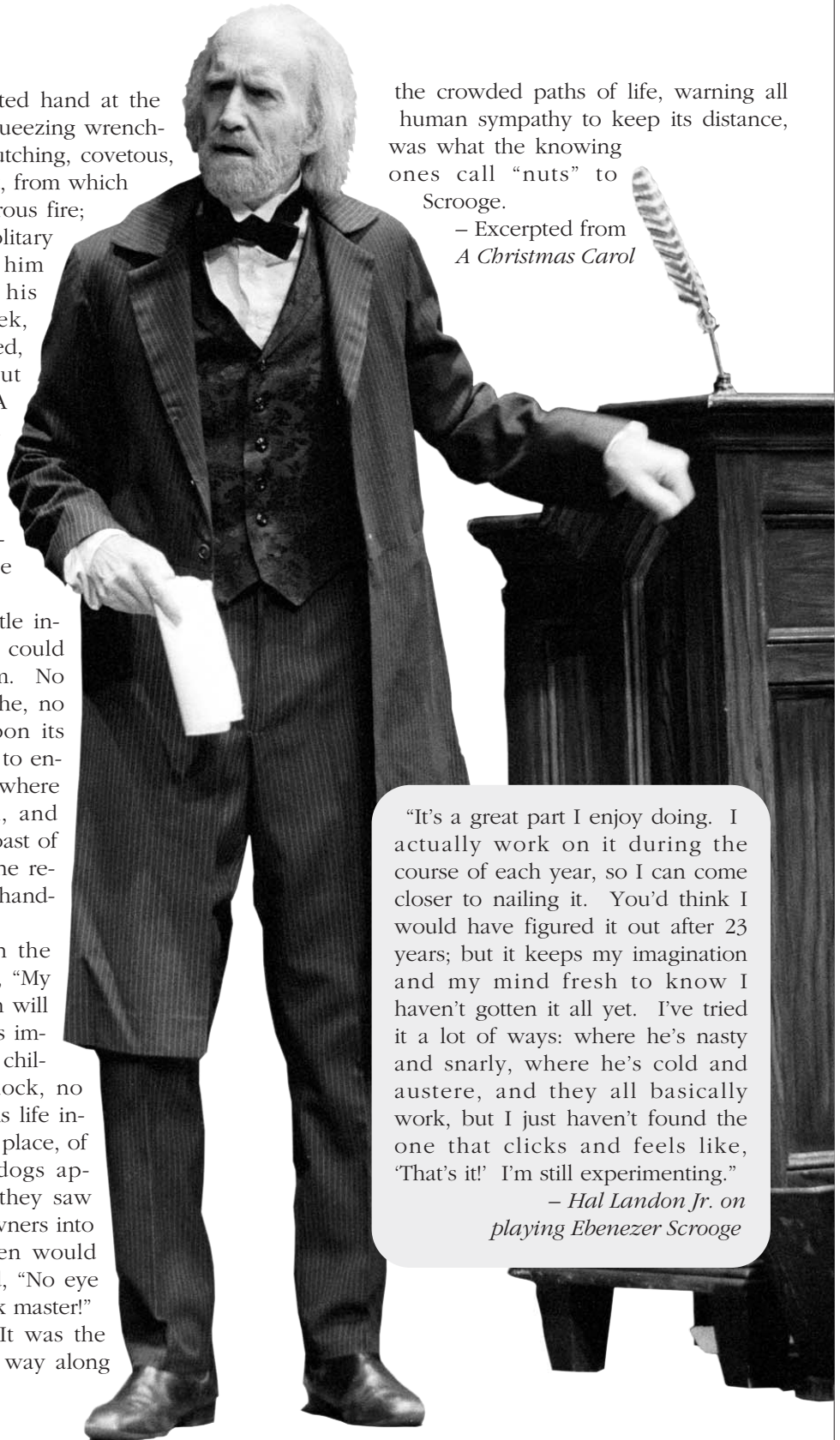
External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and 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 blindmen'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.

— Excerpted from
A Christmas Carol



"It's a great part I enjoy doing. I actually work on it during the course of each year, so I can come closer to nailing it. You'd think I would have figured it out after 23 years; but it keeps my imagination and my mind fresh to know I haven't gotten it all yet. I've tried it a lot of ways: where he's nasty and snarly, where he's cold and austere, and they all basically work, but I just haven't found the one that clicks and feels like, "That's it!" I'm still experimenting."

