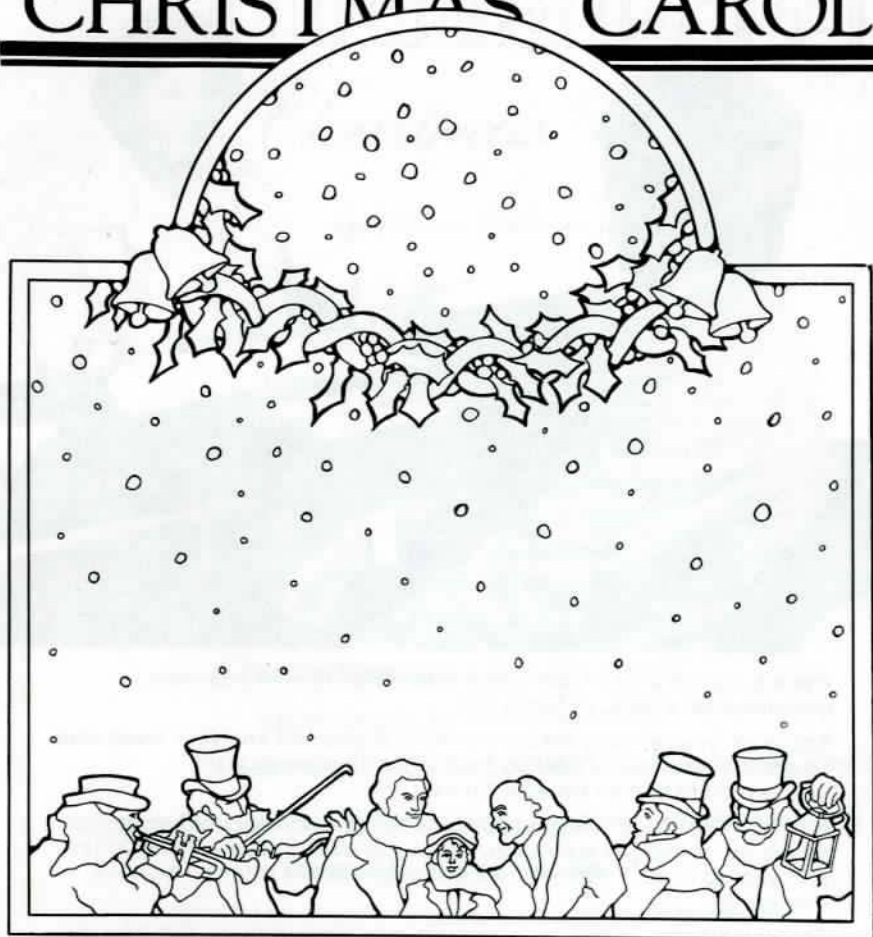


# CHRISTMAS CAROL



December 7 — 22

THE LINDENWOOD COLLEGES • JELKYL THEATRE  
ST. CHARLES, MISSOURI

# RESPONSIBILITY



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The Lindenwood Colleges  
DEPARTMENT OF THEATRE ARTS

Wesley Van Tassel, Director  
presents

*A Christmas Carol*

*by Charles Dickens*

**Adapted by Barbara Field**

**Music Adapted by Gary Green**

Scenic Design by Stephanie Young

Costume Design by Lydia Aseneta

Lighting Design and Special Effects by John Wolf

Property Design by Alice Carrol

Sound Effects by Brad Hildebrand and Leslie Church

Musical Direction by Billie Jo Derham

Choreography by Vance Fulkerson

Guest Artists: Charles Leader, Kevin Paul, Ian O'Connell

Assistant Director and Production Stage Manager: Donna Spaulding

**Directed by Wesley Van Tassel**

A CHRISTMAS CAROL is performed with one intermission.

**The time is Christmas.**

Produced by arrangement with the Guthrie Theatre, Minneapolis, Minn.

Cover Art by Greg Carr

Photo by Marilyn Zimmerman

**SPECIAL THANKS TO COMMUNITY FEDERAL SAVINGS AND LOAN  
FOR THEIR SUPPORT**

Cameras and recording devices are forbidden in the theatre.  
Please check them with the House Manager.

