

performances  
MAGAZINE

THE  LD GLOBE

DECEMBER 2024

*Charles Dickens'* **A**  
**CHRISTMAS**  
**CAROL** *Told by*  
*Jefferson Mays*  
**A GHOST STORY**



CLAIRE MCGUINNEY

*Welcome to The Old Globe and this production of Charles Dickens' A Christmas Carol: A Ghost Story Told by Jefferson Mays. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.*

## OUR MISSION

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: Creating theatrical experiences of the highest professional standards; Producing and presenting works of exceptional merit, designed to reach current and future audiences; Ensuring diversity and balance in programming; Providing an environment for the growth and education of theatre professionals, audiences, and the community at large.

## OUR VALUES

**The Old Globe believes that theatre matters. Our commitment is to make it matter to more people.**

**The values that shape this commitment are:**

### TRANSFORMATION

Theatre cultivates imagination and empathy, enriching our humanity and connecting us to each other by bringing us entertaining experiences, new ideas, and a wide range of stories told from many perspectives.

### INCLUSION

The communities of San Diego, in their diversity and their commonality, are welcome and reflected at the Globe. Access for all to our stages and programs expands when we engage audiences in many ways and in many places.

### EXCELLENCE

Our dedication to creating exceptional work demands a high standard of achievement in everything we do, on and off the stage.

### STABILITY

Our priority every day is to steward a vital, nurturing, and financially secure institution that will thrive for generations.

### IMPACT

Our prominence nationally and locally brings with it a responsibility to listen, collaborate, and act with integrity in order to serve.

## LAND ACKNOWLEDGMENT

We are making theatre matter to more people on the ancestral home and unceded lands of the Kumeyaay, also known as Tipai-Ipai, a tribe of Indigenous peoples who live at the northern border of Baja California in Mexico and the southern border of California in the United States. Their Kumeyaay language belongs to the Yuman–Cochimi language family. The Kumeyaay have stewarded through generations the lands and waterways of what is now known as San Diego.

## SOCIAL JUSTICE ROADMAP

The Old Globe has embarked on a series of steps to intensify and accelerate change at all levels of our institution. Learn more about this work by visiting [TheOldGlobe.org/Roadmap](https://TheOldGlobe.org/Roadmap).

## THEATRE THAT LIVES BEYOND THE STAGE

Beyond the stage is where our work begins. Learn more at [TheOldGlobe.org/Beyond](https://TheOldGlobe.org/Beyond).

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FROM BARRY

Two planks and a passion. That's all you need in order to make theatre, said the Spanish Golden Age playwright Lope de Vega. The planks anyone can supply: building the stage is the easy part. The passion is harder. That can only be delivered by an artist with capacious reserves of the stuff.

Tonight, The Old Globe has one such artist with us. To say that Jefferson Mays is an extraordinary talent is an understatement. A friend of this theatre ever since his star turn in *A Gentleman's Guide to Love and Murder*, for which he earned a Tony nomination when the show took Broadway by storm, Jefferson has deep ties to San Diego that we're thrilled to extend. Known for his exceptional physical and vocal versatility, his technical dexterity, and his deep emotional resources, Jefferson is compelling to watch. He's particularly riveting with classical language—seeing him perform Shaw is one of the highlights of my theatergoing life—and his affinity for Charles Dickens makes perfect sense. He first explored his solo version of *A Christmas Carol* on video during the pandemic and later on Broadway, where it was a great success.

That production was a theatrical extravaganza, featuring special effects, video, costume changes, and elaborate scenery. When I called Jefferson to ask if he might want to perform it here, he told me he was interested in re-examining it—creating a modern equivalent to the readings Dickens himself gave all over the world from the time the book was published until his death. Jefferson wanted to conjure the feeling of sitting in a living room and listening to a great storyteller weaving a spell. No bells and whistles. Just two planks and a passion.

Over the course of a tight 75 minutes, Jefferson brings to life every character we've come to love, from Scrooge to Tiny Tim, all by himself. His performance is both a delight and a marvel, a testament to his artistry and his devotion to this story. And the tale itself is somehow rendered more powerful by the simplicity of this approach. I find that I hear it the way I hear Shakespeare: its cadences are varied and surprising, its detail rich and layered, its humor disarmingly ironic and fresh. Dickens' broad social vision is often overshadowed in stage adaptations that focus on Scrooge's dramatic transformation. But the thoughtful adaptation by Jefferson and his brilliant collaborator, Susan Lyons, furthering the work they did on Broadway with director Michael Arden, reveals the novel's humanistic core, its outrage at the inequities inherent in a highly stratified society. Like all great art, this production makes me see the world anew. Scrooge is shocked to discover the human struggle evident on the streets of Victorian London, in direct proximity to its immense wealth and to his own. In turn, we are shocked to confront that same juxtaposition in our own city, and in our beloved Balboa Park. These are the connections theatre fosters, the web of meaning it spins.

