

# A CHRISTMAS CAROL

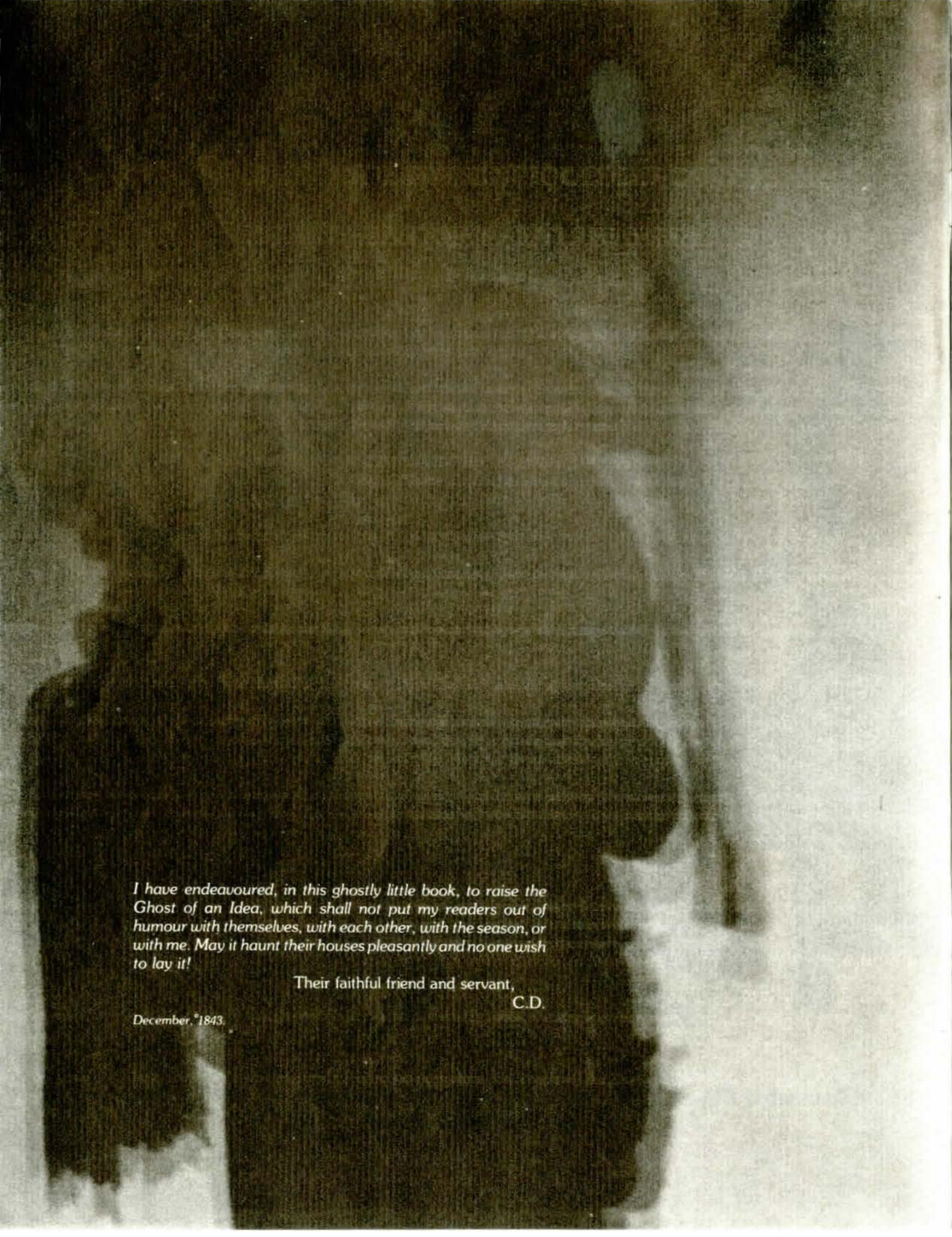


December 8th — 22nd • The Lindenwood Colleges • Jelkyl Theatre  
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*I have endeavoured, in this ghostly little book, to raise the Ghost of an Idea, which shall not put my readers out of humour with themselves, with each other, with the season, or with me. May it haunt their houses pleasantly and no one wish to lay it!*

Their faithful friend and servant,  
C.D.

