



Exploring

Anthem.  

presents

A Christmas Carol

Mainstage



Nov 14 - Dec 23, 2001

an IRT Study Guide

"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 of *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. ★

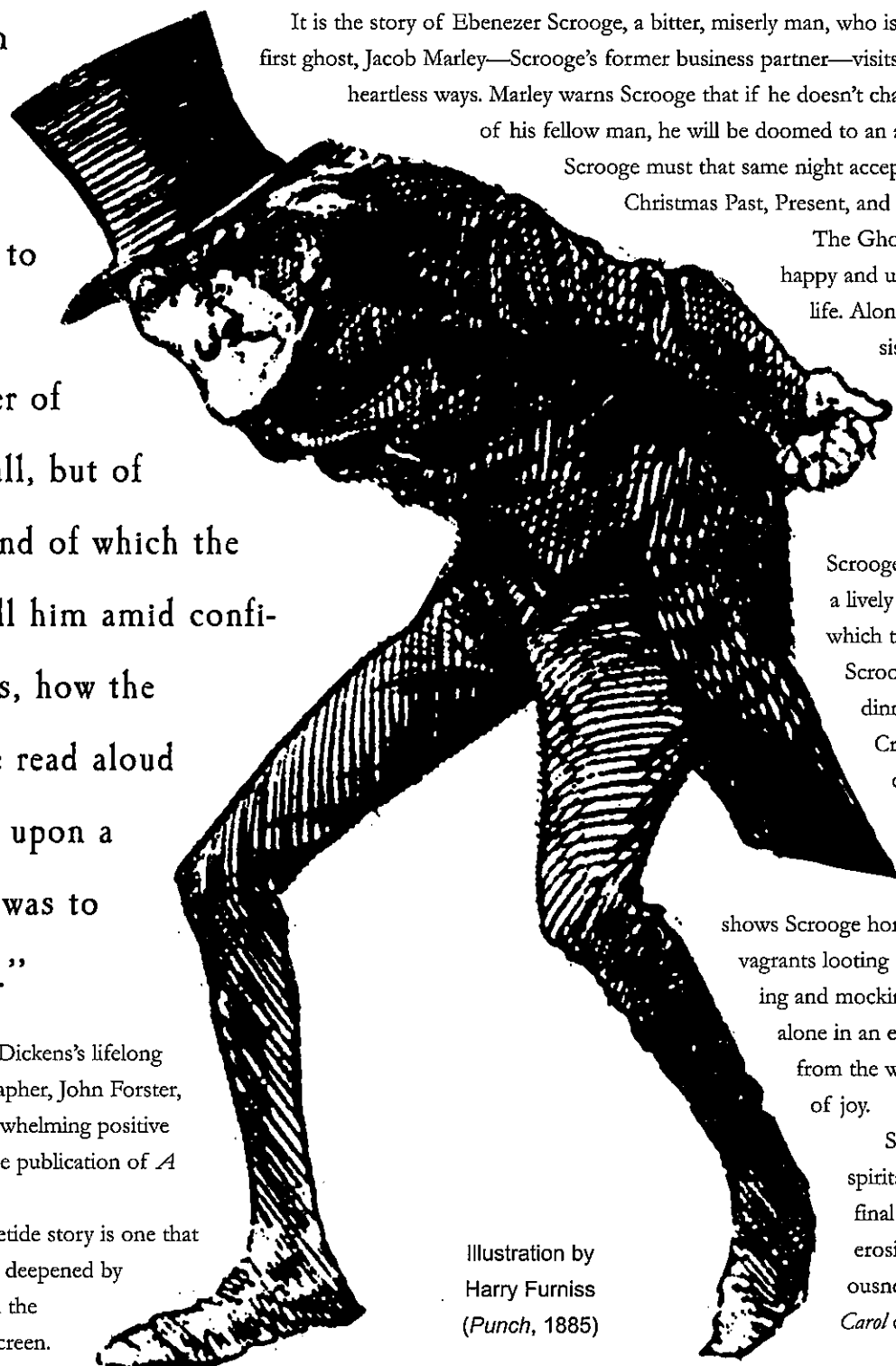
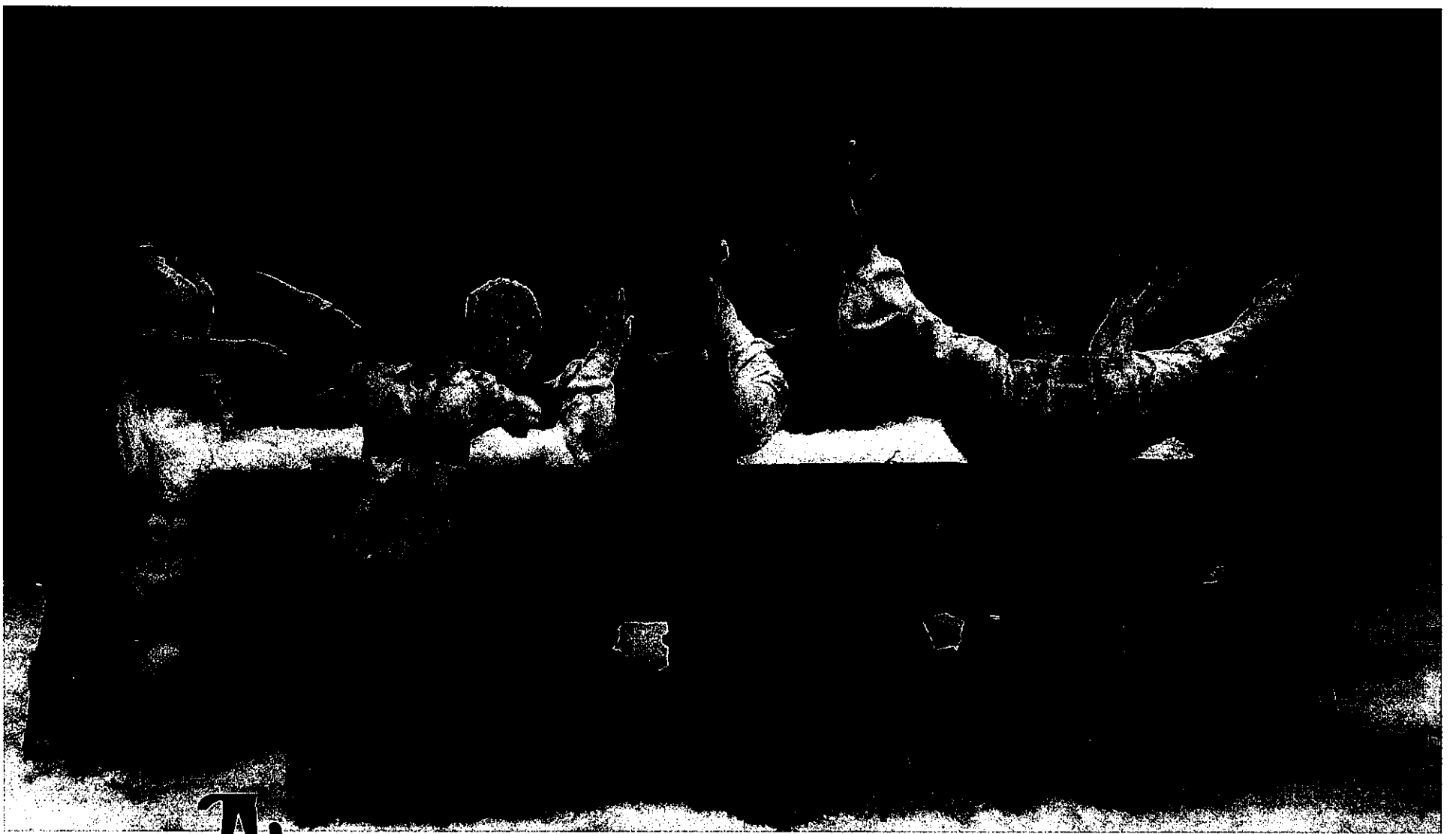