Scrooge and company remind us of the necessity of compassion and generosity. Watching Jefferson Mays bring these familiar characters to life in a brand new way, a way that's essentialized and spare, we remember to open ourselves to those around us and to see them in their full humanity. What a gift that is this Christmas season! I'm so grateful to Jefferson for bringing it here.

Thank you for coming. Enjoy the show.



Barry Edelstein is the Erna Finci Viterbi Artistic Director of The Old Globe.

Any feedback on tonight's show or any of the Globe's work?

Email Barry at [HiBarry@TheOldGlobe.org](mailto:HiBarry@TheOldGlobe.org) and he'll get back to you!

Barry Edelstein  
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields  
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

# CHARLES DICKENS' A CHRISTMAS CAROL: A GHOST STORY

# TOLD BY JEFFERSON MAYS

BY

JEFFERSON MAYS, SUSAN LYONS,  
AND MICHAEL ARDEN

Joel Britt  
LIGHTING DESIGN

Anjee Nero  
PRODUCTION STAGE MANAGER

DIRECTED BY

BARRY EDELSTEIN

December 12–22, 2024

Sheryl and Harvey White Theatre  
Conrad Prebys Theatre Center

CAST

ACTOR.....Jefferson Mays

Production Stage Manager.....Anjee Nero

*This production contains one act with no intermission.*

PRODUCTION STAFF

Production Assistant..... Prosper Phongsaiphonh

The Actor 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.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.  
If you would like a synopsis of this production in English or Spanish, please request it from an usher.

**TAKING PHOTOS IN THE THEATRE**

Audience members may take photos in the theatre before and after the performance and during intermission. If you post photos on social media or elsewhere, you must credit the production's designers by including the names below.

Joel Britt, Lighting Design

Please note: Photos are strictly prohibited during the performance. Photos of the stage are not permitted if an actor is present. Video recording is not permitted at any time in the theatre.

**PATRON INFORMATION**

For more information about ticket policies and patron services, please visit [TheOldGlobe.org](http://TheOldGlobe.org).



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



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**JEFFERSON MAYS**

(Actor, Author) Recently appeared in Broadway's Winter Garden revival of *The Music Man* as Mayor Shinn opposite Hugh Jackman and Sutton Foster, before bounding across the Rialto to perform his Tony-nominated, one-person *A Christmas Carol*, directed by Michael Arden, at the Nederlander in the same season. On television, Mays can be seen as the entitled talk show host Albert Duhamel in HBO Max's "Julia." His adaptation and performance of *A Christmas Carol* garnered multiple Ovation Awards at the Geffen Playhouse in 2018, and it was streamed in the winter of 2020 to raise money for regional theatres across the country. Additionally in television, Mays plays the dyspeptic antique shop owner T. L. Gurley in "Hacks," currently streaming on HBO Max. He also plays the eccentric coroner Virgil Sheets in "Perry Mason," currently streaming on HBO. Mays starred as George Hodel in the TNT miniseries *I Am the Night*, directed by Patty Jenkins, and had a featured role in the Coen brothers' *The Ballad of Buster Scruggs*. His other television credits include recurring arcs on FX's "The Americans," Cinemax's "The Knick," directed by Steven Soderbergh; and NBC's "Law & Order: SVU" as the serial killer Dr. Rudnick; as well as a memorable guest role in the Netflix hit "Unbreakable Kimmy Schmidt." In theatre, Mays was nominated for a 2017 Tony Award for his role in the Tony-winning play *Oslo*, and is perhaps best known for his Tony Award-winning performance in *I Am My Own Wife*, where he played over 40 different roles. Jefferson was also Tony nominated for his performance in the Broadway musical *A Gentleman's Guide to Love and Murder*.