December, 1843.



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 Dan Krehbiel

Costume Design by Lydia Aseneta

Lighting Design by Michael Pule

Property Design and Scenic Art by Alice Carrol

Sound Effects Designed by Brad Hildebrand

Musical Direction by Billie Jo Derham

Choreography by Judith Grothe

Based on original choreography by Grazina Amonas

Guest Artists: Jerry Webb and Charles Leader

Production Stage Manager: Donna Spaulding

Associate Director: Yvonne Ghareeb

**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

Photograph by Marilyn Zimmerman

Mr. Webb and Mr. Leader are appearing through the cooperation of Actors' Equity Association.

This production is made possible in part by a gift from  
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Cameras and recording devices are forbidden in the theatre. Please check them with the House Manager.

# A Christmas Carol

by Charles Dickens

Cast in alphabetical order:

**Kris Armistead** / Flower Girl, Fezziwig  
Daughter, Fred Sister

**Renee Baldwin** / Caroler, Party Guest

**Cathy Brickey** / Caroler, Maid, Mrs. Fred

**Allen Cartwright** / Chestnut Peddler,  
Eligible Young Man, Man with Pound Notes

**Ann Clayton** / Caroler, Belle

**Kevin Collins** / Fred, Party Guest, Man with  
Snuff Box

**Lonnie Dorn** / Henry Dickens, Peter  
Cratchit

**Becky Edens** / Dickens child, Belinda  
Cratchit

**Bob Grothe** / Simon

**David Helling** / Bob Cratchit

**Lee Henry** / Beggar, Young Scrooge, Party  
Guest, Undertaker

**Ted Huff** / Dick Wilkins, Party Guest, Pall  
Bearer

**Mark Joseph** / Marley's Ghost, Ghost of  
Christmas Present

**Jeff Jouett** / John Dickens, Mr. Fezziwig,  
Topper, Joe the Beetler

**Charles Leader** / Charles Dickens, Ghost of  
Christmas Past

**Doug Mayer** / Lean Social Worker, Party  
Guest, Ghost of Christmas Future

**Cheryl Metzger** / Mrs. Dickens,  
Mrs. Cratchit

**Melanie Mossman** / Flower Girl, Fezziwig  
Daughter, Fred Sister

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

**Dan Partlow** / Caroler, Scrooge as a Boy,  
Child at Party, Boy Ignorance

**Claudia Stedelin** / Woman with Dog, Party  
Guest, Char Woman

**Craig Van Tassel** / Chestnut Peddler,  
Eligible Young Man, Pall Bearer

**Jerry Webb** / Ebenezer Scrooge

**Amy Whiat** / Dickens Child, Tiny Tim

**Hillary White** / Caroler, Fanny, Child at  
Party, Girl Want

**Leslie White** / Mamie Dickens,  
Martha Cratchit

**Debra L. Wicks** / Woman with Puppy,  
Mrs. Fezziwig, Laundress



Musicians

**Fiddle** / Bill Davis

**Piano** / Billie Jo Derham

**Bass** / Stan Dultz

**Flute** / Julie Fisher, Nancy Eisenberg

**Clarinet** / Darla Helton, Patti Nagle

**Trumpet** / Jim Hittler

**Percussion** / Brian Luedloff, Jane Christine  
Goesmann



