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Theatre

A CHRISTMAS CAROL

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Alleyway is a member of the National New Play Network, Theatre Communications Group, Theatre District Association of WNY, and the Theatre Alliance of Buffalo. We regularly employ artists belonging to Actors' Equity Association, United Scenic Artists 829, and Stage Directors and Choreographers Society.

1 CURTAIN UP ALLEY
BUFFALO NY 14202
716-852-2600
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Production photography by
Brett Deneve

WHAT WE DO

Alleyway Theatre is a professional theatre company and collaborative incubator for bold, visceral new theatre. Education & development programs foster the talents of emergent artists from Western New York and beyond ... embracing fearlessness, theatricality, humanity, and authenticity. Founded in 1980, the company currently occupies the 1941 former Greyhound Bus Terminal in Buffalo's historic Theatre District. **You may not know... Alleyway is part of 1% of theatres across the country focused primarily on the development and production of new plays and musicals.**

NEW PLAY DEVELOPMENT

Alleyway's foremost audience served are playwrights. Our Alleyworks series continues to grow, focusing on the development of new plays and the artists who create them. The program encourages playwrights, both local and national, with artistic and financial support as they create daring new theatre through collaborative and one-to-one partnerships. Most readings, workshops, and productions are open to the public.

EDUCATION

Alleyway Education offers year-round professional training for adults and teens in devising and development, playwriting and performance, bringing a community of emerging artists together in our spaces.

PRODUCTION

Entering year 46, Alleyway's programming consists of six major productions each season, with additional performances in our smaller cabaret space. We present works by local and national, emerging and established playwrights. Our work was recognized in 2022 on National Public Radio's Morning Edition, as one of only six theatres profiled nationwide. We partner regularly with theatres across the country, bringing new ideas to WNY and conversely, sharing the theatre created right here in Erie County with the rest of the country. Alleyway's Mazumdar New Play Award and National New Play Network Rolling World Premieres launch the Theatre and Erie County onto the national scene. Tony Nominee Alex Brightman's THE LIFE AND SLIMES OF MARC SUMMERS was developed here in September 2023, and opened a commercial run off-Broadway in February 2024. Terry Guest received the David Goldman Fund for New American Plays Award in 2022 for his THE MAGNOLIA BALLET, a NNPW RWP.

ALLEYWAY THEATRE

Chris J Handley, Executive Artistic Director

presents

A CHRISTMAS CAROL

by **DANIEL F. LENDZIAN**

ADAPTED FROM CHARLES DICKENS

Featuring

MARTY GARTZ VERNIA SHARISSE GARVIN
ANDREW GIONDOMENICO ZOE GOÑEZ SARA KOW-FALCONE
STEVEN MAISEKE GERALD RAMSEY KATHLEEN ROONEY

MILO COPPS JACKSON DAVIDSON
XAVIER DESCHAMPS EMERSON DISCH GIGI MCCANN
CAMDEN PARZY-SANDERS CLAIRE TAKACS

and MIKE GARVEY as EBENEZER SCROOGE

Scenic Design
CHRISTOPHER and JUSTIN
SWADER

Lighting & Sound Design
EMMA SCHIMMINGER

Costume Design
ANN R. EMO

Properties Design
QUINCEY MIRACLE

Puppet Design
ELIZABETH DAPO

Choreography
JENNIFER SPERRAZZA-KIENER

Technical Direction
EMMA SCHIMMINGER

Stage Managed by
K GORNY

**DIRECTED BY
CHRIS J HANDLEY**

Season 46. Our 183rd Production.
December 12-28, 2025
December 14, Opening Night

A CHRISTMAS CAROL was commissioned and developed by Alleyway's Alleyworks Development Series.

Support the Arts

When you donate now, you'll join your neighbors to support tomorrow's American theatre, being created at Alleyway Theatre today! You help us not only sustain but also expand our impact, bringing innovative and engaging theatre to Buffalo and beyond.

WHY GIVE?

Alleyway is part of 1% of theatres nationwide dedicated exclusively to producing new works. Our mission relies on generous giving by individuals like you. When you give, you join our community of early adopters and, amplifying each other's impact, assist us in leveraging critical support from corporations, foundations, and government organizations.

HELP TRANSFORM AMERICAN THEATRE

Join a passionate group committed to supporting the development of bold, visceral new theatre. By underwriting shared theatrical experiences worth getting off the couch to see, you help us drive innovation and develop groundbreaking works that embrace fearlessness, theatricality, humanity, and authenticity.

INTRODUCE NEW AUDIENCES TO FUTURE CLASSICS

Share the excitement of our innovative productions. Invite your friends and family to experience tomorrow's American theatre today with VIP guest passes.

PROVIDE ESSENTIAL OPERATING RESOURCES

Help us continue our mission by providing the necessary funds to support educational programming, staff, and capital improvements.

SUPPORT ACTIVE PLAYWRIGHTS

Your dollar goes further than just Alleyway. Full professional productions bring a playwright's dream to life and position their plays with the potential for future licensing opportunities from small towns to Broadway. Each year we explore over 1,500 scripts. This careful curation process ensures a diverse and captivating season for our audiences.

