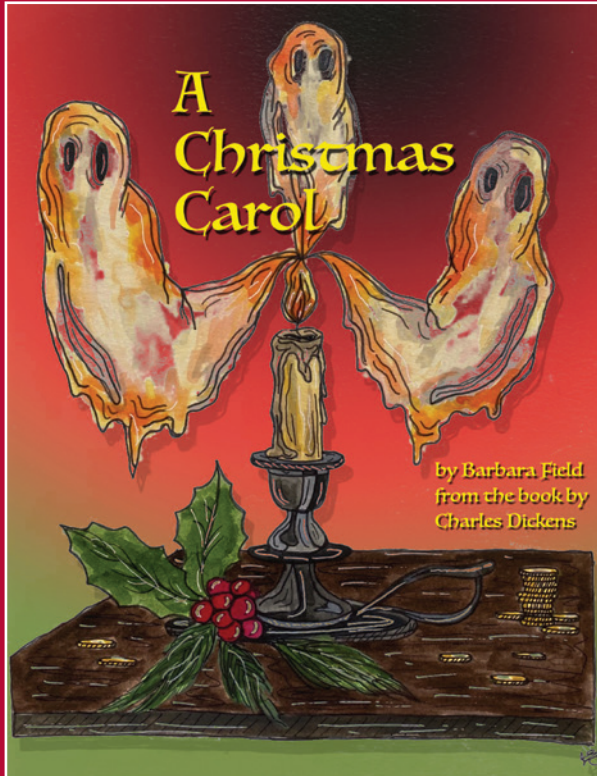


THE MONMOUTH COLLEGE  
DEPARTMENTS OF THEATRE AND MUSIC  
AND BUCHANAN CENTER FOR THE ARTS

PRESENT



NOVEMBER 18-21, 2021  
WELLS THEATER



ILLINOIS  
**ARTS**  
COUNCIL  
AGENCY

## FROM THE CLIPBOARD OF THE DIRECTOR



### I'VE LIVED A HAUNTED EXISTENCE.

From the time I saw a local Christmas Eve production of *A Christmas Carol* (my first introduction to the story) on our black and white RCA television in 1964, I have been mesmerized by

the visits to the main character by the three ghosts who could fly, time travel, and predict the future.

I remember the opulence of the Ghost of Christmas Present from that televised performance—of all the ghosts his had the grandest and most familiar costume—surrounded by piles of food on glittering platters, boxes of gifts and garlands, all of which put the lights of the studio reflecting and blazing, causing the cameras to flare and making the scene slightly blurry. I remember thinking I wish Christmas looked like that at our house: a 12-by-60 mobile home parked near the main road between Georgetown and Idaho Springs, Colorado.

I didn't care if Scrooge's soul was saved; I didn't see that coming. I waited for the ghosts just as Scrooge did. The ghosts were going to be the best part. And the ghosts were scary.

When Dickens published his novella *A Christmas Carol. In Prose. Being a Ghost Story of Christmas* in 1843, He was tapping into a cultural re-invention of Christmas conventions happening in the western world. Those ever-curious Victorians were on the cusp of changes to their world: searching for ways to hold on to traditions, but reaching out to investigate where the world was going with the inventions which the new mechanical age was introducing. The Industrial Revolution was putting its stamp even on Christmas observance.

Dickens' *A Christmas Carol* is a cautionary tale. Scrooge may have been a mean old man, but he represented something larger. He was the future; the new mechanized world where men were anonymous cogs in a wheel of production that made some fabulously rich at the expense of the laborers who fed it.

Embracing the machinery and innovations of the age meant that some things were changing very quickly for people of Dickens' time, and not necessarily for the better. The bucolic rural life became less of a reality, and more of a longing, as people moved into cities from the countryside to get work in the new mills

and factories. It's easy to see why the vision of a pristine, snow-covered country lane, and charming cottages where happy well-fed families enjoyed a warm Christmas fire appealed to those who were living in cold, crowded flats in the shadows of those enormous factories whose smoke and soot blackened even the bark of the few trees in the city. Dickens wrote his Ghost of Christmas Past to depict the simpler days and the agrarian life. He depicted the boyhood of Ebenezer Scrooge as one full of a happy home life and the plenty of the good things it offered—until his reaching, grabbing, and despicable stepfather pulls him from school—to go work in the city of London in a boot-blackening house.

So we see this event which will change Ebenezer forever as a transition from a past of simplicity and plenty to the dark and unsure future in the big dirty city. What a nightmare!

