

The Dickens' Holiday Classic...
A Tradition Returns Home

A CHRISTMAS CAROL

2021 Study Guide

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December 4 – 19, 2021

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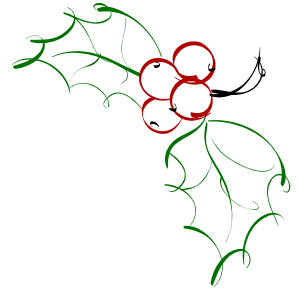


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PLOT SYNOPSIS



A *Christmas Carol* (being a ghost story of Christmas) tells the story of Ebenezer Scrooge, a mean and stingy man who learns how to become a better person. The story begins on Christmas Eve at the counting house of Scrooge and Marley (Marley is his late business partner, dead for the past 7 years) where Scrooge mistreats his overworked clerk; Bob Cratchit, for complaining about the cold. Scrooge, being a stingy miser, refuses to the heat the office. "Coal costs money" is his response. Scrooge's nephew; Fred, comes by to wish him a Merry Christmas, but Scrooge responds forcefully that he hates Christmas, because of all the money-wasting foolishness associated with it. Fred bids his Uncle Scrooge and Bob a Merry Christmas. Later two solicitors come to Scrooge's counting house. They have come in hopes of raising alms for the poor and homeless, but Scrooge's cold heart and brash temper runs them out. Scrooge's brutal philosophy is that they should go to the prison or the workhouses, or else they should die and "decrease the surplus population." Before going home for the day, Scrooge grudgingly agrees to let Bob Cratchit have Christmas day off of work.

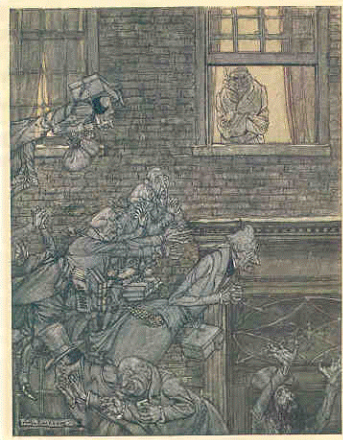
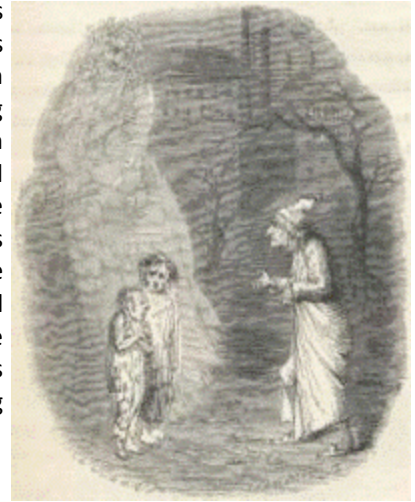
At home in his gloomy chambers, Scrooge is visited by the ghost of his former partner, Jacob Marley, who is now suffering in the afterlife, for in his life he was greedy and cruel. His punishment is to wear the heavy chain which he "forged in life," and he warns Scrooge that he must mend his own selfish ways if he is to avoid a similar fate Marley informs Scrooge that he will be haunted by three ghosts, and those spirits will seek to reform his soul. Marley vanishes, leaving Scrooge to ponder if it was a dream.



When the clock strikes, the first ghost appears in the form of a woman. She is the Ghost of Christmas Past and proceeds to lead the bewildered Scrooge (still in his dressing gown) through the annals of his past. She shows him visions of himself as a young man, spirited and ambitious along with the people from his past: Fan, his lovely sister; the generous and joyful Mr. Fezziwig, a former employer; and Belle, the beautiful fiancée that he lost. Scrooge sees how kindly he and his fellow employees were treated by Mr. Fezziwig, who throws a party for them, and begins to lament his own behavior. He also sees himself as the more solemn man who has postponed his wedding until finally his fiancée, Belle, sorrowfully breaks that engagement, aware that Scrooge has come to care more for money than he does for her. Old Scrooge returns to his bedroom in the present feeling regret for the mistakes of his past.



The clock strikes again, and Scrooge is visited by the Ghost of Christmas Present, who appears to him as a jolly and boisterous man. This spirit escorts Scrooge through London where he must observe the way that others around him are celebrating the holiday, without being seen himself. Christmas Present first takes him to the home of his clerk, Bob Cratchit, where he and his large family have very little money and yet find happiness in togetherness and their love for one another. Scrooge is particularly taken with the youngest child, the lame Tiny Tim. Then, Scrooge and Christmas Present travel to see the festivities that he is missing by declining his nephew Fred's invitation to dine at his home. One of Fred's guests is Mr. Topper, who details his own selfless gesture in spending the day providing food and gifts for the poor. The guests begin to discuss Scrooge disparagingly, but Fred defends him and leads the others in a sincere toast to his only uncle, the brother of his deceased mother. The final vision from the Ghost of Christmas Present is of four wretched children depicting Ignorance and Want. The ghost warns Scrooge that these figures represent the greatest evils threatening mankind.



Finally, the clock strikes again, and Scrooge is visited by the final spirit, the Ghost of Christmas Yet to Come shrouded in black and menacing. Without speaking, the ghost presents visions of the future ahead of Scrooge. Scrooge observes the Cratchit family grown even more poor, lamenting the death of their youngest, Tiny Tim. Scrooge then overhears some businessmen mocking the death of a colleague, and finally, he is privy to the pawn broker, Old Joe, taking in goods from his own housekeeper, Mrs. Dilber, who has stolen them from Scrooge's own deathbed. Terrified, he repents and begs the spirit to give him a second chance.

Scrooge awakens back in his own bedroom, surprised to find that it is only Christmas Day, and that hardly any time has passed. A boy passing in the street agrees to go buy a turkey for the overjoyed Scrooge yelling from his window, and take it to the Cratchit family from an anonymous benefactor. Scrooge rewards the boy soundly by giving him more money than the boy has ever seen. He is

now a thoroughly changed man! Having learned the folly of his selfishness, Scrooge now understands how to keep Christmas. He gives generously of his wealth and of himself to his fellow man. Overtaking the solicitors who had previously asked him for money for the poor, Scrooge offers them a huge donation. Then he visits the Cratchits, and to their utter shock and disbelief, demands to raise Bob Cratchit's salary and look after Tiny Tim as if he were his own. Finally, Scrooge goes to the home of his nephew Fred and apologizes both to him and his wife Kate for neglecting them in the past. Fred is delighted to see him and invites him to stay for dinner.



In our version of this story, you will notice four additional characters, a group of destitute Londoners, hungry and cold. One of them is David, the narrator of Scrooge's story; and his three companions who listen to the story and each ultimately decide to step in and become characters in the story themselves, hoping to better their own lot and keep Christmas better in their own hearts. The young thief Willie steps in first to become young Scrooge because he would like to be rich like Scrooge, but he finds greater happiness in stepping into the role of the charitable Mr. Topper. Old Sarah yearns to be young again, so she is happy at first to become Scrooge's young sweetheart, Belle. She also finds greater happiness as another character, Mrs. Cratchit, who has a loving husband and family. The homeless orphan is happy to become Tiny Tim, surrounded by a doting family. In the end, all of them must step out of the story and return to their old selves, but, like all of us, they have hopefully grown a little wiser for their adventure.



PRINCIPAL CHARACTER DESCRIPTIONS

Ebenezer Scrooge is a greedy, selfish, miserly old curmudgeon who values money over the pleasure of human companionship, and hates Christmas. He is the protagonist (or main character) of our story, and through the events of the story is made to change to a completely different man who feels remorse, compassion, and even love for others.