# A Christmas Carol

## Cast in alphabetical order:

**Chris Banholzer** / Tall Social Worker,  
Fezziwig Couple, Laundress

**Kiersten Bass** / Tiny Tim, Dickens Child

**Holly Bea** / Fezziwig Daughter, Flower Girl

**Raymond Bell** / Fezziwig, Bobby

**Judy Boswell** / Mrs. Fred, Maid, Caroler

**Lee Daniels** / Eligible Young Man,  
Chestnut Peddler, Snuff Box

**Jennifer Dishian** / Fanny, Child Want,  
Caroler

**Paul Engelhardt** / Dick Wilkins, Child at Party,  
Pallbearer, Man in the Street, Shopper

**James Gaspard** / Topper, Fezziwig Couple,  
Caroler

**Jackie Goodall** / Fred Sister, Caroler,  
Fezziwig Couple

**Bob Grothe** / Simon

**Diane Haase** / Belle, Woman on the Street  
with Dog

**David Helling** / John Dickens, Fezziwig  
Couple, Christmas Future, Caroler

**Lee Henry** / Fred, Fezziwig Couple, Bobby,  
Caroler

**Mark Joseph** / Christmas Present

**Charles Leader** / Ebenezer Scrooge

**Jim Magee** / Henry Dickens, Peter Cratchit

**Liz McDarby** / Fred Sister, Caroler,  
Fezziwig Couple

**Laura McGinnis** / Mamie Dickens,  
Martha Cratchit

**Heath McKennedy** / Scrooge as Boy, Child,  
Ignorance

**Doug Mayer** / Marley's Ghost, Undertaker,  
Bobby

**Randy Messersmith** / Young Scrooge,  
Fred Couple, Pallbearer

**Ian O'Connell** / Bob Cratchit

**Kevin Paul** / Charles Dickens, Christmas Past

**Mike Poinsett** / Joe the Beetler, Beggar,  
Bobby

**Priscilla Rochas** / Fezziwig Daughter,  
Flower Girl

**Pam Ross** / Mrs. Dickens, Mrs. Cratchit

**Lisa Venezia** / Round Social Worker,  
Cook, Woman with Newspaper

**Calvin Ward** / Eligible Young Man, Chestnut  
Peddler, Man with Pound Notes

**Arny Whiat** / Belinda Cratchit, Dickens Girl

**Debra Wicks** / Mrs. Fezziwig, Char Woman,  
Woman on the Street with Puppy



## Musicians

**Trumpet** / Vince Funck, Jim Hittler

**Flute** / Nancy Eisenberg, Kristina Engberg

**Clarinet** / Joy Coerver, Darla Helton

**Percussion** / Diane Held, Gregg Vivrett

**Bass** / Stan Dultz

**Piano** / Billie Jo Derham

**Violin** / Gina Luerding, Robin Hudson

## Production Staff:

Stephanie Young / Production Manager

Stanley Dultz / Technical Director,  
Master Carpenter

Craig Van Tassel / Carpenter

Nancy Hills / Costumiere

Leslie Church / Assistant to the  
Scenic Designer

Mary Ann Grothe, Glenn Stephenson,  
Jackie Goodall, Laura McGinnis / Assistants  
to the Costumiere

Paul Engelhardt / Assistant to the  
Lighting Designer

## Running Crew:

Assistant Stage Manager: Susan Farwell

Master Electricians: John Wolf, Stanley  
Dultz

Patcher: Luke Kay

Sound: Leslie Church

Properties Mistresses: Julie Baumann,  
Cathy Brickey

Properties Crew: Karen Babcock, Lavada  
Blanton

Wardrobe: Laura McGinnis, Melanie Moss-  
man, Marsha Gold, Kris Armstead

Wigs: Cheryl Metzger, Nancy Hills

Make-up Consultants: Charles Leader,  
Debra Wicks

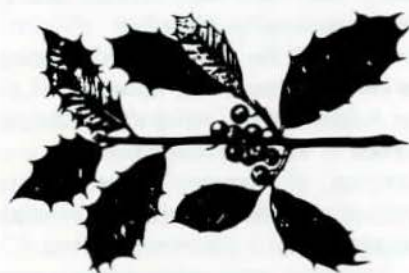
Make-up Crew: Luke Kay

Ticket Office Donna Grass

House Manager P. J. Wyand

Assistant to the Renee Helling  
Director of Theater

Public Relations Karen Nemens



*Set, costumes and properties are built by  
the Lindenwood College Theatre Students in the Lindenwood shops.*

## SPECIAL THANKS

Mrs. Elizabeth Brickey  
Gina's House of The Hunter  
David Helling  
Dave Hillstead  
Kansas State University Costume Shop  
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Willoughby's Antiques

## Theatre Students

Chris Banholzer Mark Joseph  
Julie Baumann Lee Henry  
Holly Bea Luke Kay  
Raymond Bell Liz McDarby  
Lavada Blanton Laura McGinnis  
Judy Boswell Randy Messersmith  
Cathy Brickey Melanie Mossman  
Leslie Church Mike Poinsett  
Lee Daniels Pam Ross  
Drew Darrough Donna Spaulding  
John Dultz Cassandra Sproling  
Paul Engelhardt Glenn Stephenson  
Susan Farwell Lisa Venezia  
James Gaspard Calvin Ward  
Jackie Goodall Perry Whitehair  
Marsha Gold Debra Wicks  
Diane Haase John Wolf

*"The greatest little book in the world"*

by Monica Dickens, Cape Code, 1967.

The famous Philadelphia collector, A. Edward Newton, called it that, and millions of people all over the world would not think it a too extravagant claim.

For four generations, it has been read and raved and treasured by every literate home. Other great books go in and out of fashion. The *Carol* has been part of everyone's imaginative life since it was first published in 1843.