**Production Staff:**

**Dan Krehbiel** / Production Manager

**Bobby Shapiro** / Technical Director

**Micheal Herron** / Master Carpenter

**John Fowler** / Carpenter

**Nancy Herron** / Costumiere

**Alison Bralley, Ray Fowler, Mary Ann Grothe, Jollene Stollar** / Assistants to the Costumiere

**Lavada Blanton, Stan Dultz, Judy Grothe, John Wolf** / Assistants to the Lighting Designer

**Ethan Hoskin** / Assistant to the Property Designer

**Running Crew:**

Assistant Stage Managers: Mariko Ishii and Cathy Brickey

Master Electrician: John Wolf

Patchers: Lavada Blanton, Randy Messersmith

Sound: Kelly Waldo

Properties Mistress: Leslie Church

Properties Crew: David Cramer, Greg Vivrett

Wardrobe: Alison Bralley, Patti Nagle, Pam Ross, Glenn Stephenson

Wigs: Ann Clayton, Nancy Herron, Kelly Waldo

Make-up Consultants: Charles Leader, Cheryl Metzger

Make-up Crew: Greg Vivrett, Leslie Church, Kelly Waldo, Patti Nagle

Ticket Office Donna Grass

House Manager P. J. Wyand

Departmental Secretary Lisa G. Myers

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



**Theatre Students**

Lavada Blanton	Brian Luedloff
Cathy Brickey	Cheryl Metzger
Leslie Church	Patti Nagle
Ann Clayton	Pam Ross
David Cramer	Donna Spaulding
Stanley Dultz	Claudia Stedelin
Judy Grothe	Glenn Stephenson
Mark Heckman	Greg Vivrett
Lee Henry	Kelly Waldo
Nancy Herron	Debra Wicks
Mariko Ishii	John Wolf
P. J. Wyand	



# “The greatest little book in the world”

by Monica Dickens, Cape Cod, 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 this 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 abroad 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 tale 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 mere 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 in the plot of the Nativity. Careless? The facsimile pages in this book show how painstakingly it was rewritten and corrected.

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.

"I am not only on my beam ends," he wrote, "but tilted over on the other side. Nothing so utterly unexpected and utterly disappointing has ever befallen me."

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 earthly 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.



Dickens's four eldest children, Charley, Mamey, Katey and Walter.



# Plum Pudding

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 pour 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.

## 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
- ⅓ cup fresh orange juice
- ¼ cup fresh lemon juice
- ½ cup brandy, for flaming

## 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 ¾ cup

- 4 tablespoons unsalted butter
- ½ cup superfine sugar
- 3 tablespoons brandy
- 1 teaspoon vanilla extract



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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.

