



WEITZENHOFFER FAMILY COLLEGE OF FINE ARTS
UNIVERSITY THEATRE
The UNIVERSITY of OKLAHOMA

A CHRISTMAS CAROL



Adapted by

Janet Allard & Michael Bigelow Dixon

December 5, 6, 12, 13 at 8 p.m.

December 6, 7, 13, 14 at 3 p.m.

Weitzenhoffer Theatre

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WEITZENHOFFER FAMILY COLLEGE OF FINE ARTS
UNIVERSITY THEATRE
The UNIVERSITY of OKLAHOMA

and
HELMERICH SCHOOL OF DRAMA
present

A CHRISTMAS CAROL

Adapted by
Janet Allard & Michael Bigelow Dixon

Directed by
SETH GORDON

Choreographer
ROXANNE LYST

Music Director
HYERY HWANG

Scenic Designer
ABIGAIL PIRTLE

Costume Designer
NATALIE LANE

Lighting Designer
LUCAS KNAPP

Sound Designer
CONNOR LIN

Production Dramaturg
LARSON FRASIER

Associate Lighting Designer
RUBY RAVSTEN

Associate Sound Designer/
Composer
FELIX JOSHI

Voice & Dialect Design
NICK CURNOW

Stage Manager
ERICKA DODSON

Associate Stage Managers
CAYLOR PETERSON
TAVION SMITH

8 P.M. DECEMBER 5, 6, 12, 13, 2025
3 P.M. DECEMBER 6, 7, 13, 14, 2025

WEITZENHOFFER THEATRE, 563 ELM AVE., NORMAN, OK

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Dear Friends and Patrons:

Welcome to the University Theatre production of *A Christmas Carol*! I am delighted to welcome you to this heartwarming performance, a timeless tale of compassion, redemption, and the true spirit of the holiday season. It is our hope that this production can start a tradition and create happy memories for families and friends. This beloved story by Charles Dickens reminds us of the importance of kindness, generosity, and the joy holidays can bring. I want to thank you for being an integral part of the success of our production season! I also want to thank the Theatre Guild for their unwavering support for the School of Drama and our students' education! The community's participation makes what we do much more thrilling and rewarding! The production team has been working hard to bring this wonderful production to the stage. No matter on or off stage, everyone has given it their all—our students who are in the cast, serve as designers, stage managers, and on crews—and have done exemplary work and shown the true spirit of collaboration! The faculty and staff are so proud of what they have accomplished!

So sit back, relax, and let the magic of theatre transport you to Victorian London, where Ebenezer Scrooge is about to discover the power of love and community. We hope this evening fills your hearts with warmth and wonder, and that it becomes a treasured part of your holiday memories.

Happy Holidays!

Yuanting Zhao
Director, Helmerich School of Drama
University of Oklahoma

Dear University Theatre Patrons,

We last presented *A Christmas Carol* in the Brackett Theatre seven years ago, complete with music and dances appropriate to the period and the familiar characters from Scrooge to Tiny Tim.

This production, set in the Weitzenhoffer Theatre, is enhanced by the intimacy of the setting as the story evolves at close range and some of the well-known characters experience an unexpected shift in their perspective. It's a holiday classic too important to miss!

We are delighted you have joined us as the holiday season spreads its joyful spirit, and all of us at University Theatre—students, faculty, cast, crew, designers, staff, and stage managers—send best wishes to you and those you love for a meaningful holiday season and wonderful New Year!

With warm regards,

Professor Mary Margaret Holt
Dean, Weitzenhoffer Family College of Fine Arts
Nichols' Chair, Regents' Professor, and
Presidential Professor
University of Oklahoma



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A CHRISTMAS CAROL

A NOTE FROM THE DIRECTOR

Seth Gordon

I'm thrilled to share this production of *A Christmas Carol* with you. The previous plays I've directed for University Theatre—*Ms. Bennet: Christmas at Pemberley*, *Mad Forest*, *Radium Girls*, and *Waiting for Lefty*, might have been the first time you were ever exposed to those stories. That is not likely here.

A Christmas Carol is one of the most adapted stories ever written—you could spend the rest of the day recounting all the plays, movies, and perhaps TV cartoons you've seen telling the story of Scrooge and his long night before Christmas, in which he learns the importance of empathy. So, in preparation for directing this production, it seemed to me that if I could identify what compelled Dickens to compose this in the first place, I might be able to find an approach that would be authentic and original, rather than simply a copy of something you've seen before.