It was instantly beloved. "Have you read it?" People stopped each other on the street. "Yes, God bless him, I have."

The critic Francis Jeffrey vowed that the book had done more good than all the pulpits of Christendom, and even Dickens' rival Thackeray admitted that he would have given a fortune to have written it.

Dickens himself was happily swamped by a warm flood of letters rejoicing over this story, during whose creation he had "wept and laughed and wept again, and excited himself in a most extraordinary manner." He was more emotionally involved with his work than at any other time, except perhaps later with "David Copperfield," when he forced himself to relive his wretched childhood. And yet, of all his works, *A Christmas Carol* was the one that started out as a purely commercial venture, conceived with far more haste than heart.

In 1841, Charles Dickens had been writing with great energy and fantastic success for eight years. He was very tired. *The Old Curiosity Shop* and *Barnaby Rudge* had both appeared in weekly numbers within little more than a year. He wanted a holiday. He wanted to sit,

read, travel, spend time with his family and he was already planning lectures for his last trip to the United States.

Assuming that *Barnaby Rudge* would be successful as *Mr. Pickwick*, *Oliver Twist*, *Nicolas Nickleby*, and that saccharine darling of the Victorians, *Little Nell*, Chapman and Hall, publishers, signed a contract which would give him a year's leave with pay: £150 a month until he started a new novel in 1842, and £200 a month during its week-by-week publication.

By 1843, he had been to America, and he had started the novel, *The Life and Adventures of Martin Chuzzlewit*. The rest of the plan had gone sour, and Dickens, the most meteorically successful man of the nineteenth century, was also the most worried.

The long holiday aboard had cost much more than he expected. The large London house in Devonshire Terrace was producing bills more rapidly than Catherine Dickens produced babies, which had always been too fast for her husband, who wrote of the fifth and latest, Francis Jeffrey Dickens: "Kate is all right again, and so, they tell me, is the baby, but I decline (on principle) to look at the latter object." His parents and brothers, as always, were quietly leeching him. Sales of *Barnaby Rudge* had been disappointing, and now *Martin Chuzzlewit* was going badly, in spite of its titillating assaults on the progressive effronteries of the New World. It was selling only about 23,000 copies, as against 50,000 of *Pickwick*, and 70,000 of *The Old Curiosity Shop*. To crown the distress, Chapman's partner, The Little Hall, described by Dickens as



"morally and physically feeble", was graspingly, shortsightedly tough enough to threaten to cut down the author's monthly allowance by one third.

Dickens was furious — trapped, and desperate for money. In October, as a filler between two numbers of *Martin Chuzzlewit*, he started on a Christmas story. It had to be done quickly, to get December publication. It had to be a certain seller. And so, out of the very need and greed it decried, *A Christmas Carol* was born.

No time to take chances, so he lifted the plot for the story almost bodily, including Tiny Tim, out of Mr. Wardle's tade in *Pickwick* of Gabriel Grub the sexton, "an ill-conditioned cross-grained surly fellow. . . who consorted with nobody but himself and an old wicker bottle." Misogynistically digging a grave on Christmas Eve, Grub is carried off by goblins who show him, among other edifying scenes, a poor and loving family, and the little attic room, where the death of the youngest child leaves Grub a changed man. Even the title for the new version was lifted from Wardle's song at the party.

With the plot already worked out seven years before, the *Carol* was

finished before the end of November, and what had been started as a cold-blooded money maker was finished in a white heat of emotion that left Dickens ready to laugh or weep "with a moist and oystery twinkle" at the mention of the word Cratchit.

Because of this feverish speed, critics have complained that the plot is childish and the writing careless. Childish? Perhaps, but so is the plot of the Nativity.

Because of his feud with the publishers, which led to the end of their relationship, Dickens paid all expenses and was to get all profits. He expected about £1,000, but because he had insisted on expensive binding and illustrations for this fondling, the first 6,000 copies brought in only £230. The entire profits, a year later, were only £744.

As a solution to his money problems, which were still growing, like his family, the book was a failure. As a culmination of all he wanted in acclaim and love and emotional involvement both with his story and its readers, the *Carol* was a triumph. It changed his own nature, because he found that he believed in the moral as he gave it life. It changed his image before the world, for better or worse, by linking him forever indissolubly with Christmas.

It even changed the world's attitude to Christmas. The vague angelic command of Goodwill To All Men became a practical earthy possibility. The once purely religious festival became (again for better or worse) a universal jamboree of giving and getting. Even the language of the English-speaking world bears witness every year to "the greatest little book in the world." When we say: "Merry Christmas!" we are merely quoting Charles Dickens.



## Noah's Ark Dinner Theatre

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### 1st THREE SHOWS

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(Cast to be announced)

Neil Simon's Hit Comedy

Jan. 31 — March 9

#### **Play it Again, Sam**

(Cast to be announced)

Woody Allen's Outstanding Comedy

March 13 - April 20

#### **I Do! I Do!**

(Jerry Webb and Juanese Van Tassel will star)

The Wonderful Musical About Marriage

April 24 - June 1

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## THEATRE ARTS AT LINDENWOOD

During the winter season, productions are created by the combined efforts and talents of our students, community residents, and guest artists. Lindenwood Theatre is open to everyone. Your participation is invited.