SUPPLEMENT AND AMPLIFY YOUR SEASON SUBSCRIPTION

Enhance your theatre-going experience with a donation at any level. Although a season subscription is the best way to experience the full range of new works we offer, your generous donation at any level complements your subscription by directly supporting the creation of these bold productions.

BECAUSE OF YOU

We gratefully acknowledge the support of the following organizations and individuals whose contributions make the promise of original and innovative theatre a reality in Western New York.

PRODUCERS CIRCLE
New York State Council on the Arts

Erie County
City of Buffalo
Cullen Foundation
The Shubert Foundation
M&T Bank

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National New Play Network

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Joseph Bielecki
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Tom & Fran
Mark Tramont
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Gail Ruth Willsky
Edward & Michele Wright
Daniel Zak



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THE COMPANY

Narrator / Young Scrooge / Topper / Henry Andrew Giandomenico
 Ebenezer Scrooge Mike Garvey
 Bob Cratchit / Old Joe Marty Gartz
 Fred / Young Marley Steven Maiseke
 Violinist / Christmas Past / Mrs. Cratchit / Agnes Sara Kow-Falcone
 Christmas Present / Mrs. Dilber VerNia Sharisse Garvin
 Belle / Rose / Caroline Zoe Goñez
 Mrs. Fezziwig / Laundress Kathleen Rooney
 Marley / Mr. Fezziwig Gerald Ramsey

Martha Cratchit / Fan Gigi McCann
 Belinda Cratchit / Want Claire Takacs
 Guitarist / Suzannah Cratchit Emerson Disch
 Peter Cratchit Camden Parzy-Sanders
 Youngest Scrooge / Edgar Cratchit / Ignorance Xavier Deschamps
 Tiny Tim Milo Copps
December 12, 13 (2pm), 14 (6pm), 19, 20, 21, 24
 Tiny Tim Jackson Davidson
December 13 (7pm), 14 (1pm), 17, 18, 23, 26, 27, 28

The company also plays various roles of the people
 in and around Scrooge's life.

**The action of the play takes place in and around 1840s London.
 There is one intermission.**

Assistant Stage Manager Dino Bruce
 Assistant Stage Manager Holden Stevenson
 Scenic Painter Anna Krempholtz
 Technical and Front of House Assistant Ky VerHoef
 Support Staff Mary Margaret Keenan-Brown, Kim Neiss

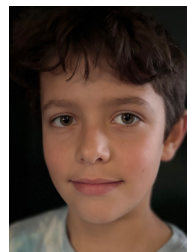
Special Thanks

Kelly Copps, Steve Copps, Peter Horn, Smirna Mercedes,
 Ryan Adam Norton, Elle Nunzio, Michael Starzynski, Dennis Wilson
 Irish Classical Theatre Co, SUNY Brockport

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Your contribution of dollars, goods, or services can stretch a long way each season to help make the kind of theatre you've come to expect at the Alleyway.
 Visit ALLEYWAY.COM/SUPPORT for information

THE COMPANY



Milo Copps



Jackson Davidson



Xavier Deschamps



Emerson Disch



Marty Gartz



Mike Garvey



VerNia Sharisse Garvin



Andrew Giandomenico



Zoe Goñez



Sara Kow-Falcone



Steven Maiseke



Gigi McCann



Camden Parzy-Sanders



Gerald Ramsey



Kathleen Rooney



Claire Takacs

PUPPETS AND APPLE MARKETS

An interview with Daniel Lenzian on adapting to the times

BY RACHEL BUBLITZ

My name is Rachel Bublitz, I wrote BURST which premiered at Alleyway Theatre in 2022, directed by Daniel Lenzian! I was thrilled to be asked to interview Daniel ahead of the premiere of his A CHRISTMAS CAROL. Here's our chat:

Where did your inspiration come from for your adaptation of A CHRISTMAS CAROL?

A CHRISTMAS CAROL at Alleyway has been a longtime Buffalo Holiday tradition. I'm an Artistic Associate (Instigator) at Alleyway, where I've directed your play BURST, as well as THE FOLKS AT HOME and BLACK BEAR ISLAND.

This spring, Artistic Executive Director Chris Handley (who has been my friend for over 25 years) approached me and asked if I would be willing to create a new adaptation.

My directing and writing work is based in devised and collaborative theater making. I also have a deep love for classical theater and Shakespeare... and so, a new production of A CHRISTMAS CAROL, using Dickens's incredible language, and Alleyway's strong commitment to theatricality and new plays was a really exciting prospect for me.

Chris and I had numerous conversations about what was at the heart of A CHRISTMAS CAROL and why it should still be produced. We spoke a lot about time: What it feels like to have lived almost half your life, and how that time was spent... How much time does Scrooge still have? And

Tiny Tim? How is Christmastime a different time than any other time in the year? And why, at this time, do we still need to tell the story of A CHRISTMAS CAROL? These conversations heavily influenced the story and many of the moments audiences are seeing in the show today.

In truth, I was inspired by the story itself—I want audiences to feel joy, observe the "Christmas Spirit," hear Dickens's story and language, be affected by the journey of Ebenezer Scrooge, and truly have a memorable theatrical experience at Alleyway... one that I hope becomes a new tradition for their families.

