

IRT
INDIANA
REPERTORY
THEATRE

Exploring

A Anthem.  presents

Christmas Carol

by Charles Dickens

adapted for the stage by Tom Haas

Mainstage, Nov 5 - Dec 24, 2003



"There poured upon him daily, all through that Christmastime, letters from complete strangers to Dickens which I remember reading with a wonder of pleasure; not literary at all, but of the simplest domestic kind of which the general burden was to tell him amid confidences about their homes, how the CAROL had come to be read aloud there and was to be kept upon a little shelf by itself, and was to do them no end of good."

This passage, written by Charles Dickens's lifelong friend, literary agent, and biographer, John Forster, suggests something of the overwhelming positive response which greeted Dickens upon the publication in 1843 of his novella *A Christmas Carol*.

This warm response to Dickens's yuletide story is one that many of us have shared, a response now deepened by our familiarity with the story not only on the printed page, but also on the stage and screen.

It is the story of Ebenezer Scrooge, a bitter, miserly man, who is visited by four ghosts on Christmas Eve. The first ghost, Jacob Marley—Scrooge's former business partner—visits Scrooge to warn him against his miserly and heartless ways. Marley warns Scrooge that if he doesn't change his selfish behavior and tend to the needs of his fellow man, he will be doomed to an afterlife of misery. In order to redeem himself, Scrooge must that same night accept the visitations of three spirits: the ghosts of Christmas Past, Present, and Future.

The Ghost of Christmas Past shows Scrooge both happy and unhappy scenes from his childhood and early life. Along with such joyous events as a reunion with his sister and a lively holiday party, Scrooge relives many painful

memories—including the day he ended his engagement with the woman he loved, devoting himself entirely to his money-making business.

The Ghost of Christmas Present shows Scrooge two contrasting Christmas gatherings. One is a lively celebration hosted by Scrooge's nephew, at which the merry group plays a word game that mocks

Scrooge's greed. The other is a modest Christmas dinner at the home of Scrooge's employee, Bob Cratchit. The meal is meager but joyous, the only cloud being the illness of Cratchit's son, Tiny Tim.

Even Scrooge is touched by the boy's bravery.

The Ghost of Christmas Yet to Come shows Scrooge horrifying scenes of a dark and dismal future—vagrants looting through a dead man's stolen belongings, laughing and mocking the deceased; an unmourned corpse, left alone in an empty room—remnants of a life whose absence

from the world is no great loss, is even to some a source of joy.

Scrooge's fate depends on his response to the spirits of Christmas Past, Present, and Future. The final moments of the story radiate a spirit of generosity and redemption, as well as sheer, giddy joyousness, which have helped to make *A Christmas Carol* one of the most popular books ever written. ★