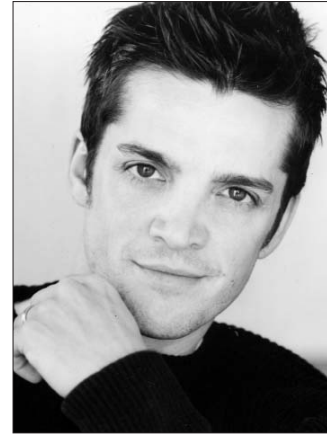
— Hal Landon Jr. on
playing Ebenezer Scrooge



DANIEL BLINKOFF
Bob Cratchit



JULIA COFFEY
Lena/Belle/Scavenger



JONATHAN DEL ARCO
Undertaker/Young Ebenezer

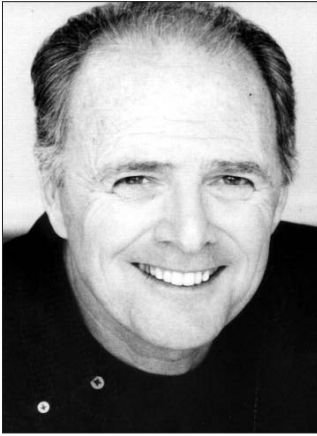
Artist Biographies

***DANIEL BLINKOFF** (*Bob Cratchit*) appeared at SCR in last season's *The Intelligent Design of Jenny Chow* and *Major Barbara* (Robby Award nomination – Best Supporting Actor), and previously in *The School for Wives* and *Nostalgia*. Other theatre credits include *The Imaginary Invalid* and *A Kiss for Cinderella* at the Cleveland Playhouse, *A Christmas Carol* at McCarter Theatre, *Are We There Yet?* at Williamstown Theatre Festival, *Stepping Out with Mr. Markham* at Ensemble Studio Theatre in New York, *The Summer in Gossensass* (Maria Irene Fornes, director) at Theatre Row, *Dinosaur Dreams* and *The Last 60 of 99* at New York Stage and Film, *The Beaux Strategem* and *Twelfth Night* at Yale Repertory Theatre, as well as the title role in *Leander Stillwell* at Stage Left (Joseph Jefferson Award – Best Ensemble) and *Flesh and Blood* at Chicago's Bailiwick Theatre (Joseph Jefferson Nomination – Best Actor). His film and television credits include *Rock-abye*, *With Honors*, *Wally's Walk*,

Crossing the Bridge, “NYPD Blue,” “Law and Order” and “Missing Persons.” Mr. Blinkoff received his MFA from the Yale School of Drama and is a founding member of Yale Cabaret Blue in Los Angeles.

***JULIA COFFEY** (*Lena/Belle/Scavenger*) made her SCR debut as Hero in *Much Ado about Nothing*. Local theatre credits include *Lady Macbeth* in *Macbeth* at A Noise Within, Rosalind in *As You Like It* and Viola in *Twelfth Night* for the Kingsmen Shakespeare Festival, Peter Hall's *Measure for Measure* and *A Midsummer Night's Dream* at the Ahmanson Theatre and Cecelia in *The Last Tycoon* at the Fountain Theatre. She also originated the role of Charmille in John Strand's new play *The Diaries* at the Signature Theatre in Washington, DC. Television credits include appearances on “Yes, Dear.” Ms. Coffey trained at Florida State University and the London Academy of Music and Dramatic Art.

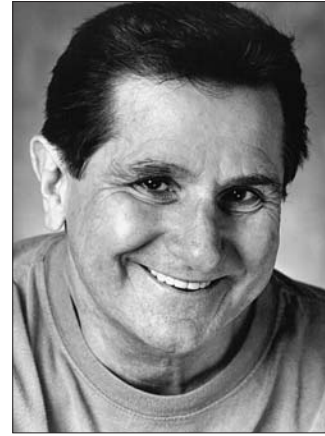
***JONATHAN DEL ARCO** (*Undertaker/Young Ebenezer*) returns for a third year in *A Christmas Carol*. His other theatre credits include six seasons of the Hispanic Playwrights Project at SCR, the one-man show *Always Running* (Cornerstone Theatre), *Blood Wedding* (La Jolla Playhouse), *Spoils of War* (Broadway), *Torch Song Trilogy* (Broadway/First National Tour), *Roosters* (Public Theater/INTAR), *The Virgin Molly* (EST), *Amulettes Against the Dragon Forces* (Circle Rep), *Elegies for Angels Punks and Raging Queens* (Canon Theatre), *House Arrest* (Mark Taper Forum) and *Common Infractions/ Gross Injustices* (American Repertory Theatre). He also spent two summers as a member of the acting company at The Institute on the Arts and Civic Dialogue, a Harvard program under the direction of Anna Deavere Smith. On television he is a recurring character on the critically acclaimed “Nip/Tuck.” He has guest starred on “The Division,” “First Monday,” “Grosse Pointe,” “Star