Dickens knocks me down constantly with his choice of words! Did you feel any hesitation as a writer? When I was in grad school we were assigned an adaptation and I picked one of my favorite writers growing up, Kipling, and I had such a hard time changing anything that I had to go with a completely different author.

And, I'm also curious about the staging and audience interaction...



From the beginning did you know you'd be in a thrust space?

I was very intimidated at the beginning of this process... and truthfully still am. A few years ago, I visited the Dickens Museum in London and learned about

Dickens's theatricality and acting during live readings of his books. I was especially inspired by the custom desk he built for those readings (fabricated with an arm support!). Later, in New York, I saw an actor perform a version of A CHRISTMAS CAROL from one of Dickens' prompt books and realized that the four-stave version is basically the skeletal script of a play. I began adapting from there. I've tried to honor Dickens' intent throughout, and I hope the moments that aren't his words still support his story and vision.

I always imagined the play in a modified thrust or in the round. I've had the great privilege of working with Chris and the entire design team (Christopher and Justin Swader, Emma Schimminger, Ann Emo, and Quincey Miracle) very early in the process, who offered incredible feedback as the design evolved into what audiences see in the show today. I feel the set is a little reminiscent of one of my favorite places in the world—the Covent Garden Apple Market... where street performers can be seen interacting with crowds year-round.

I cannot speak for Dickens, obviously, but from someone who's read A CHRISTMAS CAROL out loud to my kids, and has seen and read multiple stage adaptations, and loves The Muppet Christmas Carol, your care with Dickens' words and story come through

loud and clear!

I love that the set brings Covent Garden Apple Market to your mind! I've been there myself, and having this play take place there is pretty magical. It really works with the cheery hustle and bustle that surrounds Scrooges' early "bah hum-bugs!" London markets are really top notch. I have a soft spot for the Borough Market where I tried my very first sausage roll. I still dream of that sausage roll!

You mentioned getting the opportunity to work and shape the play alongside designers in your process. I'm really curious about your inclusion of puppets, have those been a part of your version from the get-go? Or were you encouraged by a designer? In the production, which of the designers are tackling the puppets?

It is funny... we really cannot talk about A CHRISTMAS CAROL without mentioning the muppets. Many people's favorite version of the story is the one starring Kermit and Miss Piggy. (When a friend asked her son about potentially playing a part in our version of the story, he asked her, "So, I will be a muppet?!) I loved that film so much, and my grandmother, sister, and I saw it twice in the movie theater.

Speaking of, my late grandmother is a great inspiration to me. She was so incredibly artistic, and she always loved puppets. She helped me make a Daniel Boone puppet in grade school for a project, which ignited my lifelong passion for puppets and puppetry. I think puppets are amazing... so poetic and theatrical... so, ever since I thought about a theatrical version of A CHRISTMAS CAROL, I have wanted puppets to be in it. Liz Dapo, who went to grad school with Emma, is our puppet and mask designer, and we won the lottery with her. She is the puppeteer and VO

performer for the titular character on Philadelphia's Albie's Elevator (which recently won a regional Emmy award for Best Long Form Children's Content).

I relate so much to your love of puppets! I never made it past the sock variety, but I agree that they demand both theatricality and magic from the artists and audience alike. I have only one play that requires a puppet, but maybe it's time I play around with them more. I'm in the research phase for a completely ridiculous project set in a production of A CHRISTMAS CAROL, and it may just be the perfect time to play more with puppets!

I think we've space enough for one more question, but I'm going to push the limits and ask two... What's coming up next for you in theatre? Writing or directing wise. And, finally, do you have a Christmas wish?

Oh wow! I would love to see your ridiculous project with puppets! Please let me know when it is complete.

As for what is coming up for me, I am in the incredible position to say that I am directing productions of SHREK: THE MUSICAL and RUTHLESS: THE MUSICAL in 2026. In May, I will be playing Stan in PURE GLITTER, a regional premiere of Douglas Lyons new play. I am working on a Christmas performance piece for people who hate the Holiday (where I play a monster!). I want to write an adaptation of the vampire novel Carmilla, and a play about an aging psychic and her son. I will be teaching my class, Play Practice, here at Alleyway (which was entirely sold-out last year), and I will be working on a new season of my podcast, WNY Sound Stage for Buffalo Rising.

Honestly, my Christmas wish is that people see and are affected by this A CHRISTMAS CAROL. There are little moments in the production that remind me of and were inspired by my friends and family, and it is very special to share this with families and friends in Buffalo. I also hope people will continue to support live theatre, especially new theater. Only 1% of theatres in the US are solely dedicated to new works, and Alleyway is a part of that small number. It is incredibly special to have this organization in our city. I wish everyone who is at the show health, happiness, and prosperity in the new year.

And Rachel, I know we are pressed for space... but same question(s)!

I'm working on a new draft of a commissioned play from the University of Utah about women's water polo in the 90's, HEAR US ROAR, I have a book about to be released, How To Build A Playwright in Three Acts (soon to be available through Stage Partners!), and I'll be writing the first draft of the



wild new play I mentioned before, an adaptation of MACBETH set in a production of A CHRISTMAS CAROL (!?) in January.

