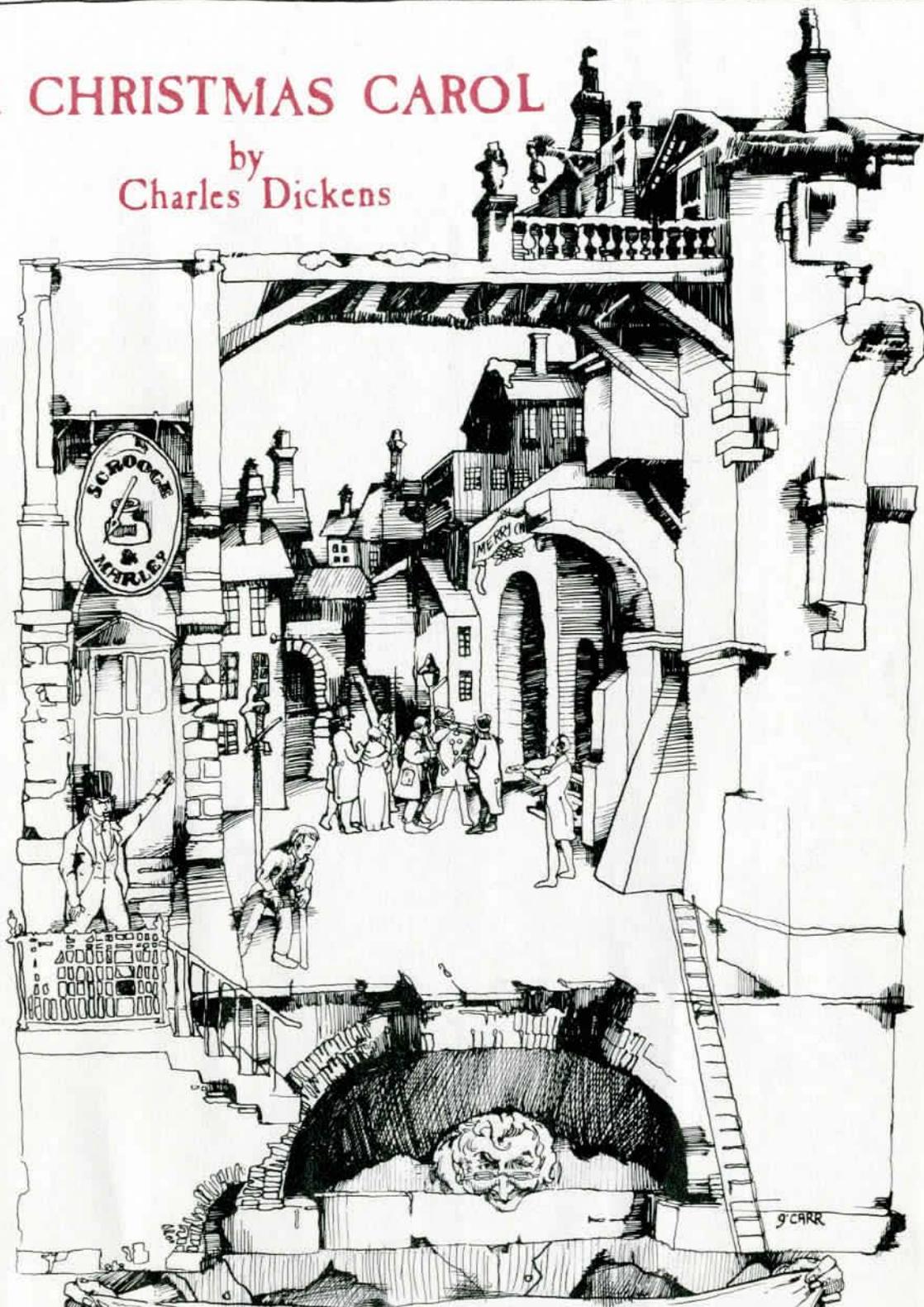


A CHRISTMAS CAROL

by
Charles Dickens



THE LINDENWOOD COLLEGES THEATRE
JELKYL CENTER ON THE CAMPUS
ST. CHARLES, MO

Wednesday through Saturday at 8:00 P.M.
December 7-10 & 14-17, 1977
Matinees: December 11 & 18 at 2:30 P.M.