RICHARD DOYLE
Spirit of Christmas Past/Gentleman



JOHN-DAVID KELLER
Solicitor/Gentleman



ART KOUSTIK
Joe/Mr. Fezziwig

Trek: Voyager,” “Star Trek: The Next Generation” (recurring as Hugh Borg), “Pearl,” “The Mommies,” “Miami Vice,” “True Colors,” “Sisters,” “The Wonder Years,” “Blossom,” “Boy Meets World” and “Pacific Blue.” His film credits include *The Mambo Kings*, *Lost Angels* and *True Rights*. For the last several years Del Arco has also pursued his other passion, politics. Currently he is working on Howard Dean’s presidential campaign.

***RICHARD DOYLE** (*Spirit of Christmas Past/Gentleman*) is an SCR Founding Artist who appeared earlier this season in *The Last Night of Ballyhoo*. Last season he appeared in *Relatively Speaking*, *Proof*, *Major Barbara* and *A Christmas Carol* and the previous season in *The School for Wives* and *The Homecoming*. Additional appearances include the world premieres of *The Beard of Avon*, *On the Jump* (Robby Award), *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 *Much Ado about Nothing*, *A Delicate Balance*, *Of Mice and Men*, *Ab, Wilderness!*, *What the Butler Saw*, *Pygmalion*, *Six Degrees of Separation*, *Arms and the Man*, *The Cherry Orchard*, *Wait-*

ing for Godot, *Our Country’s Good* and *Intimate Exchanges*, for which he earned a Los Angeles Drama Critics Circle Award nomination. He won LADCC Awards for his roles in Sally Nemeth’s *Holy Days* and as Reverend Hale in *The Crucible*. “Cheers” fans will remember him as Woody’s snooty father-in-law Walter Gaines. Other film and television credits include *Air Force One*, “NYPD Blue,” “Sisters,” movies of the week, “The Practice” and guest star appearances on “The Pretender” and “The Lot.” He is a voice-over actor in animation, CD ROMS, television, radio commercials, books on tape and documentaries, including the Emmy-winning series *The Living Edens*, *Impressions of California*, the recent documentary reenactment *The Bismark* and the soon to be released *Green and Green*, an architectural documentary on the creation of the craftsman design movement.

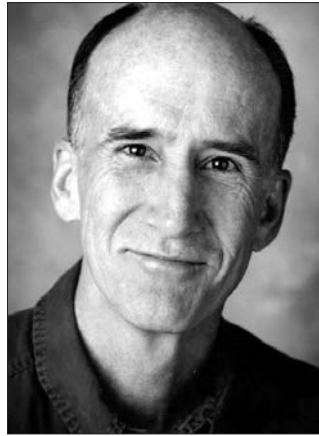
***JOHN-DAVID KELLER** (*Solicitor/Gentleman*) is a member of SCR’s resident acting company. He has been with the company since 1973 working as both an actor and director. Most recently he directed SCR’s inaugural Theatre for Young Audiences Series production of *The Emperor’s New Clothes*. He has directed

A Christmas Carol for its entire 24-year history. He is responsible for directing SCR’s Educational Touring Production of *The Pride of Weedpatch Camp*, which will begin touring in January 2004. Among his other SCR directing credits are *Godspell*, *Jacques Brel*, *In Fashion*, *The Real Inspector Hound* (SCR’s first Equity show), *Peg O’ My Heart* and *Tom Foolery*, 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 10 years. He tries to stay busy.

***ART KOUSTIK** (*Joe/Mr. Fezziwig*) 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*, *Ab, Wilderness!* and *Pygmalion*. He also appeared in *BAFO*, *Six Degrees of Separation*, *She Stoops to Folly*, *The Taming of the Shrew*, *The Cherry Orchard*, *The Misanthrope*, *A Streetcar Named Desire*, *Loot*, *Lettice & Lovage*, *The Man Who Came to Dinner*, *The Miser*, *Shadowlands* and *Hospitality Suite*.