Dickens was warning us what the Industrial Revolution could mean, and telling us to hang on to the old ways. But of course Dickens knew that would not happen; he was seeing it in real time.

He shows us what the present could be—if we had good hearts, were generous and compassionate, if we helped each other and shared: the Ghost of Christmas Present everywhere except the cold hearts and stingy hands of the wealthy—embodied in old Ebenezer.

The scariest ghost? Watch out you Industrial Age Giants—the Ghost of Christmases Future are coming for you, and it doesn't look like much fun.

But all is not lost, says Dickens. He offers those giants a chance to change things: even you billionaires can be redeemed by following the ways of the simple, kind, humble and generous folks—the ones who work 12 hours a day, six days a week for a pittance.

Dickens was making a plea for the world to slow down and plan a little better for this New Age. He was warning us not to obliterate the past but to keep it and to make it better as the world changes. Keep Christmas in your heart always, not just "only one day a year" as poor old Bob Cratchet says to Scrooge. Progress can be good; it can make things better for people, or it can make it miserably worse—the scariest thing of all.

May our Christmas and our Futures be full of charity, humility, love, prosperity and good health. And God Bless us Everyone.

—TAMY DIXON-RANKIN

THE MONMOUTH COLLEGE  
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AND BUCHANAN CENTER FOR THE ARTS

PRESENT

# ***A CHRISTMAS CAROL***

BASED ON THE BOOK BY CHARLES DICKENS  
ADAPTED FOR THE STAGE BY BARBARA FIELD

*Produced by special arrangement with  
Plays for New Audiences*

**Directed by Tamy Dixon-Rankin**

November 18-21, 2021

7:30 p.m. Thursday-Saturday | 2 p.m. Saturday & Sunday  
Wells Theater

Please silence all electronics.

Restrooms and drinking fountains are located in the lobby.  
Photography and recording of any kind is prohibited.

Per College policy, masks covering both the nose and mouth  
must be worn at all time while in the building.



THIS PROGRAM IS SUPPORTED BY A GRANT FROM THE BUCHANAN CENTER FOR THE ARTS  
AND THE ILLINOIS ARTS COUNCIL AGENCY.

## CAST OF CHARACTERS

NARRATOR	Grace Wiborg
SCROOGE	Kenny Broge
CRATCHIT	John Henderson
FRED	Chase Weber
BLAKELY	Celeste "Zesty" Lythgoe
MR. FORREST	Ben Dorn
TINY TIM	Maddie Cook
JACOB MARLEY (GHOST)	Doug Rankin
JACOB MARLEY (YOUNG)	Jackson Wagay
MRS. GRIGSBY	Elisabeth Riedesel
GHOST OF CHRISTMAS PAST	Drew Carlson
BOY EBENEZER	David Simmons
FAN	Ella Ott
HEADMISTRESS QUEEZE	Gwenavier Schultz
MR. FEZZIWIG	Joe Pilger
DICK WILKINS	Bryan Peters
YOUNG EBENEZER	Drew Cliffel
BELLE CRAWFORD	Ashley Cruz
MRS. FEZZIWIG	Amanda Pilger
SUSAN THE COOK	Olivia Rogers
GHOST OF CHRISTMAS PRESENT	Reese Hill
PETER	David Simmons
TOM	Owen Pilger
MARY	Ella Ott
MRS. CRATCHET	Molly White
BELINDA	BreeAunna Ingle
MARTHA	Emma Wohlstadter
CECIL	Ben Dorn
MRS. FRED	Zesty Lythgoe
DOROTHEA	Gwen Schultz
EDWARDS	Alex Simmons
GHOST OF CHRISTMAS YET TO COME	Bryan Peters
GRASPER	Ashley Cruz

<b>SNARKERS</b> .....	Drew Carlson
<b>JOE</b> .....	David Simmons
<b>MRS. DILBER</b> .....	Kiersten Fuhr
<b>UNDERTAKER</b> .....	Jackson Wagy
<b>MAID</b> .....	Kiersten Fuhr
<b>SOPHIA</b> .....	Megan Dailey
<b>IGNORANCE</b> .....	Marc Simmons
<b>STREET URCHINS</b> .....	David Simmons, Marc Simmons
<b>WANT</b> .....	Olivia Rogers
<b>MARIGOLD</b> .....	Megan Dailey
<b>PETUNIA</b> .....	Emma Romano
<b>PALLBEARERS</b> .....	Todd Fowler, Jake Willians