The week before we began rehearsals, I had the opportunity to travel to London. I visited the Dickens museum, which is housed in what had been his home when he wrote his most famous books, including *A Christmas Carol*. It included many of the things you would expect—first editions of his plays, the desk where he wrote, and the like.

I was surprised to see, in an upstairs study, a set of prison bars. These bars were a part of Marshalsea Prison, the debtor's prison where, when Dickens was a child, his father was incarcerated. Seeing his father there had a huge impact on Dickens and his writing. Scrooge considers money to be more important than love and companionship in his life. Knowing Dickens suffered the effects of others living this lie provides me with a deeper understanding of why he wrote the novella on which the play you're about to see is based.

The bars are in the museum because they were in his home. Years later, a wealthy and successful author, he purchased them and displayed them as a reminder of where he had been, and how far he had come.

Dickens knew firsthand a society that lacks empathy for those in need, and his story is a plea to us all to consider empathy as an integral part of the holiday spirit, and hopefully a factor in every day of our life. If you've never thought about that while taking in this very familiar story, perhaps you might this time.

A CHRISTMAS CAROL

Adapted by Janet Allard & Michael Bigelow Dixon

CAST

CHILD/LITTLE SCROOGE/
GHOST OF CHRISTMAS PRESENT/
TINY TIM/CHARWOMAN Alex Fish

SCROOGE/
GHOST OF CHRISTMAS PAST/
BELLE/MARTHA CRATCHIT/MRS. FRED Sami Goldman

SCROOGE/GENTLEPERSON
MRS. FEZZIWIG/MRS. CRATCHIT
FRED'S SISTER/LAUNDRESS Hannah Haddad

SCROOGE/FRED/YOUNG SCROOGE
PETER CRATCHIT/MERCHANT Ella Howard

SCROOGE/GENTLEPERSON
GHOST OF JACOB MARLEY/OLD JOE Sam Norris

SCROOGE/
BOB CRATCHIT/
DICK WILKINS Cannon Simpson

SCROOGE/FEZZIWIG/LITTLE CRATCHIT
TOPPER/MERCHANT/TURKEY BOY Taylor Stephens

CHILD/FAN/BELINDA CRATCHIT
GHOST OF CHRISTMAS YET TO COME Ruby Tovar

UNDERSTUDIES Dean Baumgartner
 Mabel McLain
 Max Pearson
 William Thompson

This play is performed without an intermission.

A CHRISTMAS CAROL

A NOTE FROM THE PRODUCTION DRAMATURG

Larson Frazier

A Christmas Carol, Again

You've likely heard this story before. It's been told within schools and read as a Yuletide classic throughout many generations. *A Christmas Carol* was originally written as a novella by Charles Dickens in 1843. Set in Victorian London, the story follows the dismal character Ebenezer Scrooge, who, after being haunted by three Spirits on Christmas Eve, reforms his selfish ways. This story is a classic example of a morality tale, which tells a clear message that the reader can learn from. Dickens mostly wrote it in part to call attention to poverty and child labor, which ties directly to Scrooge's character, who refuses to donate to charity at the beginning of the story. These issues within the story highlight the importance of empathy because you never know exactly what others are going through.

A Christmas Carol is one of the most adapted pieces of media in history, and it took Dickens only six weeks to write! There are over 135 screen adaptations and over 200 stage adaptations. This adaptation of *A Christmas Carol* was written by Commonweal Theatre, and in their version, every member of the cast plays Scrooge at some point. As their company name indicates, Commonweal believes art is a common good. Their adaptation fosters connections between the actors, requiring them to work together to bring the show to life. This exploration of sharing the spotlight gives a new perspective on Dickens's story about selfishness.

When the cast began rehearsing this production, I highlighted the importance of fun and wonder to them. As Production Dramaturg, I felt that this was important, since the play deals with mortality: a more lighthearted approach allows the audience to more readily embrace this message. Along with the challenges of visualizing the storyline, the cast is doing most of the work when it comes to moving sets. This makes the rehearsal process a little different than any I've seen. When actors dare to wonder about things that may be unfamiliar during rehearsals and performances, their bravery reveals the fun throughout the creative process!