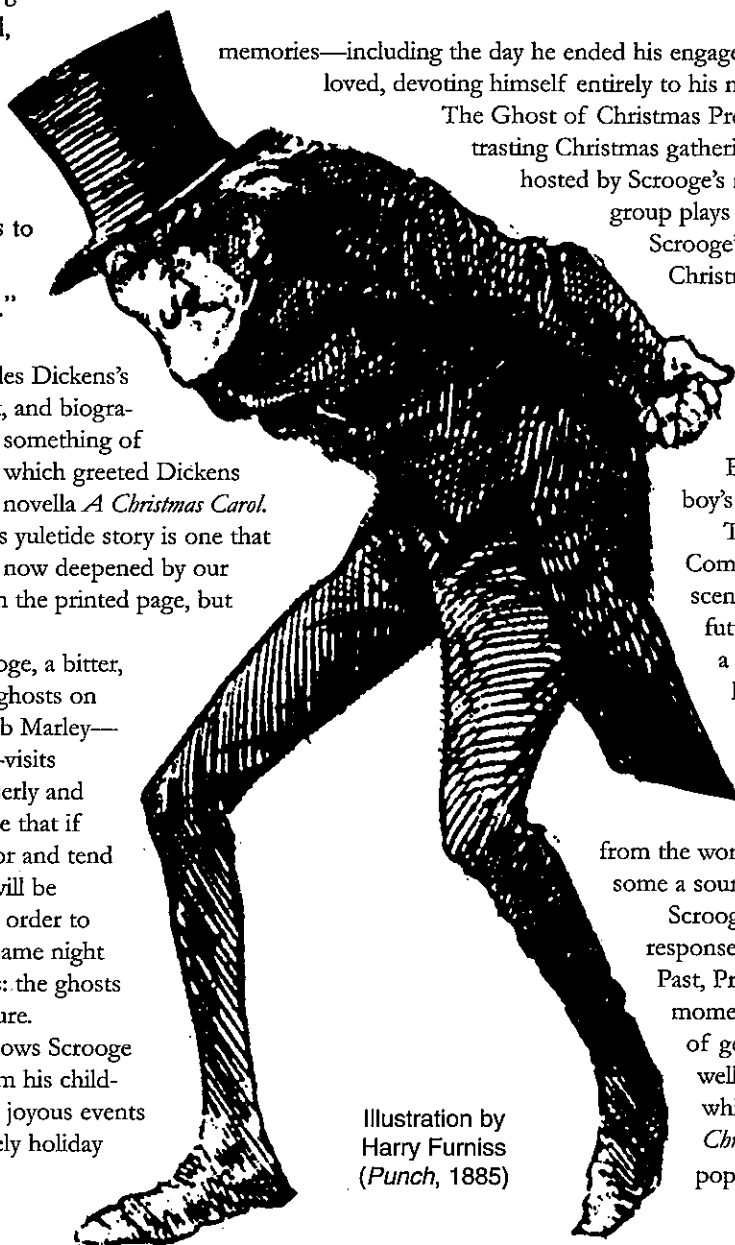
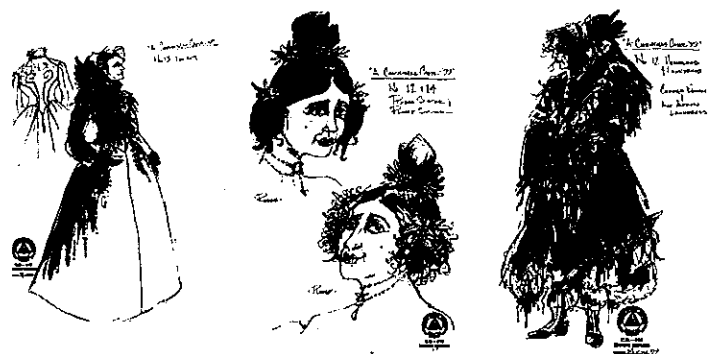


Illustration by
Harry Furniss
(*Punch*, 1885)



Costume renderings
by Murrell Horton
for (left to right)
Felicity's coat,
Felicity's sisters' wigs,
and the Laundress.



Charles Dickens

A Christmas Carol on stage

A *Christmas Carol*, like all of Charles Dickens's novels, contains a broad panorama of places and characters brilliantly described by a masterful storyteller. Bringing a novel to the stage always has its challenges—the novel is primarily a narrative form and the theatre is a forum for action and dialogue—but the richness of Dickens's prose makes the task of adaptation to the stage even more daunting.

The IRT's adaptation of *A Christmas Carol* uses Dickens's language not only as dialogue but also as narrative. In addition to their dialogue as characters, the actors also speak some of Dickens's descriptive language as storytellers. This technique allows the audience to hear the actual language of the novel, where Dickens makes meaning not only through story but also through his choices of rhythms, sounds, metaphors, and dialects. It also invites the audience to use its imagination.

This adaptation of Dickens's novella was written by Tom Haas (former IRT artistic director) and produced at the IRT every year from 1980 through 1984. After a twelve-year hiatus, the play was brought back in 1996 and is now making its eighth (or thirteenth) appearance.