My Christmas wish is similar to yours: I want people to see more theater! Theaterers are hurting and they need our support. So great chatting with you, Daniel! Break all the legs with your A CHRISTMAS CAROL and a Merry Merry Christmas to everyone at Alleyway!



Sara Kow-Falcone maneuvers Christmas Past down the stairwell. (Above, puppeteer Liz Dapo rehearses with Zoe Gonez and Kow-Falcone as they breathe a puppet to life for the first time.)

RETURN TO TRADITION

The story that continues to be retold, again & again

BY ROBYN LEE



Scrooge visits Fezziwig's party in the first film adaptation of *A Christmas Carol* from 1910.

For some in the audience tonight, A CHRISTMAS CAROL at Alleyway Theatre has been part of your family's holiday tradition for 43 years running. But even if that is not the case, you probably know something about the story you are about to see tonight. After all, *A Christmas Carol* is one of the most adapted stories ever told.



Mickey's *Christmas Carol* (1983) starring Scrooge McDuck as Scrooge—a role he was born to play.

Charles Dickens' classic holiday tale of redemption was published on December 19, 1843, and sold out the first printing of 6,000 copies in only five days. While

popular as a written text, it was immediately taken up as a story to be told and embodied. The first stage adaptation opened just weeks after the novella's publication, and soon eight different stage productions of *A Christmas Carol* (only one of which was sanctioned by Dickens) were playing simultaneously in London.

Dickens, too, saw the power of *A Christmas Carol* in performance. He regularly performed public readings of *A Christmas Carol* from 1853 until 1870, the year of his death. This included an American tour in 1867 during which he performed seventy readings over five months, sometimes for audiences as large as 2,500 people. By this time, he had developed a 90-minute

version of the text for readings; they were, by all accounts, physically taxing, theatrical events. Contemporary media coverage from the New York Times hailed Dickens' "free use of gesticulation," even emulating the "incredible vigor" with which Peter mashed potatoes for the Christmas feast.

Dickens wrote the story in only six weeks after reading a government report describing the adverse health outcomes among children laboring in factories and mills in the UK. Dickens' credentials as a

political reformer and advocate for the poor can be seen not only in his story but in the ways he shared his work with the public. He cut his own profits by selling the print additions at accessible prices. Although his first public reading of the play was for a literary society, it was soon followed by a reading for the poor and working class.

A Christmas Carol has continued to be shared through readings, stage adaptations, films and TV movies, graphic novels, radio plays, and even podcasts. The first film adaptation of *A Christmas Carol* was released in 1910—a ten-minute silent film that you can watch here: www.publicdomainmovie.net/movie/a-christmas-carol-1910.

Since that time, every decade has brought at least one major film or television version of Dickens' story. Looking at filmed adaptations from the past ten years gives a sense of the frequency and variations of these retellings. They include two operas, a Netflix animated special, a graphic novel with zombies as the poor and needed, a Bollywood style musical, the modern comedy retelling, *Spirited* with Will Ferrell and Ryan Reynolds, two new musicals adaptations, the BBC satire, *A Christmas*

Carol Goes Wrong, a dark television miniseries, and countless stage adaptations starting notables like Christopher Lloyd, Jefferson Mays, and even Kathleen Turner taking on the role of Ebenezer Scrooge. Over the years, the story has been taken up by some of the world's finest actors and most beloved cultural icons, from Albert Finney and Patrick Stewart to Mister Magoo and the Muppets.

Dickens' story of rehabilitation and redemption is one we return to again and again, perhaps because it holds the promise of Christmas as a season of rebirth and a reminder to always hold Christmas in our hearts. It is being retold, both for the first time and again, in this brand-new adaptation at Alleyway Theatre. The production's inclusion in this season is both part of a long tradition and the opportunity to look at an old story in a new way. We have the chance to welcome in the wisdom and warmth that the Christmas season, and Charles Dickens, offer us.



Michael Caine plays it straight in 1992's delightful *A Muppet Christmas Carol*.

WHO'S WHO

DANIEL F. LENDZIAN (playwright) is an Alleyway Instigator and directed **BLACK BEAR ISLAND** (2025), **THE FOLKS AT HOME** (2024) and **BURST** (2022). This fall, he founded Play Practice, a drop-in class now in its third sold-out session. He has appeared on stage in **THE COTTAGE** (2025).

Recent directing credits include **KHAN!!! THE MUSICAL!** (O'Connell & Company), while notable performances include **DRACULA: A COMEDY OF TERRORS** (Mina/Dr. Van Helsing, Irish Classical Theatre) and **THE WINTER'S TALE** (Leontes, Shakespeare in Delaware Park). He has worked with Starring Buffalo, Parallel 45 (MI), The Shakespeare Theatre of New Jersey, North American Cultural Laboratory, Farm Arts Collective, The Seattle Children's Theater, The ZACH Theater, FESTA Theater (Florence, Italy), Interlochen Shakespeare, The Winnepesaukee Playhouse, Weathervane Repertory Theater, and more.