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 and Conducted by Gary Green

Setting Design by Dan Krehbiel

Costume Design by Lydia Aseneta

Lighting Design by Susan Butcher

Property Design and Scenic Art by Alice Carroll

Choreography by Grazina Amonas

Guest Artists: Lee Griswold and Charles Leader

Assistant Stage Managers: Ann Graham and Donna Spaulding

Production Stage Manager: 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. Griswold's appearance is through the cooperation of Actor's Equity Association.

This production is made possible by a gift from
Community Federal Savings and Loan Association.

The artist-in-residence program is sponsored in part by the Missouri Arts Council

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

Mark Atchison / Marley's Ghost,
Ghost of Christmas Present

Ann Clayton / Belle, Caroler

Ann Graham / Mrs. Fred, Caroler

Lee Griswold / Ebenezer Scrooge

Bobby Grothe / Scrooge as a Boy, Caroler,
Party Guest, Boy Ignorance

Judy Grothe / Fezziwig's Daughter,
Mrs. Fred's Sister, Flower Girl

Aimee Haake / Laundress, Woman with Dog,
Party Guest

David Helling / Bob Cratchit

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

Daniel Hommes / Chestnut Peddler,
Party Guest, Pallbearer

Adam Horn / Dickens Child, Tiny Tim

Charles Leader / Charles Dickens

Randy Messersmith / Chestnut Peddler,
Man on Street, Party Guest

Cheryl Metzger / Mrs. Fezziwig,
Char Woman, Woman on Street

Sonja Murray / Fezziwig's Daughter,
Mrs. Fred's Sister, Flower Girl

Lisa Myers / Round Social Worker, Cook

John O'Neill / John Dickens, Old Fezziwig,
Joe the Beetler

Joe Palermo / Dick Wilkins, Party Guest,
Pallbearer

Glenda Partlow / Mrs. Dickens, Mrs. Cratchit

Mike Poinsett / Fred, Party Guest, Caroler

Nancy Siemer / Caroler, Party Guest

Claudia Stedelin / Lean Social Worker,
Maid, Ghost of Christmas Yet to Come

James Thompson / Topper, Man with
Newspaper, Party Guest

Lance Tilford / Simon, Frontier Boy

Bill Tobias / Henry Dickens, Peter Cratchit

Julie Verhine / Fan, Caroler, Party Guest,
Girl Want

Kelly Waldo / Mamie Dickens,
Martha Cratchit

Hillary White / Dickens Child,
Belinda Cratchit

Musicians

Bill Davis / Fiddle

Julie Fisher / Flute

Daniel Fry / Bass

Gary Green / Piano

Tammy Sanders / Clarinet

Tom Overby / Percussion





Production Staff

Dan Krehbiel / Technical Director
Michael Pule / Costume Supervisor
Bob Shapiro / Master Carpenter
Stan Dultz / Master Electrician
Marcia Winter / Assistant to the Designer
Lavada Blanton / Property Assistant
Mary Ishii / Property Assistant
Ann Clayton / Wig Master
Charles Leader / Make-up Consultant
Cheryl Metzger / Make-up Consultant
Brad Hildebrand / Sound Effects

Running Crews

Sets and Props: Lavada Blanton, Ralph Bradbury, Ann Graham, Ethan Hoskin, Bob Shapiro, Donna Spaulding, Claudia Stedelin
Lighting: Stan Dultz
Sound: Libby Spillman
Costumes: Aimee Haake, Kym Henderson, Joan Van Becelaere

Department Secretary	Laurie Krehbiel
Box Office Manager	Ina Jo Atchison
Public Relations	P. J. Wyand