Bob Cratchit is the long-suffering clerk in Mr. Scrooge's office. Honest and cheerful, Bob has very little money, but what he lacks financially, he more than makes up for in the warmth of his family – his wife and five children – all of whom he adores.

Fred is the only son of Scrooge's late sister, Fan. Fred and his wife are the only family that Scrooge has left in the world, but Scrooge seems to care nothing for them. Unlike his uncle, Fred has an optimistic outlook on life, and sincerely loves his uncle despite the harsh treatment that he receives at Scrooge's hand.

Jacob Marley is actually dead. He has been dead for seven years, and appears to Scrooge only as a ghost. He is Scrooge's former business partner, and when he was alive, he was every bit as mean and stingy as Scrooge himself. Now, appearing to Scrooge as a ghost, he is suffering for his past selfishness. He gives Scrooge a warning, and a last chance to save himself.

The **Ghost of Christmas Past** is a spirit who visits Scrooge to show him visions from his past life to remind him how very different he once was from the man that he has become.

The **Ghost of Christmas Present** is the spirit of a kind, generous, and hearty nature, and he has much to teach Scrooge about the value of caring for others and giving generously from one's own heart.

The **Ghost of Christmas Yet to Come** is a frightening phantom who reveals to Scrooge visions of things that may happen in the future.

Mr. Fezziwig is the kind hearted, jovial old merchant under whom Scrooge apprenticed as a young man. Scrooge could have learned quite a bit of how to be a generous and kindly employer from Mr. Fezziwig, and yet he chose not to.

Belle is the charming young lady to whom Scrooge was once engaged to be married. Belle met Scrooge as a very young man, and loved him truly for the noble qualities that he held. As he grew older, more successful, and more obsessed with the pursuit of wealth, she sensed that he no longer cared for her. She is the only love of his life, and he lost her forever.

Tiny Tim is the youngest of Bob Cratchit's children. He is bright, energetic and observant with a kind heart, but also frail and sickly. He walks with the aid of a crutch and is in danger of suffering a fatal illness.



GLOSSARY OF TERMS

The following list contains some words from the story of *A Christmas Carol* that may be unfamiliar to some of your students.

apprentice – a person bound by legal agreement to work for another in return for instruction in a trade, art, or business

aspiration – a strong desire, longing, or ambition

brazier – a metal container for live coals used to provide heat

Camden Town – a section of London, England comprising government divisions

clerk – pronounced “clark” the British term for an assistant in a business

counting-house – the office of a business in which the company’s financial records are organized and maintained.

coverlet – a bed quilt that does not cover the pillow

destitute – having no money or means of making a living

flaring links – torches that were used at one time to light people’s ways through the streets

half-a-crown – the sum of two shillings and six pence

humbug – nonsense, rubbish

jovial – jolly and high-spirited, having a hearty sense of humor

morose – gloomy or sad

odious – offensive and hateful

pounds – the basic monetary unit of the United Kingdom

poulterer – a merchant who sells poultry, such as chickens and turkeys

poverty – the state of being poor, having no material goods or comforts

provision – something that is supplied, such as food or money

shilling – a coin equal to 1/20 of an English pound

sixpence – a coin worth six pennies

stingy – being unwilling to give or spend money

workhouse – a public establishment for the housing of the poor and needy

wretched – very unpleasant, miserable, or despicable



CHARLES DICKENS



Charles Dickens was probably the most popular writer of fiction in Victorian England. Over the course of his 35 years as a writer, he created an elaborate and highly entertaining fictional world and attempted in nearly every one of the stories he wrote to influence people to change society for the better, to narrow the gap between the rich and the poor, and to treat one another with courtesy and love.

Dickens was born in Portsmouth, England, in 1812. From a young age, Charles was fascinated with stories of intrigue and the supernatural; as soon as he could read, he pored over every story he could find from fairy tales to classic novels like *Don Quixote*. Young Charles also loved the theatre. He and his sister performed comic songs for family and friends; and Charles adored all types of public entertainments: circuses, plays, puppet shows, and so on. But Charles would soon discover that there was a darker, gloomier side of life.

When Charles turned twelve, he was sent to work in a dingy warehouse while his father was sent to debtor's prison, and Charles' mother and five brothers and sisters with him. Although the family's dismal situation lasted only a few months, it was to have a lasting effect on Charles and influenced many of the descriptions of unjust living and working conditions in his writing. Still, during his life, he spoke of this incident in his life to only one other person, his friend and biographer, John Forster.

After inheriting some money however, his father was able to send Charles to school where he acted in plays and began writing stories that captivated his fellow students. At fifteen, he went to work at a law office in London – and would go on to become a parliamentary reporter in the House of Lords. It was during this time that Dickens truly began to learn of London life and the many classes of people who lived there.

In the 1830's, while working as a reporter, Charles Dickens began to publish short stories in magazines under the pseudonym "Boz." His first book, *Sketches by Boz*, came out in 1836 and was met with favorable reviews. The following spring, Charles married Kate Hogarth, the daughter of a magazine editor. Before long, he was publishing a series of popular novels including *The Pickwick Papers*, *Oliver Twist*, and *Nicholas Nickleby*. All of these stories were first published in separate installments in magazines, which made them more accessible to most of the reading public, who couldn't afford to buy a whole book at one time. *Oliver Twist* and *Nicholas Nickleby* were critical of the harsh conditions in institutions like orphanages and boarding schools.

In the 1840's, Dickens and his wife visited America to help fight for the abolition of slavery. This trip inspired some of the humorous episodes in his novel, *Martin Chuzzlewit*, which bitterly criticized the greed and selfishness of the rich. Back in England, Dickens became concerned about contributing to the Ragged Schools, free schools for the poor children of London. His deep sympathy for the sadness of the lives of these children inspired him in 1843 to write *A Christmas Carol*, a moral fable which has become one of the most famous Christmas stories in history. The next year, during a stay in Italy, he wrote another Christmas story called *The Chimes*.