### PATRONS OF THE THEATRE

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*Patron gifts received after this program went to press  
will be listed in VANITIES program.*

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# MERCANTILE BANK

## Plum Pudding

### To make 4 puddings

- 1½ cups currants, dried
- 2 cups seedless raisins
- 2 cups white raisins
- ¾ cup finely chopped candied mixed fruit peel
- ¾ cup finely chopped candied cherries
- 1 cup blanched slivered almonds
- 1 medium-sized tart cooking apple, peeled, quartered, cored and coarsely chopped
- 2 small carrots, scraped and coarsely chopped
- 3 tablespoons finely grated orange peel
- 2 teaspoons finely grated lemon peel
- ½ pound finely chopped beef suet
- 2 cups all-purpose flour
- 4 cups fresh soft crumbs, made from homemade-type white bread, pulverized in a blender or shredded with a fork
- 1 cup dark-brown sugar
- 1 teaspoon ground allspice
- 1 teaspoon salt
- 6 eggs
- 1 cup brandy
- ½ cup fresh orange juice
- ¼ cup fresh lemon juice
- ½ cup brandy, for flaming

Combine the currants, seedless raisins, white raisins, candied fruit peel, cherries, almonds, apple, carrot, orange and lemon peel, and beef suet, tossing them about with a spoon or your hands until well mixed. Stir in the flour, bread crumbs, brown sugar, allspice and salt.

In another bowl, beat the eggs until frothy. Stir in the 1 cup of brandy, the orange and lemon juice, and pour this mixture over the fruit mixture. Knead vigorously with both hands, then beat with a wooden spoon until all the ingredients are blended. Drape a dampened kitchen towel over the bowl and refrigerate for at least 12 hours.

Spoon mixture into four 1-quart English pudding basins or plain molds, filling them to within 2 inches of their tops. Cover each mold with a strip of buttered foil, turning the edges down and pressing the foil tightly around the sides to secure it. Drape a dampened kitchen towel over each mold and tie it in place around the sides with a long piece of kitchen cord. Bring two opposite corners of the towel up to the top and knot them in the center of the mold; then bring up the remaining two corners and knot them similarly.

Place the molds in a large pot and pour in enough boiling water to come about three fourths of the way up their sides. Bring the

water to a boil over high heat, cover the pot tightly, reduce the heat to its lowest point and steam the puddings for 8 hours. As water in the steamer boils away, replenish it with additional boiling water.

When the puddings are done, remove from the water and let them cool to room temperature. Then remove the towels and foil and re-cover the molds tightly with fresh foil. Refrigerate the puddings for at least 3 weeks before serving. Plum puddings may be kept up to a year in the refrigerator or other cool place; traditionally, they were often made a year in advance.

To serve, place the mold in a pot and put in enough boiling water to come about three fourths of the way up the sides of the mold. Bring to a boil over high heat, cover the pot, reduce the heat to low and steam for 2 hours. Run a knife around the edges of the mold and place an inverted serving plate over it. Grasping the mold and plate firmly together, turn them over. The pudding should slide out easily.

If you would like to set the pudding aflame before you serve it, warm the brandy in a small saucepan over low heat, ignite it with a match and pour it flaming over the pudding.

### Brandy Butter

Combine butter, sugar, brandy and vanilla in a bowl, and beat with an electric beater until the mixture is smooth and well blended. Refrigerate at least 4 hours, or until firm. Brandy butter is traditionally served with plum pudding.

### To make about $\frac{3}{4}$ cup

- 4 tablespoons unsalted butter
- $\frac{1}{2}$  cup superfine sugar
- 3 tablespoons brandy
- 1 teaspoon vanilla extract



*Help the Friends of the theatre in their effort to promote theatre in the St. Charles Community and purchase a chance to win the beautiful Calico Christmas Tree in the lobby. Raffle tickets may be purchased for \$1.00 from the Friends in the lobby.*

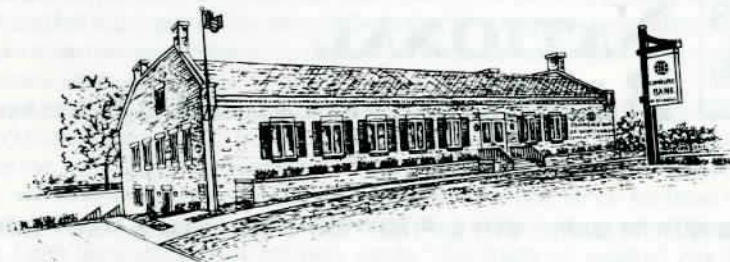


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## THEATRE POLICIES

### CURTAIN TIMES

Thursday, Fridays and Saturdays at 8:30 p.m.  
Sunday matinees at 2:30 p.m.