Production Crews

Properties: Annie Anderson, Diane Gosnell, Peggy Sanders, Claudia Stedelin
Costumes: Ann Graham, Aimee Haake, Kym Henderson, Mary Evelyn Martin, Joan Van Becelaere
Lighting: Ralph Bradbury, Judy Grothe, Mary Evelyn Martin, Melissa Trent
Set Construction: Ralph Bradbury, Barb Boschert, Lisa Boschert, George Giorgetti, Judy Grothe, Theresa Hash, Lee Henry, Ethan Hoskin, Leslie Kaplan, Jerry Koerner, Glen Menke, John O'Neill, Joe Palermo, Mike Poinsett, Lisa Pohlman, Carolyn Quarterman, Tammy Sanders, Jan Sapp, Nancy Siemer, Brian Tennison, Melissa Trent, Joan Van Becelaere, Craig Van Tassel, Kelly Waldo, Pamela Wimbish



“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

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

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 about ¾ cup

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

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.

ABOUT THE STAFF AND PERFORMERS

Dan Krehbiel, set designer, and Michael Pule, costume supervisor, teach at Lindenwood and recently designed the set and costumes for *Godspell*. Gary Green, musical director, is a musician and performer living in Kansas City. Lydia Aseneta, costume designer, is resident designer at Kansas State University and recently worked at the Guthrie Theatre in Minneapolis. Susan Butcher, lighting designer, a graduate of the University of Wyoming, is a free-lance lighting designer and stage manager from Los Angeles. Alice Carroll, property designer and scenic artist, attended KSU and was resident scenic artist for Music Theatre of Wichita. She recently returned from film backdrop painting in Hollywood.

Grazina Amonas, choreographer, directs the dance program at Lindenwood. Yvonne Ghareeb, production stage manager, is a Lindenwood Theatre Arts Department faculty member who recently staged *Godspell*. Ann Graham, assistant stage manager, is a sophomore theatre major from Battle Creek, Mich. Donna Spaulding, assistant stage manager, is a graduate theatre student from Ferguson, Mo. Wesley Van Tassel, director, is director of the Theatre Arts Department at Lindenwood.

Lee Griswold, guest artist, who plays Scrooge has a degree in theatre from the University of Connecticut. He now makes New York City his home. Griswold has performed in such roles as McMurphy in *One Flew Over The Cuckoo's Nest*; Jay Follett in *All the Way Home* and Mr. Dussel in *The Dairy of Anne Frank*.

Charles Leader, guest artist, who plays Dickens recently returned from New York to be guest artist at The Lindenwood Colleges for the fall term. He was seen earlier this year in *Godspell* and *Mark Twain*. Since studying at KSU and the University of Denver, he has performed such roles as Charlie Brown in *You're A Good Man, Charlie Brown*; Buffalo Bill in *Indians*; and Shylock in *The Merchant of Venice*.

Mark Atchison was seen as Jesus in *Godspell* earlier this year. He is a junior theatre major from Hays, Kan. Ann Clayton is a sophomore theatre major from Wentzville, Mo. Bobby and Judy Grothe are from St. Charles. Bobby is a fifth grader at St. Peters School and recently toured with Angela Lansbury in *Gypsy*. Judy is a freshman theatre major who was seen recently in *Godspell*. Aimee Haake is a graduate theatre student from St. Charles. David Helling lives in St. Charles with his family and works for Mallinckrodt Inc. He was last seen in *Godspell*. Lee Henry is an incoming freshman theatre major from Overland, Mo. Daniel Hommes and Randy Messersmith both attend St. Charles West High School as juniors.

Adam Horn is a first grader at Null Elementary. Cheryl Metzger graduated from Washburn University in her home town of Topeka and is now a graduate student in theatre. She recently completed a season of summer stock in Grand Lake, Colo. Sonja Murray is a senior at St. Charles High School. Lisa Myers is a senior journalism major at Lindenwood. She is from Waynesville, N.C., and is co-editor of the IBIS, the college newspaper. John O'Neill is a senior theatre major who is also a member of the Lindenwood soccer team. Joe Palermo, recently seen in *Godspell*, and Mike Poinsett are freshman theatre majors from Overland, Mo.