Dickens - taken during the 2nd American visit

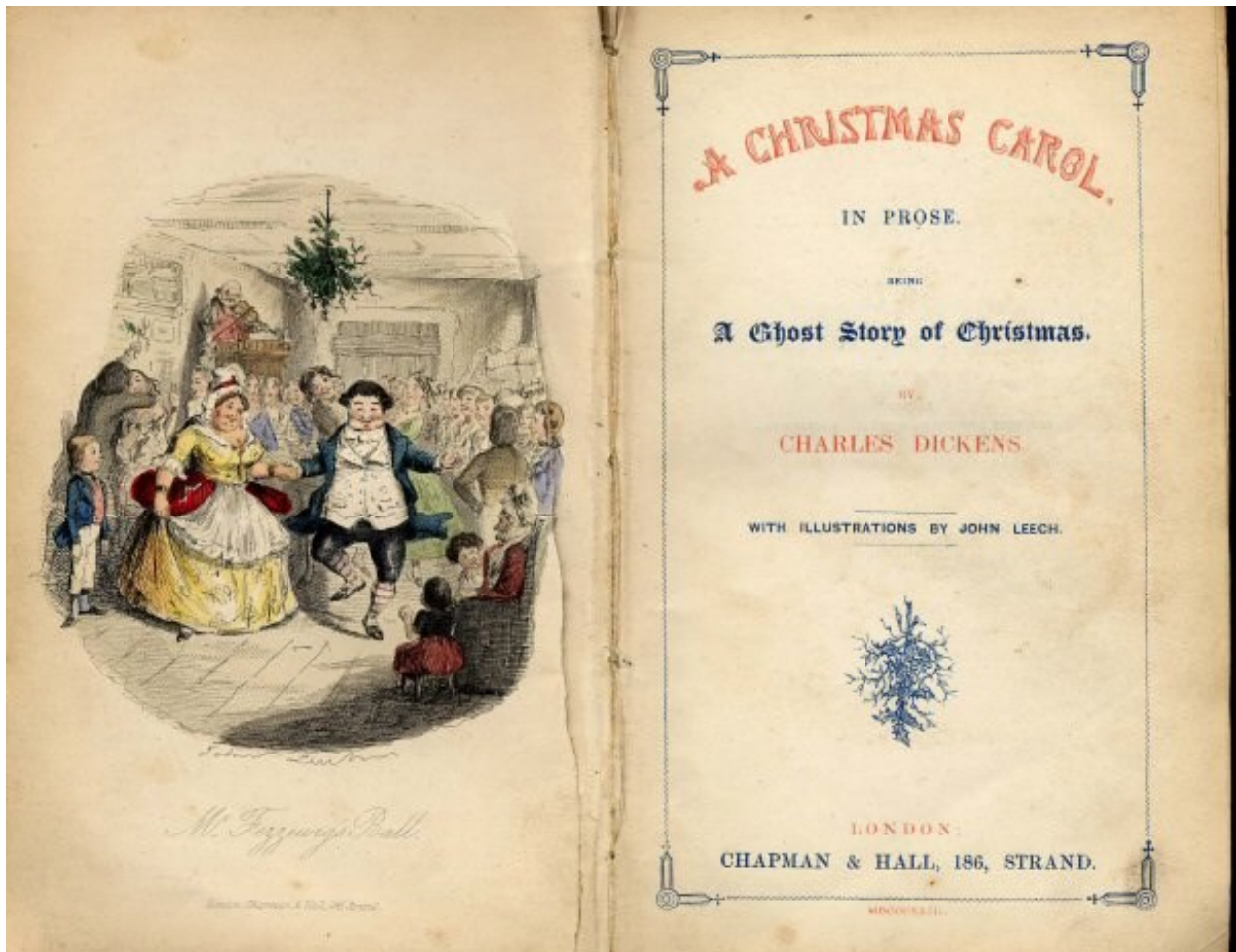


In the late 1840's, Dickens began many new projects including the creation of an amateur acting company made up of some of his acquaintances. This company would put on plays in order to raise money and awareness for various social causes. Also in this decade, he published three more Christmas stories and the novels *Dombey and Son* and *David Copperfield*.

His novels of the 1850's were even more critical than usual of the evils he saw in Victorian English society. *Bleak House*, *Hard Times* and *Little Dorrit* took on such injustices as the legal system and the debtors' prison to which his own father had once fallen victim. In 1858, he separated from his wife and moved to another house with nine of his ten children.

Dickens's literary output continued to grow more popular in his later life with the publication of *A Tale of Two Cities*, *Great Expectations*, and *Our Mutual Friend*. Although he suffered from heart trouble, Dickens continued to make a series of vigorous reading tours and even returned to the United

States. Finally, however, his doctors requested that he slow down his activities. Charles Dickens died on June 9, 1870 of a fatal stroke, leaving his last novel, *The Mystery of Edwin Drood*, unfinished.



CHRONOLOGY OF NOVELS BY CHARLES DICKENS

1836	Sketches By Boz
1836-37	The Pickwick Papers
1837	Oliver Twist
1838-39	Nicholas Nickleby
1840	The Old Curiosity Shop
1841	Barnaby Rudge
1842	American Notes
1842-43	Martin Chuzzlewit
1843	A Christmas Carol
1844	The Chimes
1845	The Cricket on the Hearth
1846	Pictures from Italy
1846	Battle of Life: A Love Story
1846	Dombey and Son
1848	The Haunted Man
1849	David Copperfield
1850	A Child's History of England
1851	Bleak House
1853	Hard Times
1855-56	Little Dorritt
1859	A Tale of Two Cities
1860-1861	Great Expectations
1864-65	Our Mutual Friend
1869-70	The Mystery of Edwin Drood



Dickens

VICTORIAN ENGLAND



Queen Victoria ruled longer than any other English monarch (another word meaning kind or queen). She came to the throne as an 18 year old girl in 1837. In 1840, she married Prince Albert of Saxe-Coburg, and the two had nine children. Prince Albert died in 1861, and Victoria died 40 years later in 1901. Over their graves she had inscribed her own words, 'farewell best beloved, here at last I shall rest with thee, with thee in Christ I shall rise again.'

During Queen Victoria's reign, the rich had a very happy life, but the poor were very poor indeed. One of Queen Victoria's prime ministers, Benjamin Disraeli, said that England was two nations – a nation of the rich and a nation of the poor – and that each group was "as ignorant of each others' habits, thoughts and feelings as if they were inhabitants of different planets." He was one of the very few who recognized this disparity and felt the unfairness of it. Another man who worked to lessen the gap, and more conditions more comfortable for the poor was Charles Dickens, whose novels often pointed out the awful plight of the poor and the terrible greed of some of the wealthy, like Ebenezer Scrooge.

In nineteenth century England, families were often very large. This is evidenced in both Dickens' life (he was one of 7 children, and had 10 of his own) and Queen Victoria's (she had 10 children herself). The father was the head of the household and the mother, children, and servants were expected to obey him without question. Children were taught to behave like little grown-ups and it was not until later that an emphasis on a carefree childhood was perceived as an important part of growing up. In rich families, the children were often raised by a strict nanny who probably saw more of the children than their own parents did. Rich families lived in large houses with many servants, and many families had a house both in the city and in the country.

Disparately, poor families in the city lived in overcrowded slums. These homes had little furniture, no running water, and no room for children to play except for in the streets. Conditions were unsanitary and miserable, and disease and epidemic prevailed. Frequently, an entire family would share one bed between them all. The children of poor families in London could rarely afford shoes and went about barefoot and in ragged clothes. Many of them begged in the streets for food and money. In Charles Dickens' story *Oliver Twist*, he illustrates how beggar children could be forced to become thieves in order to survive.

As industries grew and more factories were built, towns grew larger. England was referred to as the "workshop of the world" in the nineteenth century because the goods made in England were shipped out and traded all over the world. Many factory owners became wealthy and led more comfortable lives than ever before. Still, the factory workers themselves saw none of this profit, and lived and worked in dreadful conditions.

Even though the towns were overcrowded, no improvements were made in the existing water pipes and sewage systems, so that the streets were often flooded with sewage and diseases like typhoid and cholera spread rapidly among the lower classes. In 1875, a Public Health Act was passed which led to improvements in drainage and sewage disposal.



In coal mines, the tunnels were often too narrow for adults, so children were used instead. Many children were forced to labor as many as 12 hours a day, and often more at rigorous and difficult jobs in order to help their parents support the family. Families needed the money so badly that parents had no room to complain about the often unsafe working conditions. Other children were hired as apprentices for various tradesmen such as tailors, cobblers, and bricklayers. In an apprenticeship a child would help with the more tedious work, while at the same time, the child would have the opportunity to learn a trade. Eventually, Parliament passed many Factory Acts to reduce the number of hours that children were allowed to work. Still, many children were so persecuted at their jobs, and too frightened to appear as complaining that overall conditions for them improved very little.

Before 1870, poor children rarely went to school, and when they did it was to Charity Schools or Ragged Schools established by area churches. These schools were severely overcrowded and sought only to teach the basics of reading and writing. Many teachers used cruel beatings to punish the students, believing kindness was not effective in teaching children. The conditions of such schools are described in many of Dickens' books, most notably *Nicholas Nickleby*.

On the other hand, the children of the rich were often taught at home by private governesses. A girl's schooling usually involved learning subjects such as sewing, singing, and French, while boys spent time on more serious subjects. Boys were often sent away to boarding schools where they spent the greater part of a year living away from home. A boarding school's winter term didn't end until Christmas Eve, when the child's parents would arrive to carry him home for the holiday. Young Ebenezer Scrooge was one of those boys sent away to a boarding school.