Just as the IRT productions of *A Christmas Carol* varied from year to year in

the 1980s, so will this year's production vary from last year's, which was different from the year before. As always, the *Carol* will have the wonderful storytelling Dickens is known for, enacted by actors who play several roles. In 1996 director Scott Wentworth also played the role of Narrator (a role he had played three times previously in the 1980s); since then the narration has been divided among the members of the cast. This year's production will be directed by IRT associate artistic director Priscilla Lindsay, who has directed the play the past four years. Lindsay has a long history with the production, having played Mrs. Cratchit and Scrooge's sister, Fan, several times.

As for the cast, some will return from previous years, some will be new, and some will be returning but in new roles. Indianapolis favorite Charles Goad will return as Scrooge, a role he first played four years ago. There is music by composer Andrew Hopson. Lighting designer Michael Lincoln will fine-tune special lighting effects added three years ago. And there will be, as there are every year, minor adjustments to Murrell Horton's elaborate period costumes, which every year must be refit or rebuilt to suit a new company of actors.

But one thing that will not change this

year is the snow. Audiences and actors alike delight in this production's endless snow-covered field, first envisioned by scenic designer Russell Metheny. During the performance actors make tracks through the snow, symbolizing their individual journeys. Hidden objects and trap doors under the snow add to the mystery and spirit of this production. With the stage masking stripped away, the theatre's backstage area is revealed. This allows the audience to experience the magic of the story while seeing how it is created.

A Christmas Carol brings to mind visions of Christmas cheer and scenes of a distant past in which we wish we could participate: a merry gathering at the Christmas dinner table with roast goose and a steaming plum pudding; a lively dance of country folk on Christmas Eve; a family toast in which a poor boy calls forth the spirit of Christmas with a simple, "God bless us, everyone!" These impressions of *A Christmas Carol* are the essence of its lingering charm and create moments of celebration in the theatre. The IRT's production will be filled with such visions and much more; for these visions create in us a spirit of generosity and goodwill which we need not only at the holiday season, but all the year through. ★

Charles Dickens A Life of Purpose

Charles Dickens, the great English novelist, was born February 7, 1812, in Portsmouth, on the southern coast of England. His father lost his small appointment in the navy pay office when Charles was three, and the family moved to London. Indeed, the Dickens family moved so often during Charles's childhood that he was unable to attend school regularly.

At the age of 12 Charles had to leave school to work in a rat-infested blacking (shoe polish) factory; two weeks later his father was sent to debtor's prison. Luckily, a small inheritance rescued the family, permitting Charles to return to school for two years; but his formal education was short-lived. At 15 he became a legal clerk and at 18 a court reporter for the *Mirror of Parliament* and the *True Son*. Dickens quickly acquired a reputation as a top reporter.

In 1834, Dickens began to publish short narrative sketches under the pseudonym "Boz" in the *Morning Chronicle*. In 1836, on his 24th birthday, *Sketches of Boz* was published. That same year Dickens married Catherine Hogarth, daughter of a newspaper editor. Together, they had ten children before they divorced in 1858. Shortly after marrying Catherine, Dickens resigned from the *Morning Chronicle* and became editor of a new monthly magazine. This allowed Dickens more time to focus on his writing. He explored contemporary conditions of pauper orphans in his second novel, *Oliver Twist*.

Although Dickens enjoyed great prosperity, the poverty of his youth left him with a distrust of the ruling class and an acute sensitivity for the downtrodden. He traveled to Yorkshire in 1838 to gather material for a novel dealing with the notoriously severe living conditions in lower-class boarding schools. The result was *Nicholas Nickleby*, in which a youth escapes from a tyrant schoolmaster.

Dickens held strong views about the relationship between a lack of education and social oppression. He was convinced that education was the solution to England's problems. He was expressing this belief at a meeting when he conceived the idea of *A Christmas Carol*. Shortly thereafter, in the fall of 1843, he

started writing the short book. He composed it in a frenzy, alternately laughing and crying at the images that occurred to him; and he polished it in his mind while walking the streets of London at night. With illustrations by Dickens's friend John Leech, the book was published at Christmas 1843.