**SUSAN LYONS**

(Author) is an actress well known for her work in Australian films and television. In addition to extensive experience in radio drama (now segued into narrating audiobooks), she played a wide range of leading roles for most of the major Australian theatre companies from Shakespearean roles as Rosalind, Portia and Titania, through the plays of Chekhov to the modern repertoire. She also has, to her great delight, the honor of being married to the supremely talented Jefferson Mays. At this festive time of the year, she would like to wish everyone a loving and peaceful Christmas.

**MICHAEL ARDEN**

(Author) Broadway: *Maybe Happy Ending*, *Parade* (Tony Award), *Once On This Island* (Tony Nom), *Spring Awakening* (Tony Nom), *Charles Dickens' A Christmas Carol* starring Jefferson Mays and Ben Platt Live at the Palace. Upcoming: *The Queen of Versailles*, *The Lost Boys*, and *High Noon*. Past work includes American Dream Study and ALIEN/NATION with The Forest of Arden, and the 2024 MET GALA. Michael regularly directs

"The Connors" on ABC. He is a Presidential Scholar in the Arts, and alumni of the Interlochen Arts Academy and The Juilliard School. His producing entity AT RISE CREATIVE co-produced *Parade*, *The Roommate*, *Maybe Happy Ending*, and *Sunset Boulevard* on Broadway.

**BARRY EDELSTEIN**

(Director; Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-Seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, the world premiere of *The Wanderers*, the American premiere of *Life After*, *Romeo and Juliet*, the world premiere of *What We Talk About When We Talk About Anne Frank*, the two-part epic *Henry 6*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour, and he oversees the Globe's Classical Directing Fellowship program. In addition to his recent Globe credits, he directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018 and *The Wanderers* Off Broadway with Roundabout Theatre Company in 2023. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-Seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. His podcast "Where There's a Will: Finding Shakespeare" was produced by the Globe and Pushkin Industries. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

**JOEL BRITT**

(Lighting Design) Selected designs: *Lightscape* (San Diego Botanical Gardens), *The Dazzle*, *American Buffalo* (Backyard Renaissance), *Head Over Heels*, *A Kind of Weather*, *Significant Other*, *Eighty-Sixed* (Diversionary Theatre), *The Who's Tommy Benefit Concert* (La Jolla Playhouse), *Peter and the Starcatcher* (The Barn Stage Company). Selected assistant/associate work: *Hamilton* (National Tours/Germany), *Ain't too Proud* (National Tours), *Summer*, *The Donna Summer Musical* (La Jolla/Broadway/National Tour), *Come From Away* (National Tour/Apple TV+), *The Band's Visit* (National Tour), *Freaky Friday* (La Jolla Playhouse), *Henry 6. Ride*, *The Merry Wives of Windsor*, *The Lorax*, *The Taming of the*

*Shrew*, *Midsummer* (The Old Globe). Member of USA829. joelbritt.com

**ANJEE NERO**

(Production Stage Manager) The Old Globe: *Agatha Christie's Murder on the Orient Express*, *Ride*, *Cabaret*, *Come Fall in Love*, *Almost Famous*, *The Gardens of Anuncia*, *The Heart of Rock & Roll*, *Bright Star*, *Allegiance*, *Picasso at the Lapin Agile*, *October Sky*, *Rocky Horror Show*, *Life After*, *The Wanderers*, *Ebenezer Scrooge's BIG San Diego Christmas Show*, *A Room with a View*, *The Tempest*, *The Winter's Tale*, *Be a Good Little Widow*, more. Broadway: *Bright Star*. Regional highlights: *Bright Star* (Kennedy Center), *Fly*, *Sideways*, *Ruined*, *A Midsummer Night's Dream*, *Herringbone*, *The Seven* (La Jolla Playhouse), *Ruined* (Huntington Theatre, Berkeley Repertory Theatre), *Kiss Me, Kate* (Hartford Stage), *Venice* (Center Theatre Group), *Antigone* (SITI Company).



Scan the QR code to read the complete interview with Jefferson Mays.