TIMOTHY LANDFIELD
Spirit of Christmas Present



HAL LANDON JR.
Ebenezer Scrooge



MARTHA MCFARLAND
Mrs. Fezziwig/Solicitor

His other appearances include *The Philadelphia Story*, *Twelfth Night*, *A Midsummer Night's Dream*, *A Chorus of Disapproval*, *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*, *The Seagull*, *Coming Attractions*, *American Buffalo*, *The Elephant Man*, *Anything Goes*, *Time Was*, *Time of Your Life*, *Comedians*, *Rubbers*, *That Championship Season* and *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," "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 *The Norman Conquests: Round and Round the Garden* and *Hay Fever*. He recently appeared in

The Miser at A Noise Within and in the Broadway revivals of *Company* and *The Sound of Music*. He also appeared opposite his *Hay Fever* costar Kandis Chappell in *The Guardsman* at the Huntington Theatre in Boston. 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* and *The Actor's Nightmare* as well as the musical *Charlotte Sweet*. Television and film credits include "Six Feet Under," "Without a Trace," "Monk," "Frasier," "Boston Public," "C.S.I.," "Family Law" and "Law and Order" and *The Cooler* with William H. Macy and Alec Baldwin. Mr. Landfield has played major roles in regional theatres across the country including Phileas Fogg in *80 Days* at La Jolla Playhouse in San Diego. 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 *The Drawer Boy*, *Two Gentlemen of Verona*, *Major Barbara*, *Getting Frankie Married—and Afterwards*, *The School for Wives*, *Much Ado about*

Nothing, *Entertaining Mr. Sloane*, *The Hollow Lands*, *True West*, *Play Strindberg*, *Tartuffe* and *Ab, Wilderness!* 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 23 annual productions. He appeared in *Leander Stillwell* at the Mark Taper Forum and in *Henry V* at the Globe Theatres 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*. Television credits include a recent episode of "Frasier."

***MARTHA MCFARLAND** (*Mrs. Fezziwig/Solicitor*) is an SCR Founding Artist who served as the theatre's Casting Director for 11 years. Most recently she appeared in *Two Gentlemen of Verona* and as Mrs. Baines



DEVON RAYMOND

Mrs. Cratchit



HOWARD SHANGRAW

Fred/Gentleman



HISA TAKAKUWA

Toy Lady/Sally/Scavenger

in *Major Barbara*, Georgette in *The School for Wives*, Ursula in *Much Ado about Nothing*, Mom in *True West*, Alice in *Play Strindberg* and reprised her role as Norah in *Ah, Wilderness!* Other roles at SCR include appearances in *Our Town*, *Pygmalion*, *Private Lives*, *An Ideal Husband*, as Dr. Charlotte Wallace in *Beyond Therapy* and as part of the Drama-Logue Award-winning ensembles of *Tom Foolery* and *Side by Side by Sondheim*. She also appeared as Pope Joan and Louise in both the SCR and Westwood Playhouse engagements of *Top Girls*. She has appeared in 17 of the 23 productions of *A Christmas Carol*, having missed the first year when she was on a U.S. tour with James Mason in *A Partridge in a Pear Tree*. Ms. McFarland is also a director, having staged *Sly Fox* and *The For-*

eigner at the Laguna Playhouse, *Top Girls* at UCI and the world premiere of *City* with the Circle X Company in Los Angeles. She is a teacher with the SCR Professional Conservatory and privately in the L.A./Orange County area. Ms. McFarland is also a popular voice-over artist, a published poet and the Southern California Casting Director with the Oregon Shakespeare Festival in Ashland.

***DEVON RAYMOND** (*Mrs. Cratchit*) returns to SCR for her 14th season of *A Christmas Carol*. Other SCR appearances include *She Stoops to Folly*, *Our Country's Good*, *Heartbreak House*, *Holy Days* and *Hard Times*. Regionally she has appeared at the Ensemble Theatre Company of Santa Barbara in *The Secret Rapture* and in the world premiere of *Castaway*. Most recently, Ms. Raymond

appeared in *On Approval* at Pacific Resident Theatre in Los Angeles, where she is a company member. She can be seen in the Cameron Crowe film *Singles*, and the film version of *Holy Days*, directed by Martin Benson. Television credits include the movie of the week "Empty Cradle" and a recurring role in the Dabney Coleman series "The Slap Maxwell Story." She is a graduate of The Juilliard School.

***HOWARD SHANGRAW** (*Fred/Gentleman*) returns to his role as Fred in *A Christmas Carol*. He was seen in the Mark Taper Forum's production of *Arcadia* and *Travels with My Aunt* at the Laguna Playhouse. His SCR credits include Algernon in *The Importance of Being Earnest*, Russell in *Loose Ends*, Lonnie in *Coming Attractions*, and as young Ebenezer in

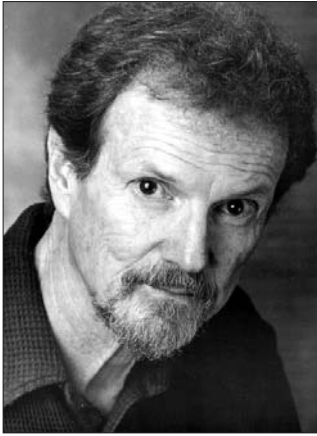


LIVE THEATRE

Don't miss the rest of SCR's exciting 40th Season!