He is a member of the National Alliance of Acting Teachers and MICHA. He hosts Buffalo Rising's WNY Soundstage podcast. He is an Assistant Professor and Head of Performance at Fredonia State University, teaching Shakespeare, Scene Study, Voice, Movement, and Text. Visit DanLendzian.com

THE ACTING COMPANY

MILO COPPS is Milo is a fourth grader at Hoover Elementary School. He has appeared in the Bills Hallmark movie and also a William Mattar commercial. This is his first show. Thank you to his Mom, Dad, brother Noah, dog Gilly, and to Chris Handley for this opportunity.

JACKSON DAVIDSON is a young performer with a passion for acting and playing the piano. He has appeared in **RICHARD III** (Richard of Shrewsburt, Duke of York) and **A WINTER'S TALE** (Mamillius) with Shakespeare in Delaware Park. He played Squirrel One in **A YEAR WITH FROG AND TOAD** at Kenton Schools.

XAVIER DESCHAMPS is thrilled to be making his Alleyway Theatre debut in **A CHRISTMAS CAROL!** Recent acting credits include Young Charlie in **KINKY BOOTS** and Young Tarzan in **DISNEY'S TARZAN THE MUSICAL**, both at Historic Palace Theatre, The Gnome in the Artpark summer production of **HANSEL AND GRETEL** and Flick in The Western Door Playhouse's **ACHRISTMAS STORY: THE PLAY**. Xavier was recently selected through audition to represent his school at the Area

All State Junior High Festival as a member of the Mixed Chorus. He has participated in several productions with The Room Theatre Company and is a member of his school's choral group and Middle Mix. He wishes to thank his family for all their support, and Alleyway Theatre for this wonderful opportunity!

EMERSON DISCH is absolutely thrilled to take the stage for the first time at Alleyway Theatre. Recently, she was seen in **THE BRIDGES OF MADISON COUNTY** at Aurora Players, where she also starred as Helen Keller in **THE MIRACLE WORKER**. She has performed at Lancaster Opera House in **THE WIZARD OF OZ** (Nikko/Ensemble) and **A CHRISTMAS STORY** (Helen Weathers); and with Western Door Playhouse in **CHEAPER BY THE DOZEN** (Ernestine). Other experience includes: **HIGH SCHOOL MUSICAL** (Sharpay), **THE LION KING** (Timon), **FINDING NEMO** (Dory), **THE CAT IN THE HAT** (Thing 1), **FROZEN** (Anna) and **SHREK THE MUSICAL** (Donkey). Emerson plays piano, guitar and flute, and sings her way through each day. She is grateful for all of those who offer her continuous support and encouragement.

MARTY GARTZ previously appeared onstage

at Alleyway in **A Christmas Carol** (Charles Dickens). Other Buffalo credits include **BETWEEN THE LINES** (Rapskullio/Ducharme) with Belissima Productions. **DRUNK MURDER MYSTERY** (Sherlock), **DRUNK PETER PAN** (Captain Hook), **DRUNK WIZARD OF OZ** (Cowardly Lion) with Drunk Theatre Buffalo. **FILM/TV: Marshall**. A UB Theatre alum, Marty is often found working front of house at Shea's. @magartz

MIKE GARVEY Way back in the 90s, Mike (he/him) played George in the Aurora Player's production of **OUR TOWN**. That's where he met Chris Handley and neither of them have aged a day since. More recently, Mike was Orgon in The Kavinoky's production of **THE GAME OF LOVE AND CHANCE** and Officer O'Hara in Lancaster Opera House's **ARSENIC AND OLD LACE**. With Shakespeare in Delaware Park, he was the Captain in **TWELFTH NIGHT**, Egeon in **COMEDY OF ERRORS**, and Lord Capulet in **ROMEO & JULIET**. Offstage, Mike and his family operate the Neil E. Garvey Foundation for the Arts, and Mike is honored to sit on Second Generation Theatre's Board of Directors. Mike is an attorney, proudly working for one of Alleyway's corporate sponsors, M&T Bank.

VERNIA SHARISSE GARVIN attended highschool at Buffalo Academy for Visual and Performing Arts where she fell in love with performance. In 2011, she studied at the NYSSSA: School of Theatre. Later, she went on to graduate cum laude with a Bachelor's of Arts in Theater. As a lover of improv, in 2018, she began her journey with ComedySportz Buffalo where she is currently a player on their Pro roster. When she's not acting, she's being a super cool Social Studies Teacher. She has been seen in the two most recent productions of **BUFFALO QUICKES** at the Alleyway and as Peaches in **OAK**. Since then, she's been a part of various productions including **THE ROYALE** at The Paul Robeson Theater, **12 MO' ANGRY MEN** at Ujima, and has had her directorial debut at First Look Theater for their annual New Play Reading Festival. VerNia is very grateful and feels blessed to be a part of the Buffalo theater community. As always she thanks her Mother for being her Number 1 fan!