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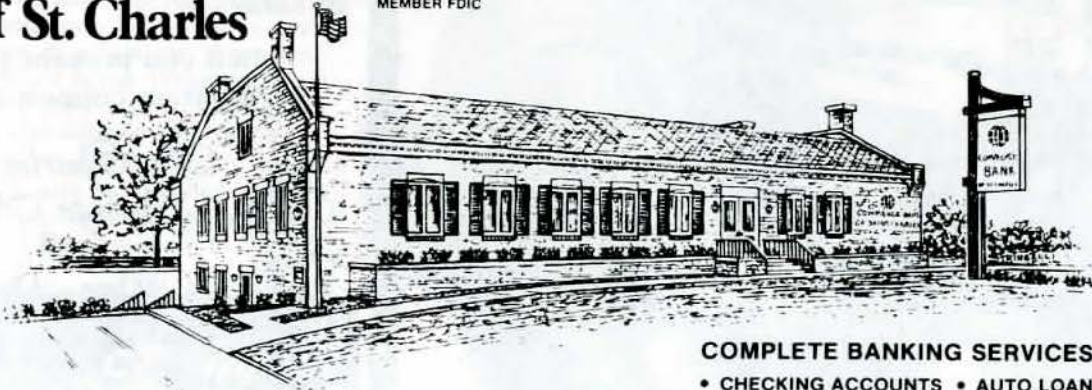
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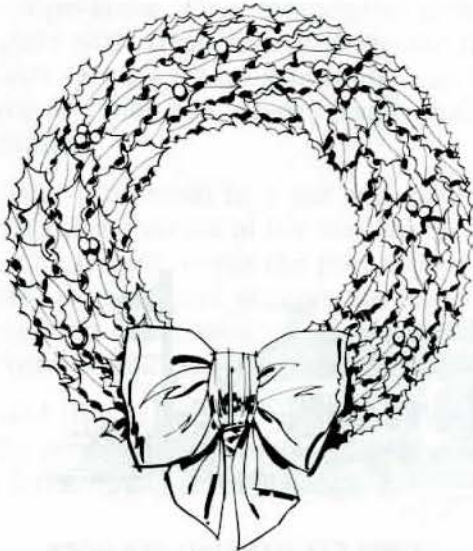
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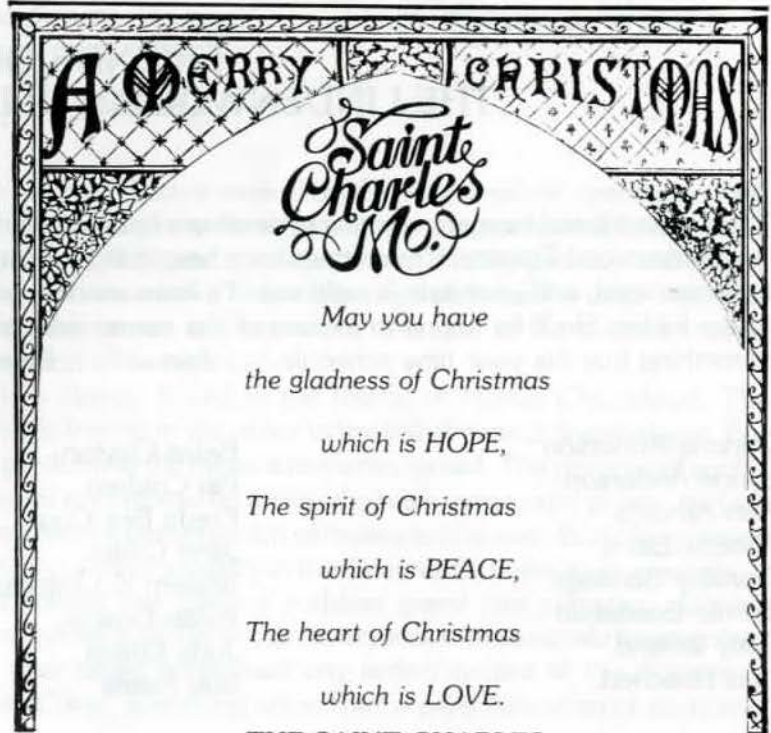


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The persons listed here are working to develop a backbone organization that will assist the overall growth of the Lindenwood Theatre. Committees from hospitality to costume help are being formed. Your participation is encouraged, and your help is welcome. To learn more about the FRIENDS, visit with the representative in the lobby. 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!

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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, that 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 known 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. They 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.

## ABOUT THE STAFF AND PERFORMERS . . . . .

Dan Krehbiel, scenic designer and Alice Carroll, property designer, both teach at the Lindenwood Colleges and recently designed sets and properties for “Once Upon a Mattress”. Lydia Aseneta, costume designer, is resident designer at Kansas State University and originally designed costumes for last year's “A Christmas Carol”. Michael Pule, lighting designer is a free lance designer from New York. Brad Hildebrand, who created the special sound effects is now a radio personality with KSLQ radio.

The music was adapted by Gary Green, a musician and performer living in Kansas City. Billie Jo Derham, an accomplished musician and instructor will be directing the music this year. Judith Grothe, choreographer is presently a sophomore theatre major and recently choreographed “Once Upon a Mattress”. Donna Spaulding, production stage manager, is a graduate theatre student from Ferguson, MO. and most recently appeared in “Once Upon a Mattress”. Yvonne Ghareeb, associate director is a Lindenwood Theatre Arts Department Faculty Member and will be directing “The Diary of Anne Frank” in the spring. Wesley Van Tassel, director, is director of the Theatre Arts Department at Lindenwood.