I encourage you, as the audience, to experience the story for the first time. How does one do that? At this point, this story is almost impossible not to know, given all the adaptations. Think about this: at the end of this story, Scrooge wakes up on Christmas morning as a changed man. It's almost like he's encountering Christmas for the first time again. You could also say he's seeing it through a new lens, or a new adaptation. Unlike Scrooge's tight-fisted mentality at the beginning of the play, I hope you will open your hearts to this story, again.

MEET THE CAST



DEAN
BAUMGARTNER



ALEX FISH



SAMI GOLDMAN



HANNAH HADDAD



ELLA HOWARD



MABEL McLEAN



SAM NORRIS



MAX PEARSON



CANNON SIMPSON



TAYLOR STEPHENS



WILLIAM THOMPSON



RUBY TOVAR

WHO'S WHO IN THE CAST

DEAN BAUMGARTNER (Understudy for Sam Norris and Alex Fish) is a drama performance freshman from Magnolia, TX. Credits: This is his OU University Theatre debut.

ALEX FISH (Child/Little Scrooge/Ghost of Christmas Present/Tiny Tim/Charwoman) is a drama performance sophomore from Frisco, TX. Credits: OU Studio Theatre: *Delightful, Dearly Departed*; Understudy, *Aloha, Say the Pretty Girls*.

SAMI GOLDMAN (Ghost of Christmas Past/Belle/Martha Cratchitt/Scrooge #5/Mrs. Fred) is a drama performance senior from Boston, MA. Credits: OU University Theatre: *Touchstone, As You Like It*; Understudy *Usher/God, Everybody*; Female Understudy, *Radium Girls*. OU Lab Theatre: *Mae, The Legacy*.

HANNAH HADDAD (Scrooge/Gentleperson/Mrs. Fezzigwig/Mrs. Cratchit/Fred's Sister/Laundress) is a drama performance junior from McKinney, TX. Credits: OU University Theatre: *Audrey, As You Like It*; Ensemble, *Life Is A Dream*. Prague Shakespeare Company: *Decius, Julius Caesar*. CIA Productions: *Ashley, The Secretaries*.

ELLA HOWARD (Scrooge/Fred/Young Scrooge/Peter Cratchit/Merchant) is a drama performance junior from Edmond, OK. Credits: OU University Theatre: *Man, Waiting for Lefty*; *Rosalind Understudy, As You Like It*. Oklahoma Shakespeare in the Park: *Moth, Love's Labour's Lost*.

MABEL McLEAN (Understudy for Hannah Hadded and Ruby Tovar) is a drama performance freshman from Flower Mound, TX. Credits: This is her OU University Theatre debut.

SAM NORRIS (Scrooge/Gentleperson/Ghost of Jacob Marley/Old Joe) is a drama performance junior from Fort Worth, TX. Credits: OU University Theatre: *Guard, Life is a Dream*.

MAX PEARSON (Understudy for Ella Howard and Sami Goldman) is a drama performance freshman from San Antonio, TX. Credits: This is their OU University Theatre debut.

CANNON SIMPSON (Scrooge/Bob Cratchit/Dick Wilkins) is a drama performance junior from Overland Park, KS. Credits: OU Lab Theatre: *Jeremy, Go. Please. Go*. OU Studio Theatre: *Derek, Aloha, Say the Pretty Girls*; *John, The Realistic Joneses*.

TAYLOR STEPHENS (Scrooge/Fezzigwig/Little Cratchit/Topper/Merchant/Turkey Boy) is a drama performance sophomore from Lubbock, TX. Credits: OU Lab Theatre: *Henry Harry, Brilliant Traces*; *Coal, Inside Siberia*.

WILLIAM THOMPSON (Understudy for Taylor Stephens and Cannon Simpson) is a drama performance freshman from Grand Prairie, TX. Credits: This is his OU University Theatre debut.

RUBY TOVAR (Child/Fan/Belinda Cratchit/Ghost of Christmas Yet to Come) is a drama performance and management information systems sophomore from Mount Vernon, TX. Credits: This is her OU University Theatre debut.