Dickens generously ordered the volume to be handsomely bound but sold at an extremely low price. Thus, in giving England *A Christmas Carol*, he lost approximately the amount of money an average family in England would make in a year. Dickens followed this story with several other short Christmas stories written in haste for quick reward. (Recall that in this period Charles and Kate Dickens were producing a large family—their fifth child was born in January 1844—and Dickens was obsessed with making a sufficient living to support his growing brood. Much of his writing was done for commercial purposes—that is, to feed his family—which is a startling fact to remember for those who consider Dickens a writer of mythic greatness.)

Dickens continued to incorporate his own life experiences in his works. His semi-autobiographical 1849 novel, *David Copperfield*, about a young man who struggles through poverty to achieve respect, was an immediate success. The novels *Bleak House*, *Hard Times*, and *Little Dorrit* followed in rapid succession, and all took on a similar pattern. He wrote chapters of each book for publication in periodicals and later published them as complete novels. In this manner, Dickens was literally making up the story as he went along.

The last years of Dickens's life were characterized by extensive travel throughout the world to perform public readings from his novels. He was hailed everywhere as the greatest writer of his age. Though he enjoyed traveling and the opportunity to exhibit his acting skill in public readings, the combination caused a strain. In June 1870 he suffered a stroke and died instantly at the age of 58. For three days, thousands of citizens passed by his open casket in Westminster Abbey to pay their respects to the most beloved of English writers. ★

Questions for Critical Thinking

Although he gives us scenes from Scrooge's past, Dickens does not dwell on the motivation behind Scrooge's dark view of the world and of Christmas in particular. What hints are included in the story that might suggest the source of his miserly attitude? Imagine other events in Scrooge's past, not depicted in Dickens's story, which might help explain Scrooge's outlook.

Imagine Scrooge's future. What would the last year of his life have been like if the ghosts had not visited him? What changes—in his workplace, in his home, in his daily life—will Scrooge make as a result of his transformation?

The IRT production of *A Christmas Carol* uses very little scenery; the audience is asked to imagine the many environments suggested. Choose a particular scene in the play. Spend a few minutes picturing the place in your imagination. How large or small is the space? Picture the floor surface, the walls and ceiling, the windows, the furniture. Now compare and contrast your imagination with those of your classmates.

The actors in *A Christmas Carol* each play a number of different characters. Choose one actor and think about his or her performance. What acting tools did the performer use to differentiate between characters? Think about posture, voice, gesture, costuming, and so on. How effective were the transitions between characters?

Compare the IRT production of *A Christmas Carol* to other stage or film adaptations you have seen of the same story. What scenes and elements seem to be common to all adaptations? What scenes seem to appear in one version and not another? What scenes have you seen which are inventions of the adapters and not found in Dickens's original book? Why do you suppose the creators of these adaptations made the choices they did? Compare those adaptations which use the device of narration to those which depict only scenes. What are some advantages and disadvantages of each method of storytelling? ★

Mistletoe, the wassail bowl, the singing of carols—these are just a few of the images conjured up as we read—or watch—*A Christmas Carol*. How did these traditions begin? How did Christmas become the celebration it was in Dickens's day, or for that matter the celebration it is today?

Christmas commemorates the birth of Jesus Christ, the inspiration of the Christian faith. But just when did that birth occur? For centuries history has been divided into two eras, B.C. and A.D., presumably separated by Christ's birth. Contemporary scholars suggest, however, that Jesus was probably born around the year 7 B.C., in part because he was born during the reign of King Herod and Herod died in 4 B.C. after a long illness. It is also thought that the birth occurred during the spring, because it is during lambing time that shepherds would be "watching their flocks by night" as noted in the book of *Luke*—at other times they would leave the sheep to themselves.

So how did Christmas get to be December 25? One of the issues with which the early fathers of the Christian church had to contend was pagan holidays. It was not enough to preach the gospel to the newly converted; if the fledgling religion was to survive, it was also necessary to purge from the converts' lives all traces of other religions. Wiping the slate clean was particularly difficult around old holiday times, when people were tempted to join in beloved celebrations. Quickly realizing that banning such celebrations was fruitless, the church

Holiday Traditions

instead co-opted them, establishing Christian holidays which coincided with pagan holidays. Thus the people's natural hunger for celebration and a break from work was satisfied, but within the context of church symbols and teachings.