When they were not at work or at school, the people of Victoria's reign relished throwing elaborate parties and playing games. Boys played sports like rugby and cricket, and both boys and girls could play games like croquet and tennis. With the invention of the railroad, more families took advantage of the opportunity to go on vacation and see other parts of the country. The first trains traveled at only 12 miles an hour, and this was considered by the populace to be a dangerous speed. Within the cities themselves there were several parks such as Hyde Park and

Victoria Park, where working class people could get away from the gloom of the slums and the factories where they lived and worked.



19TH CENTURY TIMELINE

1812	February 7, Charles Dickens born in Portsmouth, England
1815	War of 1812 ends
1825	Construction begins on railroads in England
1834	Slavery abolished in the British colonies
1835	Dickens goes to work for <i>The Morning Chronicle</i> as a reporter
1836	Texas wins independence from Mexico
1837	Dickens publishes <i>Pickwick Papers</i>
1838	Dickens publishes <i>Oliver Twist</i>
1838	Samuel Morse devises the Morse code
1839	Dickens writes <i>Nicholas Nickleby</i>
1840	Queen Victoria marries her cousin Prince Albert
1842	Dickens travels to America to campaign for the abolition of slavery
1843	Dickens publishes <i>A Christmas Carol</i>
1844	Potato famine begins in Ireland
1846	The planet Neptune discovered by German astronomer Johann Gottfried Galle
1848	United States victorious in Mexican War
1849	Edgar Allan Poe, the American poet, critic, and short story writer dies
1849	Dickens publishes <i>David Copperfield</i>
1855	British convicts no longer transported to Australia
1859	Charles Darwin publishes <i>Origin of Species</i> – first edition sells out in one day amidst raging controversy.
1860	Charles Dickens publishes <i>Great Expectations</i>
1861	Civil War breaks out between the Northern States and the Confederate South. Abraham Lincoln elected President of the United States
1863	Slavery abolished in America
1864	Civil War ends when Confederate General Robert E. Lee surrenders to Union General Ulysses S. Grant. President Lincoln is assassinated.
1869	Suez Canal opens, connecting the Mediterranean and the Gulf of Suez, opening up trade in the Middle East.
1870	June 9, Charles Dickens dies at age 58, leaving his novel, <i>The Mystery of Edwin Drood</i> unfinished.

CHRISTMAS IN VICTORIAN ENGLAND

We may find it difficult to believe today, but at one time, the celebration of Christmas was forbidden in England. Christmas was actually abolished by an Act of Parliament in 1647 because it was considered too Catholic in Anglican England. For years afterward, anyone caught celebrating the day or even just recognizing it as a special event could be imprisoned. In 1660 with the restoration of the British monarchy, Christmas was again legalized, but after 13 years, many of the holiday customs and traditions had been lost. Christmas was not celebrated with such gusto until Victorian times when people “rediscovered” the past traditions and revived the pageantry and spectacle associated with medieval Christmases. They also took this opportunity to add new customs of their own, many of which we still celebrate today. For example, the Victorians began the tradition of circulating Christmas cards, and they also popularized many of our traditional Christmas carols.

The Victorians were great music lovers, and their particular affinity for Christmas music led to the production, in 1871, of a collection entitled *Christmas Carols Old and New* which included such jubilant medieval carols as “The First Noel” as well as more modern selections. Around the same time, Christmas cards were invented as a Christmas-time sort of Valentine that could be sent by anyone to anyone in order to express charitable feelings and best holiday wishes. Over time, cards became increasingly elaborate, with silk fringe, lace, satin perfumed centers, tinsel, feathers, foldouts, and pop-ups used to impress and delight the recipient.



Victoria & Albert Decorate the Christmas Tree
Illustration from
"Godey's Lady's Book," December 1860.

In 1848, there was a famous picture of the British Royal family printed which showed Queen Victoria, Prince Albert, and their children gathered around their Christmas tree in Windsor Castle. This picture made the Christmas tree, a German tradition, an overnight sensation. Suddenly, every Victorian family wanted one despite the fact that only a wealthy family could afford a tall tree, which might be more than ten feet high. The trees were decorated with spun-glass ornaments, chocolate wreaths, gilded apples, glazed cherries, and candles, which were lit only on Christmas morning and New Year's Eve for twenty minutes at a time. Although the tree itself was usually not brought in until mid-December, people began to hang other decorations in mid-December. An arrangement of mistletoe had been the centerpiece of Christmas decorations long before the Christmas tree was imported from Germany, and the tradition of kissing the person standing under the mistletoe remained popular, as it still is today. Victorian families thoroughly covered the insides of their houses with evergreen branches and garlands, a custom that dates back to medieval times when green branches were hung to ward away evil spirits and to express the hope that spring was not too far distant.



For children, Christmas was also a time for toys, and never have toys been more inventive or elaborate than in Victorian England. For girls there were dolls of all sorts, some with porcelain heads and bodies covered with fabric or leather. Many came with their own wardrobes and even their own houses, which often duplicated the quaint detail of Victorian architecture exactly. Boys could choose from a wide assortment of mechanical toys like trains, boats, carriages, and performing animals. Other popular toys included toy soldiers, fire engines, and board games like Snakes and Ladders.

Christmas Eve was a busy time for Victorians. Friends and relatives would arrive while last minute decorations were being hung. Children would fight their excitement to try to sleep. Carol singers traversed the city, filling the night air with their jubilant voices. The most important visitor of all on this night was Father Christmas, who was closely related to the early nineteenth century Spirit of Christmas, a jolly figure always seen with a glass in his hand, enjoying the infectious atmosphere of celebration. Father

Christmas was the founder of the Christmas Feast, and the one who brought gifts for the children. Both Father Christmas and the earlier Spirit of Christmas are clearly related to the character of the benevolent Spirit of Christmas Present whom Charles Dickens introduced in *A Christmas Carol*.

After dinner there was another important Victorian ritual, the Christmas program. The Christmas program was a family presentation of music, poetry, and recitation, enacted for friends and family. Spectators would help themselves to the traditional bowl of wassail. Children would awake early on Christmas morning to find that Father Christmas had filled their stockings with sweets, toys, and fruit. Then the entire family would dress in their best finery and set out for the church to hear the Christmas sermon and to sing the traditional carols. Back at home, presents were opened, and at last, the meal served.

Like the Cratchit family in Dickens' story, Victorian families might dine on roast goose, a standing rib of beef with Yorkshire pudding, or perhaps a boar's head. The traditional dessert was plum pudding, a strange "mess of suet, bread crumbs, raisins, liquor, and spices," that was so prevalent that it came to be called "the glue of the British Empire." A dinner of eight courses lasting three or four hours was not unusual. Only at Christmas were children allowed to eat at their own table. After dessert, the children would open their paper Christmas crackers full of party favors while adults would toast good fortune for the new year with glasses of port.

After dinner there was another important Victorian ritual, the Christmas program. The Christmas program was a family presentation of music, poetry, and recitation, enacted for friends and family. Spectators would help themselves to the traditional bowl of wassail and set back to enjoy entertainments performed by their hosts. The best part of the Christmas program was the parlor games. A favorite parlor game would have been Snap Dragon, in which the participants competed at pulling raisins out of a dish ringed with burning alcohol. Other games included Blind Man's Bluff, Drop the Handkerchief, Musical Chairs, the Minister's Cat, Charades, and the reenactment of historical events. After the games, each family member might present a performance such as a recitation of a poem or a famous speech. They might also dance or sing, play piano, or perform magic tricks.