WHO'S WHO BEHIND THE SCENES

KASEY ALLEE-FOREMAN (Associate Producer) has served as Associate Producer/Production Manager for over 100 productions in the Weitzenhoffer Family College of Fine Arts at the University of Oklahoma. She is currently the President of USITT. A short listing of her professional theatre credits include: SphinxCON, a conference promoting Diversity in the Arts; Canterbury Choral: Bernstein's Mass; Houston Grand Opera: Renée Fleming's premiere *La Traviata* (world premiere); Stages Repertory Theatre (Houston); Houston Shakespeare Festival; Shakespeare Festival at Tulane (New Orleans); Theatre West (Los Angeles). Professional film credits include: *Mystery, Alaska, Lost and Found; Austin Powers: The Spy who Shagged Me*. She is proud to have served on the USITT Board of Directors as the VP for Conferences, the VP for Education and Training and as a Director. She has served USITT on the Conference Committee chair and member, IDEAS Committee chair and member, is the co-founder of the Gateway Program, and has been the Co-chair of the Women in Theatre Network. Kasey received her MFA in Costume Design and Technology and Lighting Design and Technology from the University of New Orleans and her BA in Theatre Arts from Furman University.

NICK CURNOW (Voice & Dialect Design) is currently Visiting Assistant Professor of Voice & Diction at The University of Oklahoma's Helmerich School of Drama. Before coming to America, he has been one of Australia's top dialect coaches for stage and screen. He has coached for clients such as the Sydney Theatre Company, Opera Australia, Company B Belvoir, Ensemble Theatre, State Theatre Company of South Australia, Queensland Theatre Company, Red Line / Old Fitzroy Theatre, and the New Theatre. He has also worked extensively in voice over, and voice over training. He holds an MFA (Voice) from NIDA, a Graduate Diploma from University of New England, a BA (Performance) with Distinction from Western Sydney University (formerly Theatre Nepean, UWS). He was also Australia's first practitioner of the Miller Voice Method (mVm).

Some theatrical credits include: *Love & Information, Bug* (OU Drama); *Sense & Sensibility* (PlayMakers Repertory Company); *Oil, Triple X* (Sydney Theatre Company); *Suddenly Last Summer, The Odd Couple, The Last Wife, A View From the Bridge, Luna Gale, Taking Steps, Lip Service, e-baby, Good People, A History of Falling Things, Six Dance Lessons in Six Weeks, Mothers and Sons, Educating Rita, Dark Voyager, Proof, Neighbourhood Watch, A Picasso, The Gingerbread Lady, Four Flat Whites in Italy, Murderers, Between Us, The God Committee, and Halpern & Johnson* (Ensemble Theatre); *My Fair Lady* (Opera Australia); *The Turn of the Screw* (Tooth & Sinew); *The Front Page, Loot, One Man, Two Guvnors, My Night With Reg, Broadway Bound, The Ritz* (New Theatre); *Legally Blonde, 25th Annual Putnam County Spelling Bee, Les Miserables, Cabaret* (ECMT, Adelaide), and *Blonde Poison* (Adam Liberman/New Vic Productions - Sydney Opera House)

Film & TV coaching includes *Primitive War, The Only One, The Block, The Room Below, The Correspondent, Fear Below, The Enforcer, Interceptor, and Outback*.

Recent acting credits include *Ink, Instructions for Correct Assembly, Grain in the Blood, and Jumpers for Goalposts*.

From 2020-23 Nick was the co-ordinator of the Voice and Dialect programs at Adelaide's Elder Conservatorium's Bachelor of Music Theatre. He has been a proud member of MEAA/Actor's Equity since 2002.

Check out all his credits at www.nickcurnow.com

ERICKA DODSON (Stage Manager) is a stage management junior from Pryor, OK. Credits: OU University Theatre: Production Assistant, *The Nutcracker* (OFB '23); Associate Stage Manager, *Crazy for You*; Associate Stage Manager, *As You Like It*; Co-Stage Manager, Contemporary Dance Oklahoma 2025. OU School of Dance/Colorado Springs Philharmonic: Associate Stage Manager, *The Nutcracker*. OUMT Downtown Series: Stage Manager, *Bright Star*. Cimarron Opera: Associate Stage Manager, *Pirates of Penzance* 2025.

WHO'S WHO BEHIND THE SCENES

LARSON FRAZIER (Production Dramaturg) is dramaturgy junior from Oklahoma City, OK. Credits: OU University Theatre: *Shadow Dramaturg*, *Rita & L'heure espagnole*. Southwest Covenant: Production Dramaturg, *Jolly Roger and the Pirate Queen*; Production Dramaturg, *Beauty and the Beast*.