### TICKET INFORMATION

Call 724-2004, 723-7152 or 946-6912 (toll free from St. Louis).  
Ticket Office hours are 11 a.m. to 5 p.m. Monday through Friday  
and 11:00 a.m. till curtain on days of performance. Prices are  
\$4.00, \$5.00 and \$6.00. No exchange or refunds on paid single  
tickets. Season ticket holders may exchange tickets. (See below)

### GROUP DISCOUNTS

For information regarding special theatre parties and group  
discount contact Karen Nemens at 946-6912 ext. 352.

### SCHOOL MATINEE

Teachers! For any and all matinee information please contact  
Pam Ross at 946-6912 ext. 342.

### SUBSCRIBERS ONLY

We will be happy to exchange season subscription tickets  
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day before the date on the ticket you wish to exchange. Please  
call the Ticket Office for specific exchange information.

*No smoking, eating, or drinking is allowed in the Jelkyl Theatre at any time.  
Refreshments and Souvenirs are available in the main lobby.  
No photography or recording equipment allowed in the Theatre during performances.*

Late comers will be seated at the discretion of the house manager.



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## Charles Dickens' "Christmas Carol" — A Critic's View

It should not be imagined that Christmas has for Dickens more than the very smallest connection with Christian dogma or theology. For Dickens Christmas is primarily a human not a supernatural feast, with a glowing emphasis on goose and gravy, plum pudding and punch, mistletoe and kissing-games, dancing and frolic, as well as on open-handedness, sympathy, and warmth of heart. It is a sign and an affirmation that men do not live by bread alone, but they do not live for barter and sale alone. No way of life is either true or rewarding that leaves out men's need of loving and of being loved.

The theme of the *Christmas Carol* is thus closely linked to the theme of *Martin Chuzzlewit*. The selfishness portrayed in so many ways in the one is limited in the other to the selfishness of financial gain. For an acquisitive society the form that selfishness predominantly takes is monetary greed. The purpose of such a society is the protection of property rights. Its rules are created by those who have money and power, and are designed, to the extent that they are consistent, for the perpetuation of money and power. With the growing importance of commerce in the eighteenth century, and of industry in the nineteenth, political economists—the "philosophers" Dickens detested — rationalized the spirit of ruthless greed into a system claiming authority throughout society. The supreme embodiment of this social theory was that curiously fragmentary picture of human nature, "economic man," who never performed any action except at the dictates of monetary gain. And Scrooge, in the *Christmas Carol*, is nothing other than a personification of economic man.

Scrooge's entire life is limited to cashboxes, ledgers, and bills of sale. He underpays and bullies and terrifies his clerk, and grudges him even enough coal in his office fire to keep warm. All sentiment, kindness, generosity, tenderness, he dismisses as humbug. He feels that he has discharged his full duty to society in contributing his share of the taxes that pay for the prison, the workhouse, the operation of the treadmill and the Poor Law, and he bitterly resents having his pocket picked to keep even them going. The out-of-work and the indigent sick are merely the idle and useless; they had better die and decrease the surplus population.

Now from one angle, of course, *A Christmas Carol* indicts the economic philosophy represented by Scrooge for its unhappy influence on society. To neglect the poor, to deny them education, to give them no protection from covetous employers, to let them be thrown out of work and fall ill and die in filthy surroundings that then engender spreading pestilence, to allow them to be harried by misery into crime — all these turned out in the long run to be the most disastrous shortsightedness.

That is what the Ghost of Christmas Present means in showing Scrooge the two ragged and wolfish children glaring from beneath its robes. "They are Man's," says the Spirit. "And they cling to me, appealing from their fathers. This boy is Ignorance. This girl is Want. Beware them both, and all of their degree, but most of all beware the boy, for on his brow I see that written which is Doom, unless the writing be erased." And when Scrooge asks if they have no refuge, the Spirit ironically echoes his own words: "Are there no prisons? Are there no workhouses?"

Dickens maintains that any work worth doing should be paid enough to maintain a man and his family without grinding worry. Or are we to let the crippled Tiny Tims die and decrease the surplus population? "Man," says the Ghost, "if man you be in heart, not adamant, forbear that wicked cant until you have discovered What the surplus is and Where it is. . . . It may be, that in the sight of Heaven, you are more worthless and less fit to live than millions like this poor man's child. Oh God! to hear the Insect on the leaf pronouncing on the too much life among his hungry brothers in the dust!"

Scrooge's fallacy is the fallacy of organized society. He has lost his way between youth and maturity. Society too in the course of its development has gone astray and then hardened itself in obdurate error with a heartless economic theory. Scrooge's conversion is more than the transformation of a single human being. It is a plea for society itself to undergo a change of heart.

There have been readers who objected to Scrooge's conversion as too sudden and radical to be psychologically convincing. But this is to mistake a semi-serious fantasy for a piece of prosaic realism. Even so, the emotions in Scrooge to which the Ghosts appeal are no unsound means to the intended end: the awakened memories of a past when he had nown gentler and warmer ties than any of his later years, the realization of his exclusion from all kindness and affection in others now, the fears of a future when he may be lonelier and more unloved still. It may be that what really gives the skeptics pause is that Scrooge is converted to a gospel of good cheer. The could probably believe easily enough if he espoused some gloomy doctrine of intolerance.