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DON TOOK

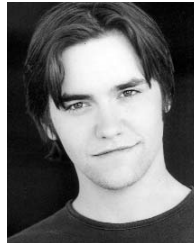
Marley/Spirit of Christmas Yet-To-Come

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* and *The Sorrows of Frederick*. He will also be remembered for his performances as Mick Conner in *Comedians*, Androgyno in *Volpone* and Lonnie Roy McNeil in *The Last Meeting of the Knights of the White Magnolia*. Mr. Shangraw played Madame Nash in the Mark Taper Forum's *Romance Language*, C.A. Rolander in the Odyssey Theatre's *In the Matter of J. Robert Oppenheimer*, Aubrey Piper in the Gem Theatre's production of *The Show-Off* and Norman in *The Dresser* at Santa Barbara's Garvin Theatre. His recent television appearances include "Frasier," "Chicken Soup for the Soul" and "Star Trek: Deep Space Nine." Mr. Shangraw is a member of the Pacific Resident Theatre where he serves as both an actor and director.

***HISA TAKAKUWA** (*Toy Lady/Sally/Scavenger*) returns for the twelfth time in *A Christmas Carol*. Ms. Takakuwa also appeared at SCR in *The Man Who Came to Dinner* and in the Educational Touring Productions *Bad Water Blues*, *Face2Face*, *My Mom's Dad*, *Finding Home*, *The Fitness Game*, *Rhubarb Jam*, *The*

ENSEMBLE

SEAN DURRIE (*Thomas Shelley*) is making his SCR debut after having recently completed SCR's Professional Conservatory Program. Theatre credits include *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; *The Pajama Game* at the Kendall Theatre; and *Joseph and the Amazing Technicolor Dreamcoat*, *The Tempest* and *A Funny Thing Happened on the Way to the Forum* at the Mount Michael Theatre. Film credits include *This is Encino*, *P.S. I Know You Love Me* and *Ultimatum*.



DENNIS ALEXANDER GARCIA (*Puppeteer/Mr. Topper*) is making his SCR debut after having recently completed SCR's Professional Conservatory Program. Theatre credits include *The York Crucifixion*, *Men in White* and *The Early Girl* at Columbia College Theatre; *The Red Coat* and *A La Carte* at the River Forest Theatre; *The Telephone Pole Man* at the Victory Garden Theatre; and *The Rabbit Trap* and *Butterflies are Free* at the John Ruskin Theatre School.



JOHN SISK (*Constable/Wreath Seller/Young Jacob Marley/Poulterer*) is making his SCR debut after having recently completed SCR's Professional Conservatory Program and graduat-

Day after Evermore, *Power Play* and *Indian Summer*. Other theatre credits include Masha in *The Seagull*, Agnes in *The School for Wives* and Emily in *Our Town* at A Noise Within; Hero in *Much Ado about Nothing* at the Grove Shakespeare Festival; the Playwright's Lab at the Sundance Institute; the inaugural season of the

ing from the American Academy of Dramatic Arts. His favorite parts so far have been Peck in *How I Learned to Drive*, himself in his one person show *How to Lose Friends Without Really Trying*, and Tevye way back in high school. He is honored to be a part of this group and hopes to do his granddaddy in Valhalla proud.



CHRISTY YAEL (*Elizabeth Shelley/Pursued Maiden*) is making her SCR debut after having recently completed SCR's Professional Conservatory Program. Theatre credits include *The Rimers of Eldritch* at the Matrix Theatre; *Dark Rapture*, *Measure for Measure*, *The Philadelphia Story*, *The Dining Room*, *Waiting for Lefty* and *Journey to the Day* at the American Academy of Dramatic Arts; *Vinegar Tom* at Equity Showcase Theatre; *The Baby Dance* and *Crimes of the Heart* at the Players Academy; and *A Midsummer Night's Dream* and *Twelfth Night* at the Edmonton Fringe Theatre Festival.



The children's roles are performed by students in South Coast Repertory's Young Conservatory: **MASON ACEVEDO**, **GIULIA BENCIVENGA**, **MIKEY DEBENEDETTO**, **BRINA DOKICH**, **LIAM LODGE**, **KAYLIN MILLER**, **JULIA OSTMANN**, **JESSICA PERLMAN**, **KEVIN RUSSELL**, **HANNAH STAFFORD**, **BRYCE STEEVES**, **CONNER THOMSEN**, **NICHOLAS WALKER**, **KATIE WESTERHOUT**, **AUSTEN WIANECKI** and **ALEX WHERRITT**.