SETH GORDON (Director) is a Professor of Performance at the University of Oklahoma. For OU, he has directed *Ms. Bennet: Christmas at Pemberley*, *Mad Forest*, *Radium Girls*, and *Waiting for Lefty*. Most recently, he directed *The Lion in Winter* at Oklahoma Shakespeare in the Park. He teaches directing and theatre management in the BFA program, theatre management in the online MA program, and he is in the process of creating an MFA in Directing. Before joining OU in 2019, he served as Associate Artistic Director at the Repertory Theatre of St. Louis and the Cleveland Play House, and Associate Producer at Primary Stages in New York. In St. Louis, he created Ignite!, a new play festival. At the Cleveland Play House, he created FusionFest, a multi-disciplinary arts festival that had a new play festival in it; and at Primary Stages, he created the New American Writers Group. He has directed plays at these three theatres, Stages Repertory Theatre in Houston, TheatreSquared in Fayetteville, AK, Shakespeare and Company in Massachusetts, Syracuse Stage, the Cleveland Shakespeare Festival, the St. Lou Fringe Festival, Studio Arena Theatre in Buffalo, American Stage in Florida, and in New York, at Ensemble Studio Theatre, Theatre of the New City, and countless other places. He directed the Arabic premiere of *Our Town* in Cairo. He received the 2004 and 2006 Northern Ohio Live Award, the 2014 Houston Theatre Award, and numerous nominations by the Houston Theatre Awards and the St. Louis Theatre Critics Circle Awards for his direction. He serves as a consultant for theatres across the United States, and on the Board of Directors at Oklahoma City Rep. He received his training at the High School of Performing Arts in New York and Carnegie Mellon University. His book, *Crossroads in the American Theatre: New Leaders in a New Age*, was published by Smith and Kraus in October. He considers himself a lucky man.

MARY MARGARET HOLT (Producer) began her early ballet training in Austin, Texas at Austin Civic Ballet, receiving a Ford Foundation scholarship for study with the San Francisco Ballet at the age of 15. Subsequently, she received a Ford Foundation scholarship for study at the School of American Ballet, also appearing with the New York City Ballet. Holt accepted a soloist contract with Houston Ballet upon completing her BFA in Ballet Performance. While a member of Houston Ballet, she danced a wide variety of solo and principal roles in the classical and contemporary repertoire by choreographers including Stevenson, Van Manen, Van Danzig, Petipa, Balanchine, Taras, Dolin, Boris, Clouser, Franklin, Ivanov, de Mille, and O'Donnell. She also performed principal roles in Terekhov's *The Firebird*, *The Snow Maiden*, and *Don Quixote*. She has performed as a guest artist, teacher, and choreographer with ballet and opera companies across the United States.

Holt joined the dance faculty of the University of Oklahoma School of Dance as an assistant professor, following Miguel Terekhov as chair in 1991, and an appointment as director in 1998. As director of Oklahoma Festival Ballet, Holt has choreographed over forty ballets Haydnstage in Austria (2), Mexico (3), Taiwan, China, and Ecuador. Holt choreography includes the music of Franck, Haydn, The Beatles, Porter, Weill, Mozart, Ginastera, Ikard, Holley, Satie, Bartok, Orff, and Debussy and her ballets have been seen across the U.S. as well as in South America, the United Kingdom, and Europe. Under Holt's leadership, Oklahoma Festival Ballet performed works from the national repertoire by Joffrey and Balanchine as well as de Mille's *Rodeo*. Her students have performed with Miami City Ballet, Pacific Northwest Ballet, Ballet Arizona, Ballet Austin, Alvin Ailey American Dance Theater, Orlando Ballet, Oklahoma City Ballet, and Tulsa Ballet, and as finalists and semifinalists in the International Ballet Competition. At the University of Oklahoma, Holt taught every course in the ballet curriculum and her continuing studies

WHO'S WHO BEHIND THE SCENES

in ballet pedagogy include studying Bournonville Technique with Tage Wendt; and Vaganova Technique at the Bolshoi Academy at Vail; and in St. Petersburg and Minsk, Russia.