Charles Leader, guest artist recreates the role of Dickens this year. Mr. Leader is a professional actor from Los Angeles, CA. He was seen this summer in the SUMMERSTAGE's productions of “Godspell” and “You're a Good Man Charlie Brown.” Jerry Webb, guest artist, who plays Scrooge is a professional actor and director from Denver, Colorado. Mr. Webb also was a member of the SUMMERSTAGE company and appeared in all five productions as well as serving as a director and choreographer.

Kris Armistead is a ninth grader at Hardin Junior High School. Renee Baldwin, also is a ninth grader at Duchesne High School. Cathy Brickey is a freshman theatre major from St. Louis. Allen Cartwright, of St. Charles, is a junior at St. Charles High School. Ann Clayton is a junior theatre major at Lindenwood and will be spending the month of January in a Shakespearean workshop with Kristine Linklater. Kevin Collins of Florida, is presently a senior business major at Lindenwood.

Lonnie Dorn is a ninth grader at Hardin Junior High School and Becky Edens is in the sixth grade at Monroe Elementary School. Bob Grothe, a sixth grader at St. Peters school appeared this summer with Tovah Feldshuh in the Municipal Opera's production of “Peter Pan.” David Helling and his family are long residents of St. Charles. He was seen last in “Once Upon a Mattress”. Lee Henry is a freshman theatre major from Overland, MO. Melanie Mossman and Ted Huff are juniors at Orchard Farm High School and quite active in their school's drama departments.

Mark Joseph is a resident of St. Charles. He recently returned from Austria where he was pursuing his most avid hobby, photography. Jeffrey Jouett is a resident of Florissant, MO. Doug Mayer, a resident of St. Charles, was most recently seen in “Once Upon a Mattress”. Cheryl Metzger is a graduate student in the Lindenwood Theatre Department and is working toward her M.F.A. in acting. Lisa Myers is a graduate of the Lindenwood Colleges in Communication Arts.

Dan Partlow is a nine year old who is presently in the fourth grade at Becky David Intermediate. Claudia Stedlin, a senior Theatre Arts major, will be spending January term observing theatre productions in London. Craig Van Tassel is a sophomore at Duchesne High School. Amy Whiat is a third grader at Coverdell Elementary School. Hillary and Leslie White are residents of St. Charles High School. Debra Wicks is a graduate student in the Lindenwood College Theatre Arts Department.

Among the musicians for this production of *A CHRISTMAS CAROL* is Bill Davis on fiddle, who appeared in last years production of “A Christmas Carol”. Nancy Eisenberg, on flute, and Darla Helton, on clarinet, attend St. Charles West High School and Julie Fisher, a junior at St. Charles High School is also playing flute. Jim Hittler and Jane Christine Goesmann are students at the Lindenwood Colleges and both played in the orchestra for “Once Upon a Mattress”. Stan Dultz, on bass, Patti Nagle, on clarinet, and Brian Luedloff on percussion are all members of the Lindenwood Theatre Arts and Music Departments.

Of the running crew and production staff, Mariko Ishii is a sophomore theatre major from Honolulu, Ha. John Wolf of Elkhorn, Nebraska and Lavada Blanton of Dallas, Texas are both technical theatre majors. Randy Messersmith is a student at St. Charles West High School. Kelly Waldo of Lee's Summit, MO. and Leslie Church at Hillisboro, MO. are both Junior theatre majors.

Bobby Shapiro, Technical Director was also seen as a performer in the past production of “Once Upon a Mattress.” Micheal Herron and Nancy Herron of Illinois were married during the Thanksgiving Holidays.

In all more than seventy people have worked together to bring you this production of “A Christmas Carol.”