Sundance Children's Theatre; and *Romeo and Juliet* at the Indiana Repertory Theatre. Ms. Takakuwa is a Resident Artist at the classical theatre company A Noise Within and is on the faculty of SCR's Young Conservatory. She holds a BA from Smith College and an MFA from the California Institute of the Arts.

***DON TOOK** (*Marley/Spirit of Christmas Yet-To-Come*) is an SCR Founding Artist who recently appeared in *Two Gentlemen of Verona*, *The School for Wives*, *The Beard of Avon*, *Much Ado about Nothing* and *The Countess*. In previous seasons, he was seen in *The Hollow Lands*, *A Christmas Carol* and *The Philanderer*. Other SCR productions include *Play Strindberg*, *Tartuffe*, *Ah, Wilderness!*, *Pygmalion*, *Our Town*, *Arcadia*, *BAFO* (for which he won a *Drama-Logue Award*), *She Stoops to Folly*, *Three Viewings*, *A Streetcar Named Desire*, *The Misanthrope* and *Pterodactyls*. He also appeared in the world premiere of *Hospitality Suite* and the revival of *The Philadelphia Story*. Mr. Took is proud to be an SCR Founding Artist with 39 years of experience in a wide variety of roles. He enjoyed playing the role of Greg in a record-breaking run of A.R. Gurney's *Sylvia* at the Laguna Playhouse; and his latest venture is *Shakespeare* – a high school touring production he conceived and co-authored with Hal Landon Jr., SCR's resident Scrooge – somewhat loosely based on the Carl Reiner-Mel Brooks "2000 Year-Old Man" concept; Don interviews Hal as Shakespeare and invites the students on stage to participate in scenes from the Bard's works. Television credits include appearances on "Roseanne," "Cheers," "General Hospital," "ER;" and he can currently be seen in his recurring role as the evil Agent Grey in the ABC spy series, "Alias."

PLAYWRIGHT, DIRECTOR & DESIGNERS

JERRY PATCH (*Adaptor*) has been affiliated with South Coast Repertory since 1967. He has served as dramaturg on more than 125 new plays seen here since 1980, including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Search and Destroy*, *Sight Unseen*, *Three Days of Rain* and *Wit*. His dramatic writing has been produced at SCR and other theatres and on television. He co-conceived *The Education of Randy Neuman* with Michael Roth and Mr. Newman (SCR, 2000). For seven years he was Artistic Director of the theatre program of the Sundance Institute. He serves as consulting dramaturg for the Roundabout Theatre Company in New York.

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

THOMAS BUDERWITZ (*Scenic Design*) previously designed *Proof*, *A Delicate Balance* and *But Not for Me* at SCR. His recent stage designs include *Romeo & Juliet*, the inaugural production at the new Boston Court Theatre, *Toys in the Attic* for the Colony Theatre, *Sunday in the Park with George* for the West Coast Ensemble and *Agnes of God* for the International City Theatre. His designs for A Noise Within, where he is a resident Scenic Designer, include *Measure for Measure*, *The Triumph of Love*, *Bus Stop*, *The Imaginary Invalid*, *Hay Fever*, *The Taming of the*

Shrew, *Much Ado About Nothing*, *Richard III*, *So It Is ...If So It Seems To You*, *A Christmas Carol*, *The Glass Menagerie*, *Great Expectations*, *Ah, Wilderness!* and *Tartuffe*. Other notable designs include *Under The Blue Sky* for the Geffen Playhouse, *Death of a Salesman* for the Interact Theatre, *Titanic* for Civic Light Opera of South Bay Cities, *Camping with Henry & Tom* and *Swingtime Canteen* for McCoy/Rigby at the La Mirada Theater, Jack Fletcher's productions of *A Midsummer Night's Dream* for the P.C.P.A. Theatrefest and the Westwood Playhouse, *2* at Theatre Forty, *The Blue Dahlia* and *South Central Rain* for the Pacific Resident Theatre Ensemble, *D-Girl* at the Century City Playhouse, *Heathen Valley* at the Grove Shakespeare Festival, *Great Expectations* at the Arizona Theatre Company, *Arms and the Man* at the Denver Center Theatre Company, *Broadway Bound* for the Portland Repertory Theatre and *Loot* for the San Diego Repertory Theatre. Mr. Buderwitz's current and recent television designs include: "The Hollow Men" and "Battlebots" for Comedy Central; "Sunday Morning Shootout" for AMC; "The Inside World of Martial Arts" for Discovery; and "Mr. Show," "Def Comedy Jam," "Sketch Pad" and "HBO Comedy Hour" for HBO.