Holt was an honoree at the second national RDA Festival in Pittsburgh in 2007, and she received the CORPS de Ballet International Lifetime Achievement Award in 2020. She has served on the Dance Panel of the National Endowment for the Arts and been a panelist on Women in the Academy at Oxford. She is the recipient of the Governor's Arts Award, the Presidential Professorship, and the Regents' Professorship at OU where she also holds the John and Mary Nichols' Chair in Dance.

HYERY HWANG (Music Director) is a native of Seoul, South Korea and is a multi-dimensional musician whose gifts as conductor, performer, and pedagogue have taken her around the world. She began her career as a soprano, having sung throughout Korea, the United States, and Europe. An equally gifted pianist, she served concurrently as repetiteur for many opera companies, including Ohio Light Opera, the Eastman Opera Theatre, and the Pittsburgh Festival Opera, and she has been involved in over 60 full staged productions. As a conductor, she has led a dozen mainstage opera productions as well as a variety of orchestral works, symphonies, and masses. As an educator, she was invited to give master classes at many music schools in the United States as well as internationally in Poland and Trinidad and Tobago. She has held the position of Assistant Professor of Music at Ball State University and the University of Memphis. Now in her second year of doctoral study at the University of Oklahoma, Ms. Hwang has returned to academia with a renewed dedication to the art of conducting. Under the mentorship of Dr. Jonathan Shames, she seeks not merely to refine her technique but to embrace conducting as the unifying force that interconnects her extensive career. Ms. Hwang holds degrees from Ewha Womans University (Seoul, South Korea), the Eastman School of Music (Rochester, NY), and the Royal Conservatoire of Scotland (Glasgow, UK).

ROXANNE LYST (Choreographer) is a native of Annapolis, MD. Roxanne began her professional dance training in Washington D.C. under the mentorship of Alfred Dove and Adrian Bolton. She continued her studies at the Jacob's Pillow Dance Festival and as a fellowship student at the Ailey School. Lyst has been a member of AILEY II, The Philadelphia Dance Company (PHILADANCO), and The Alvin Ailey American Dance Theater (AAADT). She has toured nationally and internationally performing works choreographed by Alvin Ailey, Judith Jamison, Robert Battle, Twyla Tharp, Ulysses Dove, Lar Lubavitch, Paul Taylor, Ron Brown, Mauro Bigonzetti, Alonzo King, and many more. She has performed independently with Hope Boykin Dance, DANCE IQUAL, and Waheed Works. At PHILADANCO and AAADT Lyst taught company class, master classes around the world, and their perspective schools. In 2024 she received the Yvonne Chouteau and Miguel Terekhov presidential professorship. Master of Fine Arts from Hollins University in 2013.

FELIX JOSHI (Associate Sound Designer) is a sound design freshman from Houston, TX. Credits: This is their OU University Theatre debut.

LUCAS KNAPP (Lighting Designer) is a lighting design junior from Kansas City, MO. Credits: OU University Theatre: Lighting Designer, *Tsela*; Lighting Designer, *Lost*; Lighting Designer, *pluralisms*; Lighting Designer, *The Nutcracker*; Lighting Designer, *Berio Suite* (YCS '24); Lighting Designer, *Welder*; Lighting Designer, *Go Forth and Conquer* (YCS '24); Lighting Designer, *Omne Trium Perfectum*; Lighting Designer, *Dearly Departed*; Projections Designer, *Waiting for Lefty*; CoArts Productions: Projections Designer, *Lascaux*.

WHO'S WHO BEHIND THE SCENES

NATALIE LANE (Costume Designer) is a costume design junior from Bixby, OK. Credits: OU University Theatre: Costume Designer, *Lost & pluralisms* (CDO '25); Assistant Costume Designer, *A Midsummer Night's Dream* (OFB '25); Assistant Costume Designer, *The Rise and Fall of the City of Mahagonny*. Windsong Chamber Choir: Assistant Costume Designer, *The Sacred Veil*. Tulsa Performing Arts Center: Costume Assistant, *Ragtime*.

CONNER LIN (Sound Designer) is a lighting and sound design junior from Allen, TX. Credits: OU University Theatre: Lighting Designer, *The Turn of the Screw*; Lighting Designer, *Comeback, J.D.O.T.G.O.M.E.* (CDO '25); Assistant Lighting Designer, *The 25th Annual Putnam County Spelling Bee*; Lighting Designer, *Galatians 5.17* (YCS '25); Sound Designer, *As You Like It*; Assistant Lighting Designer, *Rita & L'heure Espagnole*; Assistant Sound Designer, *Crazy For You*; Lighting Designer, *Sensory Memories* (YCS '24). OU Helmerich School of Drama: Lighting Designer, *Inside Siberia*. Sooner Theatre Armstrong Studio Series: Associate Lighting Designer, *Hadestown, A Christmas Story, Fiddler on the Roof*.