**TIMOTHY J. SHIELDS**

(Audrey S. Geisel Managing Director) joined The Old Globe as Managing Director in 2017. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves as a board member of the San Diego Regional Chamber of Commerce's LEAD program; an advisory board member of the San Diego Downtown Partnership; and a board and executive committee member of the Balboa Park Cultural Partnership. He brings to San Diego many decades of not-for-profit theatre experience. He was Managing Director of Princeton, New Jersey's McCarter Theatre Center (2009-2017); Milwaukee Repertory Theater (1998-2009); and Geva Theatre Center in Rochester, New York (1992-1998). He has also held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. He served as President of the League of Resident Theatres and as Vice President of the board at Theatre Communications Group. He has been the Chair of the ArtPride NJ board; a member of Milwaukee's Latino Arts Board; and a board member of the Cultural Alliance of Greater Milwaukee. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

## EXCERPT FROM AN INTERVIEW WITH JEFFERSON MAYS

Interview by Danielle Mages Amato

**This version of *A Christmas Carol* is being produced very simply: just the storyteller and the audience. That's how you originally envisioned it, yes?**

Yes, and I am excited to return to the storytelling aspects, because this is how I first experienced *A Christmas Carol*. My parents read it to me during some cold December nights in the late seventies. It was shortly after our television fell off a table and smashed to smithereens. The family Basset Hound was chasing the cat, and they got caught amongst the cord, and it fell. And so my dad picked a yellowed volume off the shelf and opened it and began to read. "Marley was dead: to begin with." He would read a stave and then pass it to my mother, and she would continue. It kept my siblings and I absolutely transfixed on the sofa while they read the entire thing.

**That sounds like a formative experience.**

Yes, it introduced me to theatre in its purest form: able performers, a great story, and a and a rapt audience. I remember distinctly my father's lovely, detached narrator's voice. And then my mother would take the book, and she would transform into whatever character she was reading. She would become Marley's Ghost. She would become Little Fan, or the Ghost of Christmas Yet to Come, and I remember being frightened almost by seeing this woman, who was so familiar to me, transformed before my very eyes. And at that moment I thought: Oh, God. I want to do this sort of magic.

Scan the QR code above to read the complete interview.

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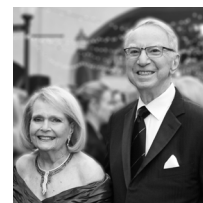
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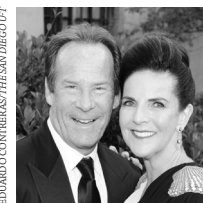
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#### PROPERTIES

**David Buess** · Properties Director  
**Kayleb Kirby, Carolina Lopez** · Assistant Properties Directors  
**Jeff Rocky** · Supervising Lead Properties Artisan  
**Kevin Hoffman** · Lead Properties Artisan  
**Heather Larson, Trish Rutter** · Properties Artisans  
**James Ramirez** · Properties Head, OGT  
**Richard Rossi** · Stage and Properties Head, SHW  
**Val Philyaw** · Properties Head, LDF  
**Cain Hause** · Properties Run Crew  
**Kevin Orloff** · Properties Run Crew Swing

#### LIGHTING

**Stevie Agnew** · Lighting Director  
**Stephanie Lasater** · Assistant Lighting Director  
**Deanna Trethewey** · Lighting Assistant  
**Ryan Osborn** · Head Electrician, OGT  
**Jessica Dean** · Head Electrician, SHW  
**Ashley McFall** · Head Electrician, LDF  
**Kimberly Decastro, Sandra Navarro, Helen Strickland, Robert Thoman, Alex Torretti** · Electricians

#### SOUND

**Erin Paige-Bhamrah** · Sound Director  
**Evan Eason** · Assistant Sound Director  
**Jennifer Lopez** · Head Sound Technician, OGT  
**Matt Lescault-Wood** · Head Sound Technician, SHW  
**Brandon Ali Boomizad** · Head Sound Technician, LDF and Audio Swing  
**Marilynn Do** · Deck Audio, OGT  
**Chloe Lias, Aiko Whitmore** · Deck Audio, LDF  
**Aaron DeMuth, Phillip Murphy, James Asio, Phillip Murphy, David Westfall** · Sound Technicians

#### PROFESSIONAL TRAINING

**Jesse Perez** · Director of Professional Training  
**Nicole Ries** · Program Coordinator  
**Danielle Mages Amato, Sheri Barber, Elisa Benzoni, Ray Chambers, Nathan Crocker, Gerhard Gessner, Ellie Guans, Alex Henrikson, Ka'imi Kuoha, Jesse Marchese, Emmelyn Thayer, Eileen Troberman, James Vásquez** · M.F.A. Faculty  
**Jacob Bruce, Nate Parde** · M.F.A. Production Staff

**Jack O'Brien** · Artistic Director Emeritus  
**Craig Noel** · Founding Director

OGT = Old Globe Theatre  
SHW = Sheryl and Harvey White Theatre  
LDF = Lowell Davies Festival Theatre