Glenda Partlow lives with her family in St. Charles and is on the staff at Lindenwood as director of publications. Nancy Siemer is a communications major from St. Louis. Claudia Stedelin is a sophomore theatre major from Glendale, Mo. James Thompson was seen in *Godspell* and came to Lindenwood from Scarsdale, N.Y. He is a sophomore theatre/business major. Lance Tilford is an eighth grader at Hollenbeck Central. Bill Tobias attends Francis Howell High School as a sophomore. He was recently seen in their production of *Our Town*. Julie Verhine is an eighth grader at Jefferson Junior High School. Kelly Waldo is a freshman theatre major from Lee's Summit, Mo. Hillary White attends Benton Elementary, and is in the third grade.

Among the musicians for this production of *A Christmas Carol* is Tom Overby, who played percussion for *Godspell* and is a freshman music major from Nashville, Tenn. Daniel Fry, also in *Godspell*, plays bass and is a junior broadcasting major from Manchester, Mo. Bill Davis, on fiddle, is a sophomore business major from St. Charles. Julie Fisher attends St. Charles High School as a sophomore. Tammy Sanders is in the ninth grade at Jefferson Junior High School.

Of the technical staff, Brad Hildebrand, who created the special sound effects, is a Lindenwood 4 graduate student who works for KSLQ Radio. Bob Shapiro, master carpenter, is a recent graduate of Wabash College. Lavada Blanton and Mary Ishii, property assistants, are theatre majors at Lindenwood. Lavada is from Dallas, Tex. and Mary from Honolulu, Ha. Mary was seen earlier this year in *Godspell*. Marcia Winter is a sophomore theatre major from Elkhorn, Neb. Stan Dultz, who played lead guitar in *Godspell* and serves as a master electrician for *A Christmas Carol*, is a junior theatre/music major from St. Charles, Mo.

In all, more than eighty people have worked together to bring you this production of *A Christmas Carol!*

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.

SPECIAL ACKNOWLEDGEMENTS

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Cardinal Glennon Hospital

St. Charles Heating and Cooling Company

Aimee Haake

Ann Clayton

Mary Ann Grothe

Brad Hildebrand

The Guthrie Theatre, Minneapolis, Minn.

The Loretto-Hilton Repertory Theatre (Gayla Pryor)

Pam Ross and the St. Charles West drama students

Gayle Horn

Patti White

St. Louis University Theatre Department (Robert Butler; Roberta Dorgon)

Fontbonne College Theatre Department (Don Garner)



Coming Theatre and Dance Events . . .

Modern Dance Concert

RIRIE-WOODBURY DANCE COMPANY

The Ririe-Woodbury Dance Company from Salt Lake City emphasizes varied repertory with stress on theatrical setting, media and humor along with Company members who bring professional performing skills to the world of dance. Performance February 10 at 8 p.m. Tickets on Sale January 16.

Children's Theatre!

THE EMPEROR'S NEW CLOTHES

An all-family musical comedy production of the great Hans Christian Andersen classic! Opening Valentine's Day for two weeks. Special school matinees for Kindergarten through grade six. Eight public performances on Friday and Saturday evenings and Saturday and Sunday Matinees. Bring the children and the grandparents — a comedy for all ages.

Award-Winning Drama

THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS

A play by Paul Zindel. Winner of the Pulitzer Prize, the Obie Award, and the New York Drama Critics Circle Award as Best American Play of the season. A powerful and moving study of an embittered, vindictive widow and her two young daughters. Opens March 8 for five performances, with a Sunday matinee on March 12.

True-Life Dramatization

THE MIRACLE WORKER

A play by William Gibson. A stirring dramatization of the real-life story of Helen Keller. One of the most successful and warmly admired plays of the modern stage. Opens April 28 for eight performances, with Sunday matinees on April 30 and May 7.

**WATCH FOR ANNOUNCEMENTS ABOUT THE NEW LINDENWOOD PROFESSIONAL
SUMMER THEATRE! Coming Soon.**

THEATRE BOX OFFICE: 946-6912 or 723-7152, Ext. 252.

HOURS: 12 noon — 4 p.m.; open until curtain on performance days.