Many people credit Charles Dickens with establishing what we have come to think of as a real Victorian Christmas. Dickens wrote *A Christmas Carol* in 6 weeks as his own Christmas gift for his fellow Londoners. He continued to write new Christmas stories each year to express his love for the holiday which is, as Fred tells his Uncle Scrooge, "the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys." Dickens faithfully believed in the power of Christmas to overcome the social and economic barriers which lay beneath all the injustice and misery of his times. Dickens' works actually influenced certain reforms in the celebration of Christmas within London itself. Before the publication of *A Christmas Carol*, it was very unusual not to work on Christmas Day just as one would on any other day of the year, but opinions began to change in the light of Dickens' message, and Christmas soon became a true holiday for nearly everyone in the city.

VICTORIAN PARLOR GAMES

The Victorians loved to play games, especially at Christmas time when all the family and loved ones were together. Often, the winners of these games would receive prizes. The losers, however, would have to pay a penalty or perform a forfeit such as having to recite a poem while hopping on one foot. We have included a list of common forfeits following the games. Several of these games are routinely played in modern times by actors in theatre classes and workshops because these games develop qualities like imagination, concentration, and cooperation, all of which are important skills for an actor. You might want to try to play one of these games with some of your family and friends this Christmas.

Blind Man's Bluff

One of the group is chosen to be the first blind man. A handkerchief or scarf is tied over his eyes, and he is turned around three times. He then tries to catch any other player he can. The other players tease him by pushing him, pulling his clothes, tickling his face with a feather, etc. When he finally catches someone, he has to guess who it is. If he is right, his prisoner becomes the new blind man.

In another version known as French Blind Man's Bluff, the blind man's hands are tied behind his back, and he is only permitted to walk backwards; he captures his prisoner by touching him.

Queen of Sheba

This game is a variation on Blind Man's Bluff in which the prettiest girl in the room stays seated in a chair while a blindfolded player attempts to find her and claim a kiss. However, at the last moment she might be replaced by an aged relative or someone else unexpected, to everyone's amusement.

Caterpillar

A number of chairs equal to the number of players are placed in a circle in the middle of the room, all facing inward. All the players seat themselves except one. When all the others are settled, the unseated player tries to sit down on the vacant chair. The other players try to prevent this by shifting down to fill the chair – first in one direction, then in the other, so that at one moment the vacant seat may be almost within the unseated player's touch and at the next moment at the very opposite side of the circle. If the seated players move from chair to chair quickly enough, it will be some time before the other player can sit down. When he does, it is the player to his left who takes his place. This is a most energetic and hilarious game.

Hunt the Slipper

The players crouch or sit in a circle surrounding one person while a slipper is passed around behind their backs out of the sight of the player in the middle. Then this player has to guess where the slipper is in order to get out of the circle. If he or she guesses correctly, then the person who was hiding the slipper hands it over and takes his or her place in the middle.

The Minister's Cat

This is a word game that demands quick thinking. First, all the players sit in the circle and establish some sort of rhythm by clapping their hands, stomping feet, snapping fingers, or all three. Then the first player must say, "The minister's cat is an angry cat," or use some other word beginning with "a" to describe the cat (e.g. "The minister's cat is an ambitious cat"). When a player cannot think of a new word in time, he or she is out of the game, and the next player must use a word beginning with "b" to describe the cat. In this way, as players are eliminated, the remaining players continue through the alphabet until there is only player left.

Moving Statues

This game can be played indoors, although it is better done outdoors. One player stands at one end of the room (or yard) and the other players have to move toward him while his back is turned. He may turn around suddenly whenever he likes, and when he does, the other players must immediately freeze like statues. If any of them are making the slightest movement, they must go back to the starting line and begin again. The first person who gets near enough to touch the one with his back turned is the winner.

Throwing the Smile

The players sit around in a circle, and one of them smiles for a moment or so. Then he wipes his hand across his face to wipe off the smile and pretends to throw it to another player of his choice, who has to catch it with his hand, put it on, wear it for a while, wipe it off, and throw it to someone else. Anyone who smiles out of turn is out, and the last player remaining wins the game. Those players who are “out” will laugh heartily as the game proceeds, thus making it more and more difficult for the remaining players to stay “in.”

Flying

The players seat themselves with their right hands placed on their left arms. The game leader sits in front and tells a story that includes as many animals as possible (or he can just recite a list of animals). Every time a flying creature is named, each player’s right hand must be raised and fluttered in the air. This game is not as simple as it sounds, and mistakes are common. Many birds, like the ostrich and the penguin, cannot fly, whereas bats, which are not birds, do fly. Some insects fly, and some do not, and if the game is played fairly rapidly, many forfeits will have to be paid.

Opposites

The guests are arranged in a semicircle, each with a chair behind him. One of them moves from person to person, either performing some action or giving some instruction. The person who is instructed must then do the opposite. If told to raise his right leg, he must raise his left; if told to take off his hat, he must put it on. One by one, the players drop out, and the one who holds out the longest is the winner.

Buff Says Buff

One of the group leaves the room on a supposed visit to Buff. He returns carrying a stick and is asked by the group:

- Q: Where do you come from?
A: From Buff!
Q: Did he say anything to you?
A: Buff said, “Buff!”
And he gave me this staff
Telling me neither to smile nor laugh.
Buff says, “Buff!” to all his men,
And I say “Buff!” to you again,
And he neither laughs nor smiles,
In spite of all your cunning wiles,
But carries his face with a very good grace
And passes his stick to the very next place.

The stick is then given to the next player, who must say the same thing without smiling. Any player who smiles or laughs while holding the stick must pay a forfeit.

Acting Proverbs

In this game, each player chooses a proverb to act out for the others, who must guess it to make the player pay a forfeit. For example, the first player might look at his watch, lie down and pretend to sleep, wake up, look at his watch again, stand up and stretch, then throw out his chest to indicate health, count his money to indicate wealth, and tap his forehead with his finger to indicate wisdom. The proverb acted out would be: “Early to bed and early to rise makes a man healthy, wealthy, and wise.” Other proverbs that can be acted include “A rolling stone gathers no moss,” “You can lead a horse to water, but you can’t make him drink, etc.”

What Am I Doing?

One player stands in front of the others and goes through the motions of doing something – the more ridiculous, the better. He might wash an elephant, or pretend to put together a jigsaw puzzle, or catch a flea. The other players must try to guess his occupation, and if they succeed, the actor must pay a forfeit.

The Knight of the Whistle

This game only works with a player who does not already know its secret. This player is made the hunter. He has to submit to a ceremony in which he is made the Knight of the Whistle. During this ceremony, the whistle, which is on the end of a piece of string, is secretly attached to the back of his clothes. Then he is told to find which other player is hiding the whistle in his hand. While he is searching, the other players blow the whistle behind his back, and each time he turns around to find it, the whistle is blown again behind him. It usually takes the hunter a long time to discover that the whistle is fastened to himself.

Endless Story

The players sit in a circle and one of them starts a story – any story at all. After he has spoken for a minute, he touches the person to his right, who must continue the story, even from the middle of a sentence. This continues until the chain reaches the person who started it, and he must bring it to a successful conclusion.

Charades

This is still a very common and popular game, but the Victorians played many different variations on it including the version we know today in which a player must pantomime (or act out silently) communicate each syllable of a word or group of words which the other players are trying to guess. For example, if the secret word is “cardboard,” the player could first act out the word “card” by pretending to shuffle a deck of cards or to play cards or to open and read a greeting card. Then the player might act out “board” by pretending to saw a board or maybe by acting “bored.” This game can be played by teams who compete to get the most correct guesses.