ANDREW GIANDOMENICO (he/him) is super excited to be a part of Alleyway's A

CHRISTMAS CAROL. Andrew is currently a senior at SUNY Fredonia studying to get his BFA in Musical Theatre. Previous Fred credits include: **THE LIGHTNING THIEF**, **THE GREAT COMET OF 1812** and **RADIUM GIRLS**. He would like to thank his family, friends, cast, and crew for their support and shared excitement with this show! IG: @andrew.varso

ZOE GOÑEZ is a local theater performer, practitioner and teaching artist with her Bachelor of the Arts. Goñez graduated Summa Cum Laude out of Buffalo State's Theater Program in 2024 as the University's Valedictorian. She then began her vocational theater career in 2025. Goñez' most notable credits thus far include **G** in **SANCTUARY CITY** at D'Youville's Kavinoky Theater, **Abby** in **BRILLIANT WORKS OF ART** at Bellissima Productions and **Medea** in **MEDEA** at Buffalo State University. Additionally, Goñez became a teaching artist in 2023 for Shea's Summer Musical Theater Intensive camps and has since pursued her interest in teaching theater. In 2024, Goñez became an adjudicator for the Shea's Wonder Awards and will continue adjudicating into the 2026 season. Zoe is beyond grateful for her family, friends and peers as they support her artistic journey, and she couldn't be more excited to make her debut in her first Alleyway production!

SARA KOW-FALCONE is sooo happy to be back on Alleyway's stage. Previous Alleyway works include multiple roles in **THE MURDER OF ROGER ACKROYD**, **Naomi** in **THE ALEPH COMPLEX**, and **SooJin** in **BERSERKER**. Additional favorite productions include **THE CURIOUS INCIDENT OF THE DOG IN THE NIGHTTIME** at 710 Main, **AMERICAN IDIOT** at ART of WNY, and **THE ILLUSION** at The Road Less Traveled Theater, where she is a proud ensemble member. She's a reluctant social media participant, but you can follow her work behind the camera on Instagram @photographyskf. David, Ollie, Matty, and Benny are the best family a girl could ask for. :)

STEVEN MAISEKE is thrilled to make his holiday return to Alleyway Theatre in this year's production of **A CHRISTMAS CAROL**. He was last seen in Alleyway's **THE MURDER OF ROGER ACKROYD** and previously appeared in Starring Buffalo's **SISTER ACT**. Steven also performs in indie

short films, shaping his grounded and collaborative approach to storytelling. He is grateful to help bring this beloved holiday story to life and thanks his friends and family for their continued support.

GIGI MCCANN is a sophomore at a local area high school. She is very excited and grateful to have her professional debut at Alleyway Theatre. She's a many year veteran of Alleyway's Teen Ensemble workshops where she's grown her writing and acting skills. She's held various roles in her school productions since middle school and is very eager to one day pursue a performance related career.

CAMDEN PARZY-SANDERS recently performed in ENOUGH PLAYS TO END GUN VIOLENCE on the Alleyway stage. He started acting at age 4 in THE BEST CHRISTMAS PAGEANT EVER. Other credits include Jason in FALSETTOS, Percy in THE MIRACLE WORKER, Scar in THE LION KING JR, Maui in MOANA JR, THE BEST CHRISTMAS PAGEANT EVER (Ralph Herdman), THE NIGHT BEFORE CHRISTMAS (Wrap Master), CHEAPER BY THE DOZEN, NUNCRACKERS. He looks forward to performing as Squidward in THE SPONGEBOB MUSICAL this winter. Camden also appeared in the Hulu original It's a Wonderful Binge, Hallmark's Holiday Touchdown, and Ortigula Cunnichulus. He also enjoys modeling, and has been featured in many print ads and runway shows. Camden attended IMTA in 2024 (Actor of the year award). Camden takes classes at Personal Best and is represented by Stewart Talent.

GERALD RAMSEY, a seasoned theater professional and Buffalo native, boasts over 30 years of performance experience. He has been a dedicated member of the Ujima Theater Company since 1989, participating in more than 22 productions and currently serving on its Board of Directors. Ramsey's extensive local theater credits in Buffalo include THE WINTER'S TALE with Shakespeare in Delaware Park, where he played the role of Antigonus. A three-time nominee for the Buffalo Artie Award, he secured the win for Outstanding Actor in a Play for his portrayal of Papa Shakespeare in Ujima's THE AFRICAN COMPANY PRESENTS RICHARD III. Beyond the stage, his short film credits include the FBE production "Spare Change," in which he appeared as Lazarus. He also shares his talents as a singer with the Elim Christian Fellowship Church Praise Team. Offstage, Ramsey is a retiree of Fannie Mae (Federal

National Mortgage Association) in Dallas, TX.

KATHLEEN ROONEY is pleased to return to Alleyway having played Marjorie in last season's BLACK BEAR ISLAND. Recently, she was Mumbo Jumbo in Buffalo United Artists' THE LAST CROISSANT. With the Brazen-Faced Varlets she had the pleasure of portraying four nasty Nazi Fraus in ALL THROUGH THE NIGHT and Donna/Shura in THE ANASTASIA TRIALS IN THE COURT OF WOMEN. Other roles include The Director in SHYLOCK at A.R.T.; Lucy/Lucille in SCOTCH AND MADNESS at Alleyway; Mother in Post-Industrial Productions' AFTER THE FALL; Helga ten Dorp in the Lancaster Opera House production of DEATHTRAP; Eve in IN THE BEGINNING at New Phoenix; and Madame Arcati in The Historic Palace Theatre's BLITHE SPIRIT. Training: The Neighborhood Playhouse and HB Studio, in New York City.