Nothing in his handling thrusts upon us the need of perceiving what *A Christmas Carol* is in reality — a serio-comic parable of social redemption. Marley's Ghost is the symbol of divine grace, and the three Christmas Spirits are the working of that grace through the agencies of memory, example, and fear. And Scrooge, although of course he is himself too, is not himself alone: he is the embodiment of all that concentration upon material power and callous indifference to the welfare of human beings that the economists had erected into a system, businessmen and industrialists pursued relentlessly, and society taken for granted as inevitable and proper. The conversion of Scrooge is an image of the conversion for which Dickens hopes among mankind.

—Edgar Johnson—

"Charles Dickens: His Tragedy and Triumph." 1952.

## FRIENDS OF THE LINDENWOOD COLLEGE THEATRE

The persons listed here are working to develop a backbone organization that will assist the overall growth of the Lindenwood Theatre. Committees from hospitality to costume help are being formed. Your participation is encouraged, and your help is welcome. To learn more about the FRIENDS, contact Anne Pals (946-3666). She'll be happy to explain all the committees and find an area of special interest to you and something that fits your time schedule. Join us! Be a friend!

President: Anne Pals

Vice President: Deborah Pundmann

Secretary: Judy Edens

Treasurer: Shirley Lohmar

Hospitality: Renee Helling

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Dorothy Barklage	Donna Grass	Pat Mayer	Ruth Sevick
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Jill Baue	Folsta Gibbons	Sue Minor	Debbie Sprinkle
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Sue Felder	Bernie Malin	Terrie Rollings	
Diane Gallant	Tanya Mallory	Suzanne Sachs	

## GUEST ARTISTS



**Charles Leader** (Scrooge) is a professional actor from Los Angeles. Leader, a favorite with St. Charles audience has appeared frequently on the Lindenwood stage. He portrayed Charles Dickens in the 1977 and 1978 productions of *A Christmas Carol* as well as appearing in the SUMMERSTAGE productions of *Godspell* and as Charlie in *You're A Good Man Charlie Brown*. Leader studied acting at the University of Denver, Kansas State University and in New York. He toured with the Continental Theatre Company for seven years. Leader is teaching acting and voice while in residence at Lindenwood Colleges. Charles recently was seen as Paul in *Carnival*.

**Ian O'Connell** (Bob Cratchit) comes to Lindenwood Colleges from New York. He has recently performed in three productions for the Broadway Drama Guild, in *Twelfth Night* for the New York Stage Company, and in *Give Me Liberty or Give Me Death* for the Producers Association for Young Artists. He has worked at the Equity Library Theatre, St. Clements Church, The Puerto Rican Traveling Theatre Company, Ford's Theatre in Washington D.C. and various regional theatre companies throughout the states. While in residence at Lindenwood, O'Connell teaches classes in acting, Shakespearean theatre, and dialects and has performed in *Carnival* and *A Christmas Carol*.



**Kevin Paul** (Charles Dickens) has appeared professionally in St. Louis at the Edison Summer Theatre Company as well as the Plantation Dinner Theatre where he performed in *A Funny Thing Happened On The Way To The Forum* and in *The Miser*. He also appeared in numerous musicals, plays and dance concerts at Southern Illinois University at Edwardsville where he received a B.A. in Theatre. Paul recently appeared in the SUMMERSTAGE productions of "1776" and *See How They Run*. He also appeared in *Carnival* in the role of Marco.

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## COMING SOON

**VANITIES** Currently the longest running Off-Broadway play. A bittersweet contemporary adult comedy which chronicles the lives of three Texas girls at three stages in their lives: from high school cheerleaders, sorority sisters in college; and disenchanting friends at age 30. A hilarious and ultimately unnerving modern play. February 15 - March 2

**PIPPY LONGSTOCKING** A very special event! We have a musical comedy adaptation of Astrid Lindgren's popular children's novel. Meet Pippi and her friends: the horse; the monkey; the neighbors; and the thieves who attempt to steal her gold in this lively production designed for family entertainment. Bring everybody! Autograph sessions follow each performance. A delightful show for children, young and old. March 14-22

**TO KILL A MOCKINGBIRD** A beautiful dramatization of Harper Lee's award winning novel, set in Alabama during the depression. A young girl, Scout, experiences dramatic events that affect the rest of her life. The production will blend top professional actors, students and area talent to create a meaningful work of art. April 25 - May 11



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**LUTHERAN BROTHERHOOD**



## ABOUT THE STAFF AND PERFORMERS

Stephanie Young, scenic designer, comes to Lindenwood Colleges from California and recently designed the set for *Carnival*. Lydia Aseneta, costume designer, is a resident designer at Kansas State University and originally designed costumes for the first Lindenwood Colleges production of *A Christmas Carol*. John Wolf, lighting designer, is a senior at Lindenwood specializing in technical theatre. Alice Carrol, property designer, designed props and is now free lancing in Kansas. Brad Hilderand, who created the special sound effects is now a radio personality with KSLW radio.