CAYLOR PETERSON (Associate Stage Manager) is a dramaturgy senior from Norman, OK. Credits: OU University Theatre: Production Assistant, *As You Like It*; Production Dramaturg, *The Turn of the Screw*. OU School of Drama: Stage Manager, *Heroes of the Fourth Turning*; Development Dramaturg, Koger New Play Lab. OUMT Downtown Series: Associate Stage Manager, *Bright Star*. CIA Productions: Co-Producer/Stage Manager, *The Secretaries*.

ABIGAIL PIRTLE (Scenic Designer) is a scenic design senior from Norman, OK. Credits: OU University Theatre: Scenic Designer, *As You Like It*; Scenic Designer, *The Merry Widow*; Properties Lead, *The Rise and Fall of the City of Mahagonny*; Properties Lead, *Everybody*; Properties Lead, *Susannah*; Properties Co-Lead, *RENT*. Shakespeare Dallas: Assistant Scenic Designer, *Othello*. Main Street Theatre for Youth: Assistant Designer, *The Diary of a Wimpy Kid the Musical*. Houston Shakespeare Festival: Assistant Scenic Designer, *A Midsummer Nights Dream*. Co. Arts Pro: Assistant Scenic Designer, *Good For Her*.

RUBY RAVSTEN (Associate Lighting Designer) is a lighting and scenic design junior from Keller, TX. Credits: OU University Theatre: Scenic Designer, *The Turn of the Screw*; *Mytosis* (YCS '25); Lighting Designer, *As You Like It*; Lighting Designer, *Life is a Dream*; Assistant Lighting Designer, *Weaponized Fragility* (YCS '24). OU Helmerich School of Drama: Lighting Designer, *The Maids*; Lighting & Scenic Designer, *Proof*. Houston Shakespeare Festival: Lighting Designer, *Romeo and Juliet*; Assistant Scenic Designer, *A Midsummer Night's Dream*. Shepherd School of Music: Associate Scenic Designer, *The Ghosts of Versailles*. Off-Broadway: Assistant to the Lighting Designer, *Saturday Church*.

TAVION SMITH (Associate Stage Manager) is a drama performance sophomore from McKinney, TX. Credits: OU Studio Theatre: Understudy, *Aloha, Say the Pretty Girls*. OU Lab Theatre: Andres, *Go. Please. Go.*