CLAIRE TAKACS is thrilled to be joining the Cratchit family! A seventh-grade honors student at the Buffalo Academy of Visual and Performing Arts (BAVPA), she has appeared as Lucy in THE LION THE WITCH AND THE WARDROBE and as Kid in ME MY MONSTERS AND I. At BAVPA, she's loved playing Gertrude in SEUSSICAL JR., Pua in MOANA JR., and Peach in FINDING NEMO JR. Claire began with the Rising Stars program, performing in THE LION KING JR., FROZEN JR., and ARISTOCATS JR. as Young Simba, Young Ana & Sven, and Roquefort. She made her professional debut as Princess in WEDDING BAND with Ujima Theatre. Claire is an artistic swimmer with the Town of Tonawanda Aquettes and can be heard in BTM PBS Kids promos!

CREATIVE AND PRODUCTION TEAM

CHRIS J HANDLEY has served as Executive Artistic Director at Alleyway Theatre since 2020. Onstage in THE COTTAGE, PHILLOSOPHUS, NAVIGATORS, UNHOLY TRINITY, and REEFER MADNESS. As director: THE MURDER OF ROGER ACKROYD, KRAGTAR!, THE OREGON TRAIL. BUFFALO: 6 Artie Award nominations and 1 win. Musiculture, Shakespeare in Delaware Park, Jewish Rep, Lancaster Opera House. OFF-BWAY: Creative Consultant on LIFE AND SLIMES. FILM/TV: *Empire*, *Celebrity Ghost Stories*. Chris spent 4 years singing 40s tunes on the American Queen Steamboat wearing more sequins

than he cares to remember, has an Acting MFA from Indiana University Bloomington, and has been on faculty at SUNY Fredonia for 7 years where he teaches Acting and Directing. Chris is a past President of the Theatre District Association, once had salad with Cloris Leachman, and has always wanted to be a circus ringmaster.

CHRISTOPHER & JUSTIN SWADER are New York-based scenic designers for theatre and live events. Previous designs include collaborations with: Signature Theatre, Dallas Theater Center, Goodspeed Musicals, Two River Theater, Alabama Shakespeare Festival, Geva Theatre, Everyman Theatre, People's Light, Miami New Drama, Dorset Theatre Festival, Lincoln Center Education, Red Bull Theater, Fiasco Theater, Classical Theatre of Harlem, Abingdon Theatre Company, John W. Engeman Theatre, Kitchen Theatre Company, The New School for Drama, Luna Stage, IBEX Puppetry, National Black Theatre, Sotheby's, 3LD, Cherry Lane Theatre, La MaMa, Manhattan School of Music, Park Avenue Armory, Trusty Sidekick, Mason Holdings, Shadowland Stages, Company One, SpeakEasy Stage Company, ArtsEmerson. Collaborations with A\$AP Rocky, Sotheby's, Big Apple Circus, National Geographic. They are recipients of a Lucille Lortel Award nomination, 6 Henry Hewes Design Award nominations, AUDELCO Award, IRNE Award & Carbonell Award. Originally from Indiana, they are graduates of Ball State University. Members of United Scenic Artists, Local 829.

ANN R. EMO started her career in New York City after she received her M.F.A. from NYU Tisch School of the Arts. She worked in NYC for many years, designing costumes for stage, dance, film, and opera. After moving to Buffalo in the early 1990s, Ann continued her work as a costume designer and technician with designs for over 10 productions for Studio Arena in Buffalo, co-productions with Syracuse Stage, several productions for GEVA Theater Center in Rochester, NY and locally at the Theater of Youth (TOY), Shakespeare in Delaware Park, Kavinoky, Irish Classical Theatre Company and the Jewish Repertory Theater. She is thrilled to add Alleyway Theatre to that list.

EMMA SCHIMMINGER (lighting & sound

design, technical director) is an Artie Award winning theatrical designer and technician, specializing in lighting design and production/stage management. She is a Buffalo native who moved back to the area after spending a decade working in New York City. While there, she worked as a freelance lighting designer and at several private secondary schools in Manhattan as a designer, stage manager, technical director and faculty member. Emma also took time to travel to London in order to achieve her Master's degree. Upon returning to Buffalo, she became Shakespeare in Delaware Park's Resident Lighting Designer and has designed lighting for several other local theatre companies. Most recently, she was the Production Manager at UB's Center for the Arts. Artvoice Artie award winner for Outstanding Lighting Design 2014, 2004 . BA: State University of New York at Buffalo; MA: Royal Central School Of Speech And Drama, University of London.

QUINCEY MIRACLE is a visual artist working in multimedia sculpture, immersive installation, and performative action. Their work combines sculptural methods such as body casting with techniques borrowed from costume design, game development, and home construction. With a Jack-of-all-Trades approach, they create physical manifestations of complex emotional states, memories, and interactions. Quincey received their BFA in Studio Art with a concentration in sculpture from Central Washington University and their MFA in Sculpture and Extended Media from the University at Buffalo.