The music was adapted by Gary Green, a musician and performer living in Kansas City. Bille Jo Derham, a St. Charles musician and instructor will be directing the music this year. Vance Fulkerson, choreographer, is on staff at Forest Park Community College and recently choreographed *Carnival*. Donna Spaulding, stage manager, is a M.F.A. graduate student in acting and recently was seen in the SUMMERSTAGE season. Wesley Van Tassel, director, is director of the Theatre Arts Department at Lindenwood Colleges.

Charles Leader, guest artist from Los Angeles, is a favorite with St. Charles audiences. He has appeared in several of the Lindenwood College productions and has also appeared in the SUMMERSTAGE season. Leader studied acting at the University of Denver, Kansas State University and in New York. He is presently teaching acting and voice at Lindenwood during his residency here. Ian O'Connell, guest artist, comes to Lindenwood from New York. He recently performed in productions for the Broadway Drama Guild, the New York Stage Company and the Producers Association for Young Artists. He teaches classes in acting, Shakespearean theatre and dialects at Lindenwood. Kevin Paul, guest artist, is a familiar face to St. Louis area audiences. He has appeared at the Edison Summer Theatre Company, Plantation Dinner Theatre and with SUMMERSTAGE. He also appeared in numerous musicals, plays and dance concerts at Southern Illinois University at Edwardsville where he received a B.A. in theatre.

Chris Banholzer, a theatre student at Lindenwood, was recently seen as Rosalie in *Carnival*. Kiersten Bass of St. Peters practices both acrobatics and dancing. Holly Bea is a freshman theatre major and a model. Raymond Bell, a senior, is a theatre major. Judy Boswell, a freshman, studies theatre at Lindenwood Colleges. Lee Daniels is a sophomore theatre major at Lindenwood and enjoys skiing. Jennifer Dishian appeared in the 1978 Munny Opera production of *Peter Pan* and studies acrobatics, tumbling and ballet. Paul Engelhardt comes from Iowa and is a freshman theatre major and enjoys practicing magic.

James Gaspard, a freshman in theatre, enjoys music, art, films and books. Jackie Goodall is a freshman at Lindenwood who plays the banjo and the piano. Bob Grothe, a 7th grader at St. Peters School, appeared in SUMMERSTAGE'S *Our Town* and *1776* as well as the Munny Opera's *Tom Sawyer*. Diane Haase, a freshman theatre major has studied dance and acrobatics.

David Helling, a St. Charles resident, has appeared in many Lindenwood productions during the last three years and works at Mallinckrodt. Lee Henry is a sophomore theatre major and has appeared on the Lindenwood stage often in the past two years. Mark Joseph, a St. Charles resident, has acted in films, commercials and on the stage, having recently appeared in the SUMMERSTAGE season.

James Magee attends school in Wentzville. Liz McDarby, a freshman theatre major, enjoys photography, music, movies and traveling. Laura McGinnis is a freshman studying theatre and plays the guitar as well as writes songs. Heath McKennedy goes to Monroe Elementary School in St. Charles and has performed at the Bread and Circus Theatre. Doug Mayer, a St. Charles resident, has appeared several times previously on the Lindenwood stage and enjoys dancing and horseback riding.