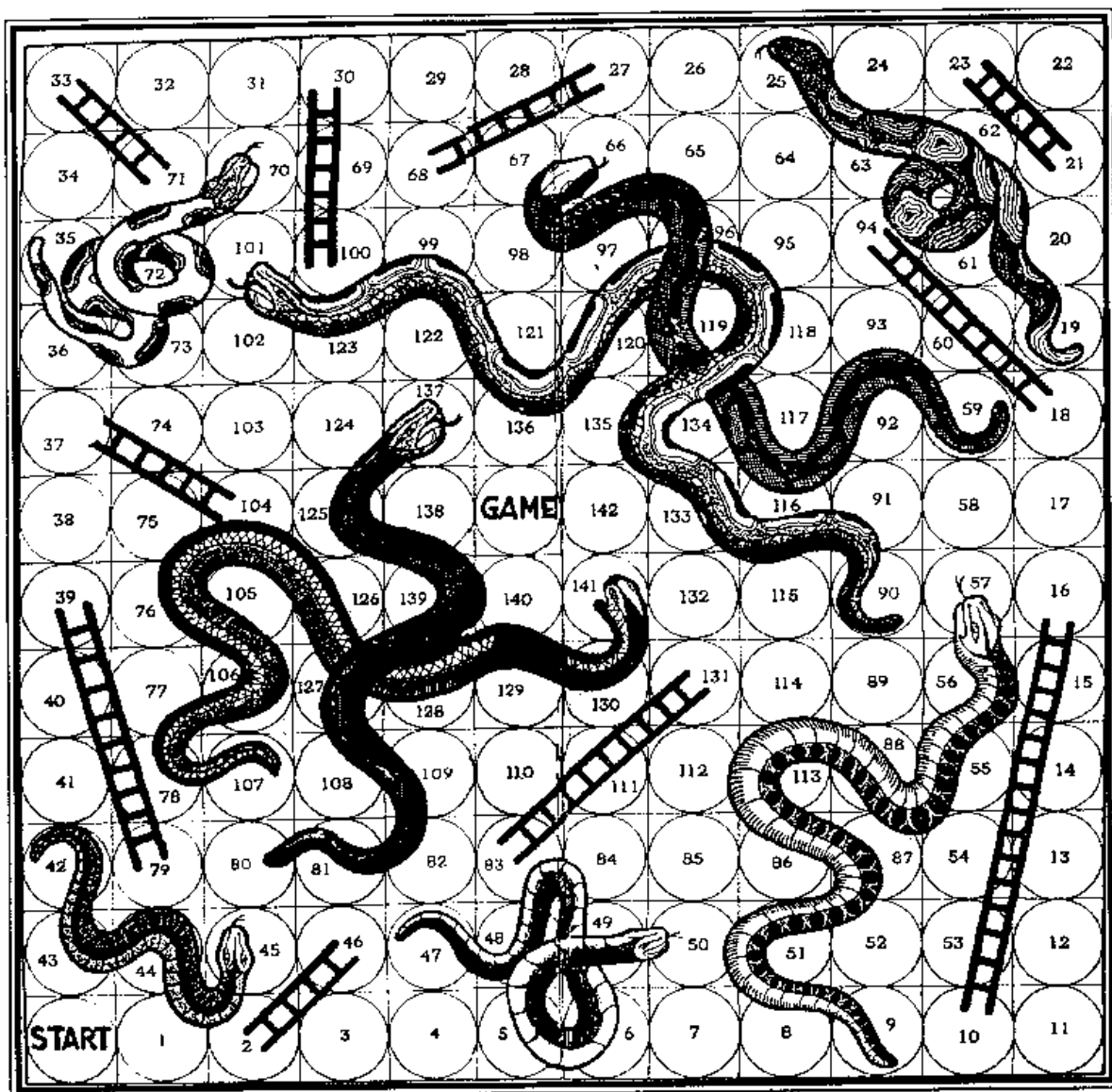
The Victorians also liked to act out historical events or scenes from famous stories in pantomime for their audience. Players could again compete to guess what story or event is being played.

Forfeits

These are examples of some of the forfeits or penalties a loser of a game could be asked to perform:

- Kiss your own shadow
- Call your sweetheart’s name up the chimney
- Ask a question to which the answer cannot possibly be “No”
(The easiest solution is to ask, “What does Y-E-S spell?”)
- Lie down on the floor and rise with your arms folded
- Put yourself through a keyhole
(You can write the word “yourself” on a slip of paper and pull it through a keyhole)
- Yawn until you make someone else in the room yawn
- Kiss a book inside and outside without opening it
(You can kiss the book inside the room and outside the room)
- Place a book on the floor so that no one can jump over it
(Place it against the wall)
- Put one hand where the other cannot touch it
(Put your hand on your elbow)
- Being friendly
(You must walk around the room and show a friendly smile to each person there)
- Kneel to the wittiest, bow to the prettiest, and kiss the one you love
(You must choose three different people as wittiest, prettiest, and beloved and be careful not to hurt anyone’s feelings)

Source: *Victorian Parlor Games* by Patrick Beaver



Snakes and Ladders

"Snakes and Ladders" was a very simple and popular board game in Victorian England. To play, all you need are a pair of dice, movable pieces like checkers, and a board like the one pictured here, which is divided into numbered circles and covered with pictures of snakes and ladders. The object of the game is to move your piece from circle one to the last circle on the board. When it is your turn, you roll the dice to find out how many spaces to move your piece. If you happen to land on a circle at the bottom of a ladder, then you get to climb the ladder and jump ahead to a higher space. If you happen to land at the mouth of a snake, then you have to slide down the snake to a lower space. The first player to reach the last space on the board is the winner.

CAROLING

The revelry Victorians associated with “old Christmas” celebrations was really a pre-Christian Saturnalian tradition of feasting, singing and dancing originally intended to celebrate the December equinox (or rather the return of the sun), or to celebrate in spite of it. For better or worse, partying at mid-winter became inextricably linked with the Christian holy day throughout Europe. Caroling came to England in latter medieval days (the French word *carole*, meaning dancing accompanied by song, appears in English texts about 1300), and remained a centerpiece of festivity until the mid-sixteenth century. There were several ways of performing carols, but generally one group was singing while another was dancing; both were retelling or enacting a story well-known to the audience. What better form of entertainment for the darkest time of the year, when everyone was “trapped” inside because of bad weather? What better way to fly in the face of depressing outdoor gloom?

When Victorians looked into their cultural past and rediscovered the medieval age, naturally they came upon caroling. However, by the 1800s singing games had come to be the province of young girls of the working classes; all that remained of caroling among the middle- and upper-classes was song. Nonetheless, to those English seeking to relive their cultural past, any evidence supporting an antiquarian tradition of song at Christmas was good enough, and so, Prince Albert’s German Christmas tree, Dickens’ series of Christmas stories and the first Christmas cards were added to the feasting and song of bygone days.

And these remain with us. There is no denying the feelings of comfort, connection and completeness when we sing together or share song. In modern times we rarely sing communally, compared to the Victorians (and others who lived prior to having the possibility of pre-recorded music), but we tend to include music and song in our seasonal celebration. In the nineteenth century even poor families might have had an old guitar, an accordion, or something around which they could gather and entertain themselves easily and often.

You will hear many traditional Christmas carols when you come to see the play of *A Christmas Carol*. Some of these songs you may already know, and some may be new to you. The words and music to four of them appear on the following pages. You might want to learn these songs if you don’t already know them.



I Saw Three Ships

First system of musical notation (measures 1-2). The treble staff has a key signature of one sharp (F#) and a time signature of 6/8. The lyrics are: I saw three ships come sail - ing in On; And what was in those ships all three, On; Our Sa - vior Christ and His la - dy, On; Pray whi - ther sailed those ships all three, On.