Illustration by
Harry Furniss
(*Punch*, 1885)



"One murmur of delight rose all around the board." The Cratchits enjoy their meager Christmas feast (1998 cast).

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 sixth (or eleventh) 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. Director Scott Wentworth also played the role of Narrator in 1996 (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 two 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 two years ago. This year there is a new musical score by IRT resident sound designer Andrew Hopson. Lighting designer Michael Lincoln will fine-tune new special lighting effects added last year. And there will be, as there are every year, minor adjustments to Murrel 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 magic and spirit of this telling of *A Christmas Carol*.

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. "I thought the theatre architecture backstage would be terrific," says Metheny, "because we didn't want to be stuck in London in one time period. But the architecture has a terrific spooky quality which is great for the show, and it's great for the audience. It says *theatre*."

"We try to amplify that quality by making the theatre equipment more obvious and more period—pipes with old dead ropes and garlands, everything with this curious, romantic, spooky reference to the past, to the great old plays performed over the years on this stage. So the 'new' *Christmas Carol* has all that flavor of all the *Christmas Carols* that have been done in the past. And yet there is something also about the IRT in the midst of a whole new era, and celebrating the theatre."

"Every year a few things change and adjust. For example, this year we built a new elevator for the table. But with *A Christmas Carol* here at the IRT, every year the show has to come from the performers. And every year the performers change, they go on to other shows, children grow up and their voices change and they step up to other roles. So the actors have to be the primary focus. And this time of the year is perfect for giving the audience a feeling of home, a gift, a celebration of becoming subscribers or coming to the theatre for the first time and just being part of that big family. There's something about taking the scenery away, and focusing on the characters, and breaking your heart, and uplifting you, and I think that's great."

"I like shows that are events. Every show is an event from the moment the audience walks in, and you have to try and figure out how to keep that event going. And *A Christmas Carol* is a perfect opportunity—but making bold choices is tricky because it's hard to move away from what people expect. And it's not about abstraction, or setting it on the moon. But it can be about huge, massive amounts of snow, and how the past, present, and future fall out of it or rise up through it."

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 for 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. ★



Dickens, 1844

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; then write a new scene, in dialogue form, which the Ghost of Christmas Past might show Scrooge.

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 routine—do you see Scrooge making 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? What is the floor surface? What are the walls and ceilings like? Where are the windows? What furniture is there, and what does it look like? Now compare and contrast your imaginings 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 the elements of posture, voice, gesture, costuming, and makeup. How effective were the transformations from one character to another?

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 adaptors 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? ★



"A Christmas Carol" No. 13. Winter



"A Christmas Carol" No. 14. Summer



"A Christmas Carol" No. 15. Spring



"A Christmas Carol" No. 16. Summer

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

Holiday Traditions

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?

Most people are aware that Christmas commemorates the birth of Jesus Christ, the inspiration of the Christian faith. But few people are aware of just when that birth occurred. 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. Although there is some debate, 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 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 midwinter 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. At first these songs were solemn hymns in scholarly Latin. Over the centuries these were replaced by jollier songs in the vernacular, and when these songs were wedded to medieval dance tunes called carols, they became the Christmas carols we still sing today.



A country Christmas dance.
Illustration by Cruikshank (1847).

The tradition of the Christmas feast is an old one. Roman banquets could go on for days, and in medieval England the twelfth-night celebration of Epiphany was literally the culmination of twelve nights of feasting. Today we drink hot punch or mulled wine, recalling the immense wassail bowls of merry England (*wassail* comes from the Anglo-Saxon for "be whole"—a healthy greeting, indeed). The centerpiece of the American dinner is turkey, but in England the bird of choice was goose or sometimes swan. The Christmas pudding, a bread pudding mixed with plums and raisins, was stirred by each member of the household as he or she made a wish.

Holly, ivy, and mistletoe were all considered sacred because they bloomed in the winter. Mistletoe was thought by the Druids to cure any sickness; it was considered so powerful that if enemies encountered the plant in the woods they would lay down their arms until the next day, which is why today we show our love and friendship by kissing under the mistletoe.

By the nineteenth century, many of these traditions had been lost in an England which was becoming less rural and more industrial. Writers such as Sir Walter Scott and Washington Irving penned nostalgic accounts of old-fashioned Christmases. Charles Dickens himself included "A Christmas Dinner" in his *Sketches by Boz*, and two chapters of *The Pickwick Papers* are devoted to a country Christmas at Dingley Dell. But 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!" ★

— Richard J Roberts

Indiana Repertory Theatre

140 West Washington Street
Indianapolis, Indiana 46204-3465

Janet Allen, Artistic Director
Daniel Baker, Managing Director

Questions or comments?
Call the IRT Education Department at
317-635-5277, ext. 430 or 431

Study Guide designed by Richard J Roberts.

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

SEASON SPONSOR

AUL
American United Life Insurance Company

A CHRISTMAS CAROL FAMILY SUNDAY
AND MAINSTAGE STUDENT MATINEE
SPONSOR

MEIJER

WEBSITE SPONSOR

premier solutions

The IRT's education outreach programs are partially underwritten by grants from the National Endowment for the Arts, the Indiana Arts Commission, and the Arts Council of Indianapolis.

Outreach to underserved students has been made possible in part through grants from General Motors Corporation Guidant Foundation the Indianapolis Foundation, and Inland Foundation, Inc.

Upcoming Student Matinees

Sister Carrie • January 16, 22, 25, 30
The Color of Justice • Tuesday-Friday, Jan. 30 - March 1
Art • February 20
Agnes of God • April 10
Julius Caesar • Tuesday-Friday, April 3 - May 10
Ab, Wilderness! • April 30, May 1, 2, 3, 8