# THE LINDENWOOD COLLEGES

## DEPARTMENT OF THEATRE ARTS

<b>Curtain Times</b>	Wednesday, Thursday, Friday and Saturday at 8:30 p.m. Sunday matinees at 2:30 p.m.
<b>House Manager (P. J. Wyand)</b>	Available through the Ticket Office. For emergency calls on performance nights call 724-2004 or 946-6912. If you require paging services the evening you attend, please register your seat location with the Ticket Office when you arrive. Lost and found is located in the Security Office.
<b>Telephone</b>	Call 724-2004, 723-7152, or 946-6912 (toll free from St. Louis). Ticket Office hours are 11 a.m. to 4 p.m. Monday through Thursday and 11 a.m. till curtain Friday through Sunday.
<b>Ticket Prices</b>	\$2.50, \$3.50, and \$4.50.
<b>Ticket Office Policy</b>	No exchanges or refunds on paid single tickets. Season Ticket holders may exchange tickets. (See below)
<b>Group Discounts</b>	For information regarding special theatre parties and group discounts contact Debra Wicks at 946-6912 ext. 352.
<b>School Matinee</b>	Teachers! For any and all matinee info please contact Cheryl Metzger at 946-6912 ext. 342.
<b>Subscribers Only</b>	We will be happy to exchange season subscription tickets provided they are returned to the Box Office by 4:00 p.m. on the day before the date on the tickets you wish to exchange. Please call the Ticket Office for specific ticket exchange information.
<b>Are you on our Mailing List?</b>	If you would like to receive Lindenwood Theatre mailings please fill out the names and address forms in the lobby. If you are already on our list, but have moved or changed address, be sure to let us know.

**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**

Latecomers will be seated at the discretion of the house manager.

Restrooms and drinking fountains are located on each level of Roemer Hall at the West end of the corridor.



# Coming Events

## Musical Attractions

An Elizabethan Holiday Feaste — The Madrigal Singers  
Dec. 8, 9, 15, 16, at 7 p.m. in the Memorial Arts Building  
Admission is \$12.50 and advance reservations are requested  
Call: 946-6912 ext. 310 or ext. 246

The St. Charles Choral Society and Orchestra presents Handel's Messiah  
Dec. 10 and 17 at 3 p.m. in the St. Charles Presbyterian Church  
Admission is \$3.00 for adults and \$1.50 for students

The St. Charles Children's Chorus performing at the Jelkyl Center  
Dec. 23 at 3 p.m. — Admission is \$1.00

Faculty Recital by Cynthia LaFata, soprano  
Feb. 11 at 3 p.m. — Admission is Free

## Art

Contemporary Ceramists of Missouri  
Nov. 27 - Dec. 20 in the Harry D. Hendren Gallery at the  
Fine Arts Building  
Admission Free

## Dance

Gus Giordano Jazz Company in Concert  
April 16 at 8 p.m. in the Jelkyl Theatre  
Free for Lindenwood Students — Regular admission \$2.50 - \$4.50  
Master Classes offered by the Gus Giordano Jazz Company April 7  
For more information contact the Dance Department at  
946-6912 ext. 240.

## Theatrical Events

THE MISER — Opens March 9  
Written by Moliere in the 17th century, this hilarious French comedy is one of the funniest plays in dramatic literature. Harpagon, the miser, allows his miserliness to rule his household which frustrates his children and makes him the dupe of their riotous schemes. This outstanding comedy will be performed in complete 17th century dress and setting. An elegant evening of theatre. Plan for laughs!

THE DIARY OF ANNE FRANK — Opens April 27  
The play is a stunning dramatization of "Anne Frank: The Diary of a Young Girl." Winner of the Pulitzer Prize and virtually every other coveted prize of the theatre. The story is the diary of a 13 year old girl as she and her family hide from the Gestapo for two years in an attic during World War II. A moving and thought-provoking evening of theatre.

## Auditions

Auditions for students and community actors for "THE MISER" are Sunday, February 4. Call the theatre office for more information: 946-6912