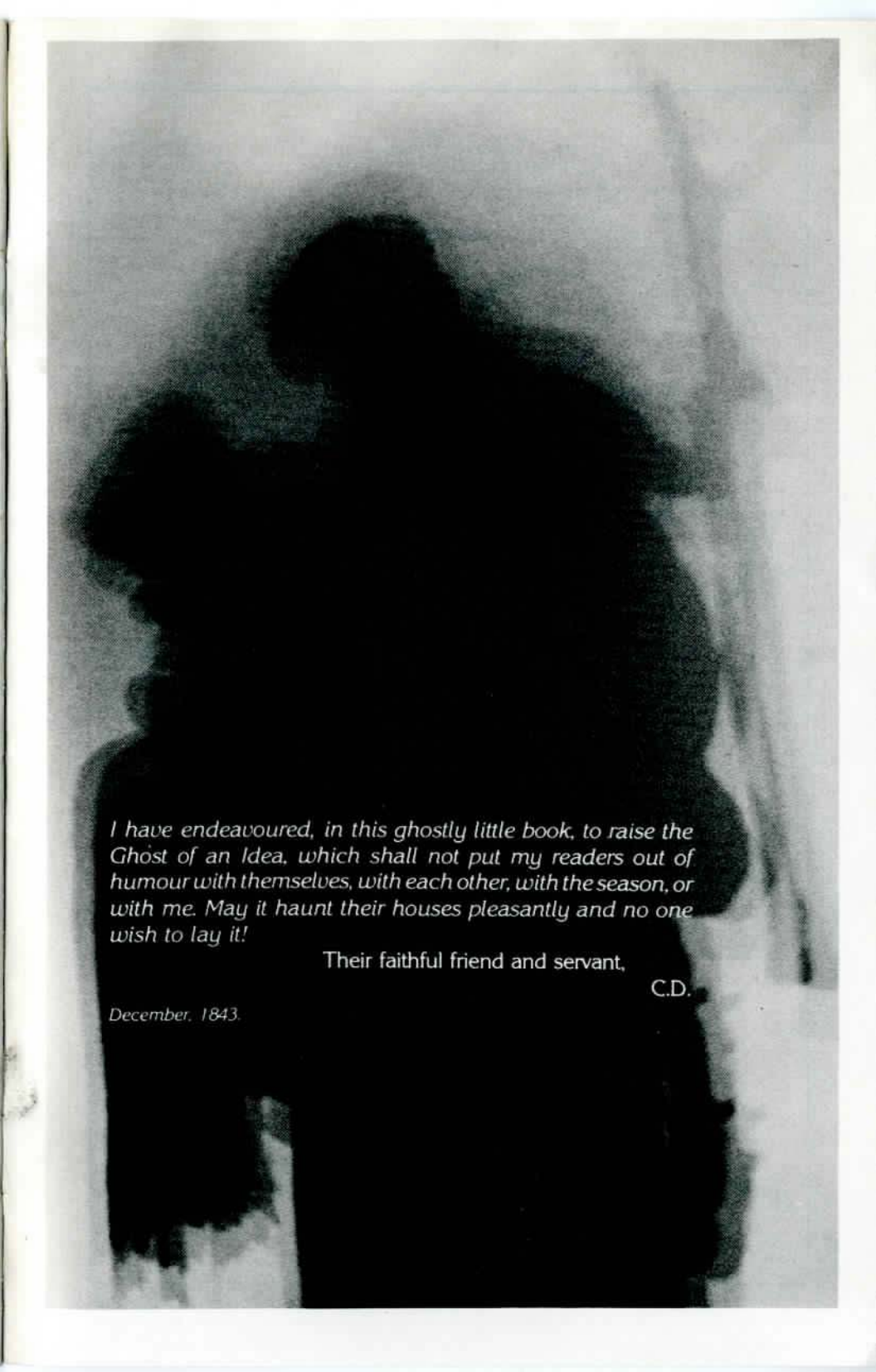
Randy Messersmith, a freshman theatre major, is a St. Charles resident who enjoys photography and sand art. Mike Poinsett is from Overland and recently appeared in *Carnival*. Priscilla Rochas is a student at Hardin Jr. High and would like to study theatre in the future. Pam Ross taught drama at St. Charles West High School and is currently working toward an M.F.A. in acting. Lisa Venezia is a freshman theatre major from Creve Coeur. Calvin Ward, a freshman from St. Louis is studying theatre and writing. Amy Whiat attends Coverdell Elementary school and enjoys dancing and swimming. Debra Wicks is a member of the Theatre Project Company and is working on a M.F.A. in acting.

Stanley Dultz has finished four years of technical theatre work at Lindenwood and plays the guitar semi professionally. Craig Van Tassel is a junior at Duchesne High School. Nancy Hills is costume designer for the theatre department at Lindenwood and comes from Oregon. Leslie Church is a senior theatre major, specializing in technical theatre. Mary Ann Grothe, affectionately called Mom, is a member of the Friends of the theatre and is a familiar face around the costume shop. Susan Farwell is a M.F.A. graduate student in acting and recently appeared in *Carnival*. Luke Kay, a senior theatre major, enjoys stock car and road racing.

Cathy Brickey, a sophomore majoring in theatre recently appeared in *Carnival*. Julie Baumann is a graduate from St. Charles High School and is a freshman in theatre at Lindenwood. Karen Babcock is a Communications major enrolled in theatre classes. Lavada Blanton is a senior theatre major, specializing in technical theatre. Melanie Mossman is a senior at Orchard Farm High School who is enrolled in theatre classes at Lindenwood. Marsha Gold is a post graduate working toward a B.A. in theatre. Cheryl Metzger teaches drama at St. Charles West High School. Kris Armstead is a student at St. Charles High School.

Donna Grass is a St. Charles resident. P. J. Wyand is conference coordinator for the Lindenwood Colleges as well as theatre manager. Renee Helling is a St. Charles resident and member of the Friends of the Theatre. Karen Nemens, a member of the Friends, is responsible for public relations for the theatre department.

In all more than seventy people have worked together to bring you this production of "A Christmas Carol"!



*I have endeavoured, in this ghostly little book, to raise the Ghost of an Idea, which shall not put my readers out of humour with themselves, with each other, with the season, or with me. May it haunt their houses pleasantly and no one wish to lay it!*

Their faithful friend and servant,

C.D.

*December, 1843.*

*In  
Tune With  
The  
Arts*

**Monsanto**

9,322 of us here in St. Louis. Proud to be a  
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