DWIGHT RICHARD ODLE (*Costume Design*) has dressed SCR's *A Christmas Carol* annually since 1980. Over 21 seasons, working in both scenery and costumes, he designed nearly 90 productions including

many Young Conservatory and Educational Touring Productions. Presently in his ninth season as resident scenic and costume designer for the Laguna Playhouse, his latest costume credits include *The Quiltmaker's Gift*, *The Secret Order* and *The Spitfire Grill* (both West Coast premieres) and *The Wizard of Oz*. Latest scenic credits include *Mr. Shaw Goes to Hollywood* (world premiere), *Lovers at Versailles* and *Moving On* (both American premieres), *Rounding Third* and *Always Patsy Cline*. More than 50 Playhouse productions include *Who's Hot*, *Who's Not*, *Kevin's Bed*, *Spinning Into Butter*, *Communicating Doors*, *Moon for the Misbegotten*, *Old Wicked Songs*, *Travels with My Aunt*, *Charlotte's Web* and *The Velveteen Rabbit*. His costumes for the West Coast premiere of *I Love You, Your Perfect*, *Now Change* and *The Last Session* at the Playhouse transferred to extended Los Angeles runs. Regionally, Mr. Odle has designed for the Geffen and Pasadena Playhouses, Ballet Pacifica and the Fullerton Civic Light Opera (scenery for *Jekyll and Hyde* and *Camelot*). He just costumed *Gunmetal Blues* for Burbank's Colony Theatre and *All My Sons*, his eleventh production for McCoy-Rigby Entertainment in La Mirada. His long association with the Orange County Performing Arts Center as a producer/designer/lecturer. Mr. Odle has a long list of industrial clients and has also designed for Disney Theatricals, Universal Studios, Princess Cruises, two World's Fairs and theme parks in Seoul and

Barcelona. For six years, he was the resident designer for Robert Redford's Sundance Theatre in Utah and proudly served as art director for Pope John Paul's 1987 Mass in Dodger Stadium. He holds an MFA degree from the Yale School of Drama and has been a professor of design at Stanford University, Cal-State Fullerton and UC Irvine. 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 24th year of illuminating *A Christmas Carol* and their 31st year 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 is a member of the Artistic Staff of the Utah Shakespearean Festival where she has designed for the past five summer festival seasons. Ms. Ruzika has designed more than 70 musicals as the resident lighting designer for Fullerton Civic Light Opera. Her award-winning work has also been seen in Bogota, Colombia, Barcelona, Spain and closer to home at the Laguna Playhouse and Long Beach's International City Theatre. She is the Production Manager for the Pomona College Department of Theatre & Dance. In his 29 seasons with SCR, Mr. Ruzika has created award-winning lighting designs for over 75 productions. His designs

can be seen at Universal Studios Hollywood, Florida and Japan. His lighting can also be seen at Knott's Berry Farm, Disneyland, Las Vegas casinos and hotels and theme parks in Spain, Japan, Korea, Australia and Germany. His architectural lighting can be seen at the new SCR Folino Theatre Center and theme tower, South Coast Plaza, OCPAC's Fire Bird sculpture, the Los Angeles Music Center, and many retail centers and restaurants. Other professional associations include major regional theatre, opera, and ballet companies throughout the United States and South America. Mr. Ruzika is also the head of the Graduate Lighting Design Program at UC Irvine.

GARTH HEMPHILL (*Sound Design*) is the Resident Sound Designer for American Conservatory Theater in San Francisco. He has designed more than 150 productions, including the American premieres of Tom Stoppard's *Indian Ink* and *Invention of Love*. Other shows include *Ragtime*, *The Threepenny Opera*, *A Christmas Carol*, *Mary Stuart*, *The Guardsman*, *Old Times* and *A Streetcar Named Desire* (for which he received a Bay Area Theatre Critics' Circle Award). He has earned *Drama-Logue* Awards for his work on SCR's *Jar the Floor*, *A Christmas Carol*, *The Things You Don't Know*, *Blithe Spirit*, *New England*, *Lips Together*, *Teeth Apart*, *Fortinbras* and the world premiere of Richard Greenberg's *Three Days of Rain*. His most recent projects were the World

Premiere of a new adaptation of *Les Liaisons Dangereuses* and a 50th anniversary production of *Waiting for Godot*.

DENNIS CASTELLANO (*Musical Director*) returns to SCR after musically directing past 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 Music Circus in Sacramento where he conducted their recent editions of *Ragtime* and *Joseph and the Amazing Technicolor Dreamcoat*. Other credits include *Grease*, *The Unsinkable Molly Brown*, *Guys & Dolls* and *Annie Get Your Gun* for McCoy/Rigby Entertainment and *Me and My Girl* and *A Funny Thing Happened On the Way to the Forum* for Musical Theatre West. His credits include musical direction for The Civic Light Opera of South Bay Cities and the Laguna Playhouse. His musical direction has been cited by the *Los Angeles Times*; he has received nine *Drama-Logue* Critics Awards and The Robby Award for Best Musical Direction. He resides in Irvine with his wife Peggy and their children Leslie and Jeffrey.