Second system of musical notation (measures 3-4). The treble staff continues the melody. The lyrics are: Christ - mas day, on Christ - mas day; I; Christ - mas day, on Christ - mas day? And; Christ - mas day, on Christ - mas day: Our; Christ - mas day, on Christ - mas day? Pray.

Third system of musical notation (measures 5-6). The treble staff continues the melody. The lyrics are: saw three ships come sail - ing in On; what was in those ships all three, On; Sa - vior Christ and His la - dy, On; whi - ther sailed those ships all three, On.

Fourth system of musical notation (measures 7-8). The treble staff continues the melody. The lyrics are: Christ - mas day in the morn - ing.; Christ - mas day in the morn - ing.; Christ - mas day in the morn - ing.; Christ - mas day in the morn - ing.

Good King Wenceslas

♩ = 120 C Am G C F G F C F G7 C

8

1. Good king Wen - ces - las looked out. On the feast of Ste - phen.
 2. Hith - er page and stand by me. If thou know'st it tell - ing.
 3. Bring me flesh and bring me wine. Bring me pine logs hith - er.
 4. Sire the night is dar - ker now. And the wind blows stron - ger.
 5. In his mas - ter's steps he trod. Where the snow lay din - ted.

TAB

5 Am G C F G F C F G7 C

8

When the snow lay round a - bout. Deep and crisp and e - ven.
 Yon - der peas - ant who is he. Where and what his dwell - ing.
 Thou and I will see him dine. When we bear them thith - er.
 Fails my heart I know not how. I can go no lon - ger.
 Heat was in the ve - ry sod. Which the saint had prin - ted.

TAB

9 F C G C G Am F C F G7 C

8

Bright - ly shone the moon that night. Though the frost was cru - el.
 Sire he lives a good league hence. Un - der - neath the moun - tain.
 Page and mon - ach forth they went. Forth they went to - ge - ther.
 Mark my foot - steps my good page. Tread thou in them bold - ly.
 There - fore Chris - tian men be sure. Wealth or rank po - sess - ing.

TAB

13 F G7 Am G C F C G Am F C

8

When a poor man came in sight. Gath - 'ring win - ter fu - (oo) - el.
 Right a - gainst the for - est fence. By saint Ag - nes Fou - (oun) - tain.
 Though the rude wind's wild la - ment. And the bit - ter wea - (e) - ther.
 Thou shalt find the win - ter's rage. Freeze thy blood less co - (old) - ly.
 Ye who now will bless the poor. Shall your - selves find ble - (es) - sing.

TAB

God Rest You Merry, Gentlemen

1. God rest you mer - ry, gen - tle - men Let noth - ing you dis - may For
2. From God our hea - venly Fa - ther A bles - sed an - gel came, And

5

Je - sus Christ, our Sa - viour Was born up - on this day, To
un - to cer - tain shep - herds Brought ti - dings of the same, How

9

save us all from Sa - tan's power When we were gone as - tray:
that in Beth - le - hem was born The Son of God by name:

13

O ti - dings of com - fort and joy, com-fort and

STAGE PRODUCTION

The Performance of a play is the result of many people's efforts. The production concept is a concentrated effort by the director, actors, and designers of sets, costumes, and lighting to present a unified and fresh perception of the playwright's work. A play may be presented differently each time it is staged. Shakespeare's play, for example, have been staged in many theatrical styles and time periods.

We take for granted that the actors and director work to help clarify the play's action and the character's relationships. But it is also true that the set, lighting, and costumes must do the same.

Again, a stage production would not be complete without an audience. The work of all the directors, designers, actors, and crews must blend together as the play begins to sweep up the viewer into the action and emotions of the play. The audience's response to this live performance provides feedback to the performers and helps create a theatrical experience which is never quite the same each time. This is the excitement and magic of live theatre, in which everyone involved, including the audience, is a vital and active participant.

In the following pages, you will see a description of the various people involved in putting on a stage production, as well as the drafts of what this set should look like for this year's set design of *A Christmas Carol* at New Stage Theatre.

THE ROLE OF THE AUDIENCE

Emphasize to your students that the audience plays an active role in a successful performance. Watching a play is very different from watching a TV program or a movie in a theatre. In our homes, we may tolerate a great deal of activity and noise around us as we watch a program. In a movie theatre, respect for others' enjoyment usually keeps us quiet and restrained. In live theatre there is a two-way communication between actors and the audience.

A live production is slightly different with each performance. The difference lies in the audience response, which can communicate appreciation, enjoyment, emotional involvement – or boredom – to the actors. Positive reactions, such as laughter and applause, show the actors that the audience is involved and responsive. On the other hand, noise, movement, and disruption distract other members of the audience and may indicate a lack of interest in the play, which can be disappointing to actors and cause them to feel less motivated to reach out to the audience. A performance, then, is essentially the sharing of a human experience in which a story is brought to life. This shared experience involves the words of the playwright, the ideas of the director and designers, the expression of the actors, and finally – and equally importantly – the attention of the audience. Through their presence, the audience serves as the final character of the show without which there would be no point in telling the story and the theatrical experience could not take place.



THE PEOPLE INVOLVED IN THE PRODUCTION

There are many people who work together to put on a play. The whole process takes about one year from deciding to produce the play to the play's opening night. Each production consists of the following people:

Playwright – a person who writes plays is called a playwright. A playwright writes lines (dialogue) for the actors.

Director – the person who interprets the play. He or she works with the designers to establish the concept of the play. After several meetings, the director will agree on the production elements to be used for the show including sets, costumes, props, lights, and sounds. The director also chooses the actors to play the different parts in the show. Once rehearsals begin the director conveys his ideas to the actors by giving them directions on their character development and staging their movements (blocking). Once the play opens for the public, the majority of the director's job is over.

Actors – actors pretend to be the characters in a play. Sometimes, a grown-up plays the part of a child. They might also play old people or animals. Sometimes, one actor plays many different characters. Watch the ways in which actors change their voices, movements, or costumes to become different characters.

Set Designer – the person who designs the set. He or she creates the world that is seen when you enter the theatre. The set designer decides whether there will be real or pretend furniture (such as cubes or chairs). The set designer also decides where all the different setting will be located on stage. The designer drafts diagrams so the carpenter can build the set, which will then be painted by the designer or the scenic artist.

Costume Designer – the person who chooses what clothes the actors will wear. The costume designer decides how each actor should look to represent the character and time period. The designer will sometimes shop for clothing or may create some costumes from scratch.

Props Designer – the person who provides all of the objects used during the play. This person either buys or creates everything that the actors might need to convey the story.

Sound Designer – the person that creates all of the sound effects and music for the play. The sound designer creates the noises that are heard, such as when someone rings a doorbell or a telephone rings.

Lighting Designer – the person that provides the lighting for the play. The designer decides what colors the lights should be to complement the sets and the costumes.



Audience Etiquette

For many of your students, a visit to New Stage Theatre to see A CHRISTMAS CAROL may be their first theatre experience. It may be helpful to discuss with them the expected behavior of an audience. New Stage asks that prior to the performance, students are made aware of the following:

- Stay with your group at all times and pay attention to your teachers and chaperones.
- Listen to the New Stage staff member who will board your bus and escort your group to the lobby.
- Be sure to go to the bathroom before the performance begins. It is hard to leave once the performance begins.
- Make yourself comfortable while keeping movement to a minimum.
- Please do not stand up, walk around or put your feet on the seat in front of you.
- Absolutely no gum chewing, eating or drinking in the theatre.



Noise

Live theatre means live actors who can hear not only what is happening on the stage, but in the audience as well. While laughter and applause at appropriate time are appreciated by the actors, excessive noise and talking is not. Even whispering voices can be distracting to the actors and others in the audience.