So Christmas—literally, Christ's Mass—was established on December 25, to coincide with the Roman celebration of the winter solstice, the shortest day of the year. This feast had long been celebrated with bonfires, lights, processions, and prayer. For the Saturnalia, another mid-winter Roman celebration, homes were decorated with evergreens, guests were invited, and presents exchanged. The early church transformed these traditions into

the *Agape*, a "love feast" in which observers gathered together, sharing a meal, prayers, and songs in preparation for services. Over the centuries solemn hymns were replaced by medieval dance tunes called carols—Christmas carols.

The tradition of the Christmas feast is related to Roman banquets and the medieval celebration of Epiphany. Today's hot punch or mulled wine recalls the old English wassail bowl (*wassail* comes from the Anglo-Saxon for "be whole"). The centerpiece of the English dinner was goose or sometimes swan, followed by the Christmas pudding, a bread pudding mixed with plums and raisins.

By the nineteenth century, many of these traditions had been lost in an England which was becoming less rural and more industrial. In *A Christmas Carol*, written and published in 1843, Dickens found a way to both celebrate and revitalize the old country traditions by transplanting them to an urban setting. As Scrooge revisited his childhood, readers were reminded of their own childhood celebrations, or those they had heard about from their parents and grandparents. Then as Scrooge journeyed with the Spirit of Christmas Present, readers encountered lavish and lengthy descriptions of a wide variety of holiday celebrations, from the humblest to the most luxurious. Pages and pages of Dickens's exquisite prose were devoted to detailed examination, indeed glorification, of city streets, shops, and homes, all deep in the throes of a Christmas revelry that was more evident in Dickens's imagination than in reality.

Indeed, Dickens is often credited with, if not inventing, at least revitalizing Christmas. *A Christmas Carol*, along with Dickens's other Christmas stories, enjoyed a wide audience, and these tales inspired people in their own holiday celebrations. Today we look back at the Victorian Christmas celebration with nostalgia and envy. But today's celebration, while perhaps less reverent, is if anything more pervasive and definitely more lavish. As Charles Dickens himself wrote in *Sketches by Boz*, "There are people who will tell you that Christmas is not what it used to be.... Dwell not upon the past.... Reflect upon your present blessings.... Fill your glass again, with a merry face and a contented heart. Our life on it, but your Christmas shall be merry, and your new year a happy one!" ★



A country Christmas dance.
Detail of illustration by Cruikshank (1847).

Indiana Repertory Theatre

140 West Washington Street
Indianapolis, Indiana 46204-8465

Janet Allen, Artistic Director
Daniel Baker, Managing Director

Visit Our Website: www.indianarep.com
E-Mail: indianarep@indianarep.com

Outreach to underserved students has been made possible in part through grants from Bank One Indiana, NA; General Motors; and the Indianapolis Foundation.

Questions or comments?
Call the Marketing Department at
317-916-4341 or 916-4641

Edited & Designed by Richard J. Roberts

Upcoming Student Matinees

The Turn of the Screw
Oct. 31, Nov. 6, 13, 19, 21, 24, 25, Dec. 2, 3, 9, 10, 12

The Drawer Boy Jan. 16, 27, 28, 29

Most Valuable Player Mon-Fri, Jan. 15 - Feb. 27

Juneau Feb. 17, 19, 20, 24, 25

Romeo and Juliet Mon-Fri, Mar. 10 - April 23

Private Lives Mar. 30, Apr. 1, 7, 9, 13, 14

Plaza Suite • May 4, 5, 7, 11

NATIONAL
ENDOWMENT
FOR THE ARTS

ARTS INDIANA
INDIANA ARTS COMMISSION

Connecting people to the arts
Provided with support from the Indiana Arts Commission,
a state agency, and the National Endowment for the Arts,
a federal agency.

STUDENT MATINEE
SPONSOR

MEIJER.

SEASON
INTERNET SPONSOR

OP
PREMIERE SOLUTIONS

With the support of the
ARTS COUNCIL OF INDIANAPOLIS
and City of Indianapolis