LINDA KOSTALIK (*Choreographer*) is a Professor in the Theatre Arts and Dance Department at California State University Los Angeles and works for the award-winning Los Angeles County High School of the Arts as choreographer for their Musical The-

atre Ensemble. Her career as dancer, choreographer and educator has spanned 39 years. She has choreographed numerous productions for professional theatres such as SCR, Playwrights Horizons, the Goodman Theatre, the International City Theatre and others. "Professor K" has directed Grammy nominee Bobby Rodriguez: *A Latin Jazz Christmas Show* for the past three years and continues work in videography and design. As always, it is a pleasure to be back with the SCR family. The happiest holidays to everyone!

LAURIE WOOLERY (*Assistant Director*) is an actor, director and playwright who has worked at SCR, Mark Taper Forum, Los Angeles Theatre Center, Cornerstone Theatre, Deaf-West Theatre, fofo Theatre, Highways Performance Space, A Noise Within, Sundance Playwrights Lab as well as the Sundance Children's Theatre. As a director and playwright, she has created and collaborated on many new works including *Orphan Train: The Lost Children*, *The Snow Teen*, *BLISS*, *I Slept with Jack Kerouac*, *Lapin and Lapinova*, *California Scenarios* and adapted Eleanor Estes' *The Hundred Dresses*. Her award winning production of *Our Town* won Best Scene at the 2001 Kennedy Center's American College Theatre Festival and her production of *A Sick World* participated in the O'Neill Summer Festival. Her solo play, *Salvadorian Moon/African Sky*, was commissioned by the Cornerstone Theatre Company and per-

formed by Ms. Woolery in their city-wide Festival of Faith. She worked on the world premiere of Lisa Loomer's *Living Out* and Annie Weisman's *A Totally Meaningful Ritual* at the Mark Taper Forum. Ms. Woolery is an Associate Artist with Cornerstone Theatre Company, an active member of the Virginia Avenue Project, playwright in residence for Hollygrove Children's Home in Los Angeles, Instructor at Citrus College and Director of SCR's Young Conservatory. Currently, her production of Bryan Davidson's *Reflecting Back* can be seen at the Central Library as part of their American Originals exhibit. She is also a proud member of the Lincoln Theatre Center's Directors Lab West.

***SCOTT HARRISON** (*Stage Manager*) is pleased to be working on this, his 13th production, of *A Christmas Carol*. Mele Kalikimaka.

***VANESSA J. NOON** (*Assistant Stage Manager*) has been the Assistant Stage Manager on *Terra Nova*, *Proof*, *Two Gentlemen of Verona*, *Intimate Apparel*, *The Drawer Boy* and has stage managed *Making It*, *Nostalgia*, *The Lonesome West* and *The Countess* at SCR. She has stage managed for the Mark Taper Forum's New Works Festival and P.L.A.Y. Tour, Shakespeare Santa Cruz, Shakespeare Festival/L.A., A Noise Within, Buena Vista Special Events at The El Capitan Theater and Universal Studios, Hollywood. Besides theatre, she has worked on live television events such as the Academy Awards, the

Primetime Emmy Awards, "America: A Tribute to Heroes" telethon, the *Pearl Harbor* movie premiere onboard the USS John C. Stennis in Hawaii and the Anaheim Angels World Series Victory Celebration at Edison Field.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 39-year history, including a 1999 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 *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 premiere of Terry Johnson's *Unsuitable for Adults*; 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, *Six Degrees of Separation* by John Guare, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *Relatively Speaking* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a consultant to the Orange County Performing Arts Center and as a theatre panelist and onsite evaluator for the National Endowment for the Arts. He has served 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 California State University, San Francisco, and his PhD in theatre and film from USC.

MARTIN BENSON (*Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 39 years. He has distinguished himself in the staging of contemporary work, including Horton Foote's *The Carpetbagger's Children* and the world premiere of his *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleanna*, Harold Pinter's *The Homecoming*, David Hare's *Skylight* and the West Coast premieres of Peter Hedges' *Good As New* and Martin McDonagh's *The Lonesome West*. 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 the numerous world premieres he has directed are Tom Strellich's *BAFO* and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ah, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the *Drama-Logue* Award for his direction of 21 productions and received 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 David 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 California State University, San Francisco.

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 currently serves as President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theatre. In addition, she has 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. She represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council; 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. 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.