- Do not talk during the performance.
- Cell phones are prohibited in the theatre. If you have one turn it off and put it away and do not bring it out during the performance.

Applause

Applause is used to acknowledge the performers and to voice appreciation or approval. Traditionally, applause comes before intermission and at the performance's conclusion. Dimming the lights on the stage and bringing up the house lights usually signals these intervals. A curtain call in which the cast returns to the stage for bows usually follows a performance.

ACTIVITIES FOR THE CLASSROOM

These are just a few suggestions for things to do in class in preparation for seeing the play.

1. Read the story in class in either a complete or an abridged version; or watch a video of the story. There are many good versions of *A Christmas Carol* adapted into films. You might want to look at an untraditional version such as those that feature the Muppets or Mickey Mouse, or you might look at one of several faithful adaptations including a musical version called *Scrooge*. After reading or watching the story, students can discuss the characters and events, how they felt about Scrooge and what happened to him. Scrooge might be compared with Dr. Seuss's Grinch, another anti-Christmas curmudgeon who has a change of heart in the end. After students see the play, they can compare the version of the story which they read or watched earlier with the one they see on stage. What aspects of the story were different? Which ones were the same? Were there any surprises in the entrances or appearances of the ghosts? Students could also discuss the difference between watching a live performance of a story and watching a film or reading a book.

2. Students could put on their own play of the story, choosing the events they consider most important and writing or improvising the dialogue themselves. They can use very simple props and costume pieces to suggest characters such as a wreath for the Ghost of Christmas Present, a nightcap for Scrooge, perhaps a chain made of construction paper links for the ghost of Marley.

3. Another way to act out the story would be to put on a puppet show. Students can make hand or finger puppets out of socks or construction paper. They might even make their own puppet stage by cutting a rectangular hole out of a large sheet of cardboard to form a two-dimensional proscenium arch behind which the action takes place. They might also choose to create some scenery and paint or draw a backdrop representing Victorian London in the winter.

4. Students can make Christmas ornaments that look like characters from the story.

5. Students can write one paragraph about a Christmas from their past (maybe their favorite Christmas memory). Then they can write a second paragraph about this year's Christmas and a third paragraph in which they describe what a Christmas in their future might be like. Include details like their favorite Christmas carols, holiday traditions, holiday foods, etc. Then they can read these paragraphs out loud. A favorite description of Christmas past, present, and future could be chosen and acted out by the class.

6. Read all or part of another Charles Dickens Christmas story, like *The Cricket on the Hearth* or *The Haunted Man*.



DISCUSSION QUESTIONS

1. Ivan Rider's adaptation of *A Christmas Carol* is adapted from the novel by Charles Dickens. What changes do you think must be made to perform a story on stage?
2. Why would an author make this story into a play? How does the novel version of *A Christmas Carol* differ from the play?
3. What other books can you think of that were made into plays? Do you have a favorite book you would like to see made into a play?
4. The character attitudes toward the Christmas holiday differ greatly in the play and story. Are you aware of these types of differing attitudes in the people that surround you today?
5. Rider's play opens and closes with the characters of the child, old woman, Willie and David. Why do you think that he chose to adapt Dickens' story in this fashion? What purpose do these extra characters serve?
6. The character David is the narrator of the play. Do you think the play needs a narrator? Justify your answer.



CAST & CHARACTERS



Jay R. Unger as
SCROOGE



Andrew Fehrenbacher as
BOB CRATCHIT, ENSEMBLE



Jaymi Horn as
OLD SARA, BELLE, MRS. CRATCHIT



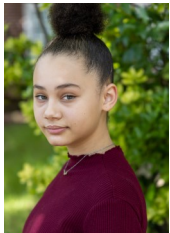
Ethan Hartfield as
TINY TIM, ORPHAN



Ward Emling as
DAVID



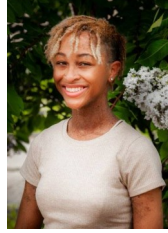
Hosea Griffith as
WILLY, YOUNG SCROOGE, TOPPER



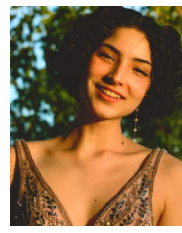
Gracie Jordan as
SUZANNE CRATCHIT
Comfort Cast



Adrienne Tanaka as
SUZANNE CRATCHIT
Joy Cast



Treasure White as
MARTHA CRATCHIT, FAN
Comfort Cast



Jory Tanaka as
MARTHA CRATCHIT, FAN
Joy Cast



Cate Purvis as
BELINDA CRATCHIT
Comfort Cast



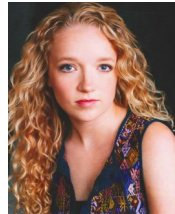
Grace Coon as
BELINDA CRATCHIT
Joy Cast



Ian Roberson as
PETER CRATCHIT
Comfort Cast



Jacob Jefferson as
PETER CRATCHIT
Joy Cast



Sigrid Wise as
1st SOLICITOR, CHRISTMAS PAST,
ENSEMBLE



Audrey Bennett as
MRS. FEZZIWIG, ENSEMBLE



Xerron Mingo as
FEZZIWIG, ENSEMBLE



Neill Kelly as
FRED, ENSEMBLE



Mandy Kate Myers as
KATE, ENSEMBLE



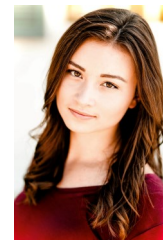
Laura Dixon as
MRS. DILBER, ENSEMBLE



K. Devin Hunter as
2nd SOLICITOR, GHOST OF
CHRISTMAS PRESENT,



Joseph Frost as
GHOST OF MARLEY, OLD JOE,
ENSEMBLE



Natalie Fehrenbacher as
FAN, ENSEMBLE



Diandra Hosey as
MRS. DORRITT, ENSEMBLE



Zane Hartfield as
BLIND MAN, ENSEMBLE



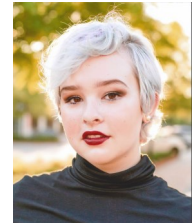
Lance Taylor as
DICK, MANKIND'S CHILD, ENSEMBLE
Joy Cast



Marshall Robertson as
DICK, MANKIND'S CHILD, ENSEMBLE
Comfort Cast



Addy Huddleston as
MANKIND'S CHILD, ENSEMBLE
Comfort Cast



Olivia Mathews as
MANKIND'S CHILD, ENSEMBLE
Joy Cast

Student Evaluation Form

A CHRISTMAS CAROL 2021

Name: _____ School: _____

What was your overall reaction to the play?

What was your reaction to the production values of the play (costumes, scenery, acting, etc.)?

What was your favorite part of the play?

Did you learn anything from this production? If so, what?

What other stories would you enjoy seeing staged by live actors?

Please list other comments and observations?

Please help New Stage by sharing your thoughts with us! Return this form to:

Sharon Miles Education Director/ New Stage Theatre/ 1100 Carlisle St/ Jackson, MS 39202 or email to smiles@newstagetheatre.com

Teacher Evaluation Form

A CHRISTMAS CAROL 2021

Name: _____ School: _____

What is your overall reaction to the production?

How do you feel about the production values of the performance (costumes, set, performers, etc?)

How did your students react to the production? (We would appreciate any written response from your students)

Please comment on the educational value of the program.

What is your overall reaction to the question and answer (talk-back) session?

How did you hear about the New Stage educational matinee?

What other plays would you like for your students to see?

Please list other comments and observations.

Please help New Stage by sharing your thoughts with us! Return form to:

Sharon Miles
Education Director
New Stage Theatre
1100 Carlisle St
Jackson, MS 39202
Or email to smiles@newstagetheatre.com