ELIZABETH DAPO is a puppeteer and fabricator who has been working in professional theater since she was a teenager. After graduating with her MA from the Royal Central School of Speech and Drama in 2010, Liz has been lucky enough to have travel the world with and for her art as a puppeteer and puppet maker. From 2020-2024, she was the Artistic Director of the Puppet Co in Glen Echo, Maryland. Liz currently works as the Shop Supervisor at Monkey Boys Productions, a workshop that makes professional puppets and props for television, stage, and film. Liz is also the lead performer and puppeteer on "Albie's Elevator" a WHYY/PBS children's show (which you can find on Youtube!) When not performing or mak-

ing puppets, she enjoys spending time with her husband (Joel), puppy dogs (Mabel and Mollie), watching anime, reading, and playing video games.

JENNIFER SPERRAZZA-KIENER is thrilled to help bring *A CHRISTMAS CAROL* to life through movement that reflects the joy and merriment of this classic holiday story. Jennifer has been a theater choreographer since she was eighteen years old working primarily in educational theater for the majority of her career. She is proud to declare that so many of her students have gone on to work in the theater profession including Chris J Handley, Alleyway Theatre's Executive Artistic Director. Jennifer serves as the dance and theater teacher at Nardin Academy, where it is her mission to foster and develop the talent of our young and upcoming performers.

K GORNY is excited to be back (behind the scenes) on the Alleyway Mainstage. Other Alleyway credits include *A KIDMAN CAROL*, *BUFFALO QUICKIES #33*, *BLUE XMAS: THE CHARMAGNE CHI CHRISTMAS SPECIAL* (Stage Manager), and *THE LIFE AND SLIMES OF MARC SUMMERS* (Run Crew). Other professional credits include *RICHARD III*, *THE WINTER'S TALE*, *MEASURE FOR MEASURE*, *AND AS YOU LIKE IT* (Stage Manager) with Shakespeare in Delaware Park; and five seasons (and counting) as the Production Stage Manager for Jewish Repertory Theatre. Favorite university credits include *LEGALLY BLONDE* and *LITTLE SHOP OF HORRORS* (Stage Manager). BFA Theatre Design/Production, Niagara University. Many thanks to all the theatre-makers; you make the world a brighter place.

WHY TODAY?

Finding one's way into *A CHRISTMAS CAROL* can be challenging. Audiences can have strong expectations, particularly when a theatre is creating a new production after many years. Dan Lenzian's new adaptation brings fresh clarity to the story and recenters Dickens' text in the play.

The message at the core of the novella, and any solid theatrical adaptation, is as compelling now as it was when social reformer Charles Dickens first published his story in 1843: the story critiques social inequality as it calls us to cultivate compassion and empathy. It urges us to consider our responsibilities to one another, to make a concerted effort to build connection and community. It's also a play about one of my favorite ideas: the vast and transformative power of second chances. People can change, should they reflect and then choose to do so.

Initially intent on writing a pamphlet to try to call people's attention to the plight of the very poor in the Victorian era, Dickens pivoted to writing a Christmas story, "the effect of which, in bringing home to the better-off the plight of the poor, especially the children, would be a thousand times more powerful than any pamphlet." Working conditions were appalling and many families had to make very difficult choices with regard to their most basic needs while living in overcrowded squalor.

At a moment in our own culture when the extreme disparities in wealth between the working poor and a handful of billionaires—who have chosen to continue to pursue ever greater profits rather than addressing any single social ill—grow ever wider, this call to connection and community care resounds. About 60% of billionaire wealth now is taken, not earned; the monopolies, the inheritances, and the exploitation have changed since Dickens' time, but not that much. If Elon Musk were to spend \$100,000 every single day, it would take him somewhere around 10,000 years to spend

down his fortune.

Ebenezer Scrooge has lost himself in his long years of grasping after every last farthing. He has become "a squeezing, wrenching, grasping, scraping, clutching, covetous, old miser! Hard and sharp as flint, secret, and self-contained, and solitary as an oyster." When the ghost of Jacob Marley appears to his old partner, he urges Scrooge to reconsider his life choices as he reflects upon his own "lack of compassion, callousness, and ... cruelty" and how his indifference to his fellow human beings while he was alive keeps him eternally chained to his regrets for his misused life. Marley asks himself, and prompts Scrooge: "Why did I walk through crowds of men and women with my eyes turned down, and never raise them to see the world around me! Why did I choose to make life more difficult for everyone but myself?"

As Scrooge travels through space, time, and the long night of Christmas Eve with the ghosts of Christmas Past, Christmas Present, and Christmas Yet to Come, he comes to see the many errors of his ways, and commits himself to the work of making things better for his workers, for his neighbors, and through his stronger connections, for himself.

At a moment when many of us are wondering what we can do or what may happen next, *A CHRISTMAS CAROL* reminds us that positive change, community care, and mutual aid is something we can all immediately and actively work to make happen.

Kate Powers is a stage director, prison theatremaker, artistic mental health practitioner, & professor. She directed BUFFALO QUICKIES and you can find more about her at plainkate.com.



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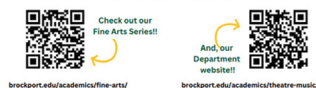
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