A CHRISTMAS CAROL

PRODUCTION STAFF

Producer	Mary Margaret Holt
Associate Producer	Kasey Allee-Foreman
Assistant Scenic Designer	Jalisa Reed
Assistant Costume Designer	Kris Campbell
Faculty Advisor to the Scenic Designer	Jon Young
Faculty Advisor to the Costume Designer	Lloyd Cracknell
Faculty Advisor to the Lighting Designer	Renée Brode
Faculty Advisor to the Sound Designer	Andrew Tarr
Faculty Advisor to Stage Management	Christopher Sadler
Design and Production Area Coordinator	Renée Brode
Technical Director	Akari Harada
Production Carpenter	E. Pope
Scenic Charge Artist	Sydney Hagen
Scenic Undergraduate Assistants	Sydney Brooks, Jake Cook, Elizabeth Elliott Braxton Ellsworth, Cadence Gates Gillian Kelley, Michael Miller, Oscar Miller Abigail Pirtle, Ruby Ravsten, Jalisa Reed Goldie Snow, JJ Toly
Properties Director	Margot Glaser
Properties Leads	Jalisa Reed, Goldie Snow
Run Crew Head	Diego Salas
Run Crew	Sydney Brooks, Ava Frasher Peyton Douglas Kargel, Landen Guarnere Owen Hanford, Emma Yankowitz
Electrics Supervisor	Eric Stehl
Lighting Undergraduate Assistants	Kai Allen, Ava Booker, Ericka Dodson Micah Dooley, Lauren Foster, Mathieu Gay Madison Heckelsberg, Noah Jittawait, Felix Joshi Lucas Knapp, Madeline Lewis, Conner Lin Lucas Mann, Emily Morris, Carleigh Nickel Malerie Pollock, Ruby Ravsten, Sophia Smith
Production Electrician	Matthieu Gay
Light Board Programmer	Emily Morris
Light Board Operator	Bronwyn Quinlan
Follow Spot Operators	Brendan Koepke, Mallory Over
Audio Supervisor	Kenneth Ray Woods
Audio Undergraduate Assistant	Ava Booker, Madison Heckelsberg Felix Joshi, Conner Lin
Sound Board Operator	Ava Booker
Costume Studio Supervisor	Christina Draper
Cutter/Draper	Ananda Keator
Junior Draper	Chloe Mullin
Lead Stitcher	Amy Kercher
Stitcher	Stephanie Cirar
Costume Undergraduate Assistants	Bree Burchett, Westbrook Hallum, Paige Kasulis, Natalie Lane, Ian Lee, Emily Matthews Ben Nemmers, Joy Omeish, Emily Post Sydney Tuffnell, Samantha Verbsky
Wardrobe Supervisor	Christina Draper
Wardrobe Crew Head	Paige Kasulis
Wardrobe Crew	Evelyn Broyles, Macie Castellanos, Taren Diaz Alivia Downs, Gillian Todd, Pippa Woodward
Box Office	Terrye Hudson, Sherri Morgan
House Manager	Taryn Feholey
Assistant House Managers	Alana Benton, Karmela Carbajal, Rylie Gatlin Lauren Konkol, Madi McVey, Ruby Peterson, Goldie Snow, Blake Vest, Olivia Williams
Marketing Assistant	Lane Houk
Production Undergraduate Assistant	McKenna Bowman



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FUN FACT

School of Drama student Iker Garcia, who was initially cast in *A Christmas Carol*, recently landed a role in HBO Max's current hit *The Pit*! Iker is currently filming, and can be seen on the show in early 2026.

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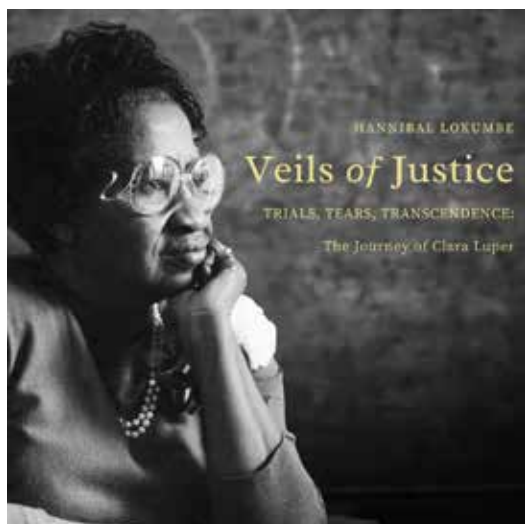
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We will miss the beautiful smile and presence of our longtime house manager, Donna Huston, who began her well-deserved retirement at the beginning of this season. We are deeply grateful for the high standards she set as house manager and appreciate her dedication. Now we look forward to seeing Donna in the audience, enjoying the show with all of you!

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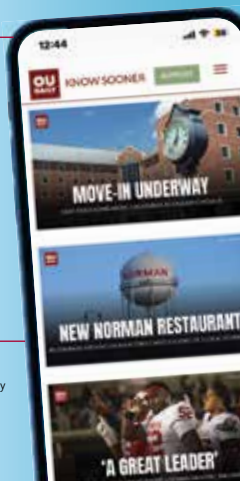
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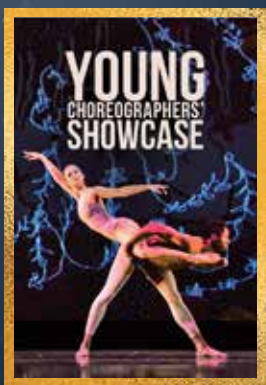
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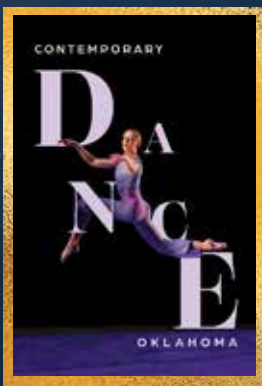
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