**CREATIVE TEAM**

Director.....	Tamy Dixon-Rankin
Stage Manager.....	Gabriela Madu
Assistant to the Director.....	Doug Rankin
Music Director.....	Janell Johnson
Choreographer.....	Dr. Vanessa Campagna
BCA Executive Director.....	Kristyne Gilbert
Theatre Collaboration Instructor.....	Todd Quick
Scenic and Lighting Designer.....	Doug Rankin
Assistant Lighting Designer.....	Drew Cliffl
Costume Designer.....	Rebecca Bean
Assistant Costume Designer.....	Emma Wohlstadter
Wardrobe Crew.....	Cassidy Wolf
Property Designer.....	Grace Cornelius
Sound Designers.....	Dr. Vanessa Campagna, Skylar Law, Catie Bozarth
Dramaturg.....	Mel Delbridge
Head Painter.....	Grace Cornelius
Publicity and Marketing Director.....	Emma Wohlstadter
Box Office Staff . . .	Meghan Bird, Catie Bozarth, Brooke McCormick, Diamond Rideout
Poster Illustration and Design.....	Grace Cornelius
ASL Translator.....	Dareann Pettis-Weber

**STAGE CREW**

Drew Cliffl	Tailey Gray	Bryan Peters
Lydia Dibissa	Tyler Houck	Carya Schramm
Ben Dorn	Satyr Keeling	Linsey Turner
Todd Fowler	Gabriela Madu	Jake Willans

## THE COMPANY



**Kenny Broge**  
Scrooge



**Drew Carlson**  
Ghost of  
Christmas Past  
Grasper



**Drew Cliffl**  
Young Ebenezer



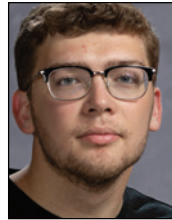
**Maddie Cook**  
Tiny Tim



**Ashley Cruz**  
Belle Crawford  
Snarkers



**Megan Dailey**  
Sophia  
Marigold  
Want



**Ben Dorn**  
Mr. Forrest  
Cecil



**Kiersten Fuhr**  
Mrs. Dilber  
Maid



**Reese Hill**  
Ghost of  
Christmas Present



**BreeAunna Ingle**  
Belinda



**Celeste "Zesty"  
Lythgoe**  
Blakely  
Mrs. Fred



**Ella Ott**  
Fan  
Mary



**Brian Peters**  
Dick Wilkins  
Ghost of Christmas  
Yet to Come



**Amanda Pilger**  
Mrs. Fezziwig



**Joe Pilger**  
Mr. Fezziwig



**Owen Pilger**  
Tom



**Doug Rankin**  
Jacob Marley  
(Ghost)



**Elisabeth Riedesel**  
Mrs. Grigsby



**Olivia Rogers**  
Susan the Cook  
Want



**Emma Romano**  
Nellie



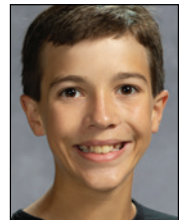
**Gwen Schultz**  
Headmistress  
Queueze



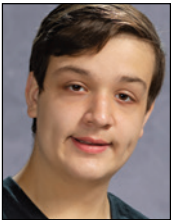
**Alex Simmons**  
Edwards



**David Simmons**  
Boy Ebenezer  
Peter  
Joe



**Marc Simmons**  
Ignorance  
Street Urchin  
Ensemble



**Jackson Wagy**  
Jacob Marley  
(Young)  
Undertaker



**Chase Weber**  
Fred



**Molly White**  
Mrs. Cratchet



**Grace Wiborg**  
Narrator



**Emma Wohlstadter**  
Martha

## ACKNOWLEDGMENTS

Attic Antiques  
Matt Bean  
Kristyne Gilbert  
Tim Holmes, Performing Arts Academy  
Rebel Mickelson, WIU Department of Theatre and Dance  
Don & Kay Norton  
Emma Romano  
President Clarence Wyatt and First Lady Lobie Stone  
Dean Mark Willhardt

## DRAMATURGICAL NOTE

IN HIS FOREWORD FOR THE NOVEL FORM of *A Christmas Carol*, Charles Dickens wrote "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." While Dickens did not necessarily believe in ghosts, he believed in the traditions of Christmas, which included telling ghost stories and battling the spectre of poverty with the spirit of charity.

### The Authors

Dickens was born in 1812 to a middle-class family who struggled to live within their means. Due to his parents' mismanagement of funds, Dickens' father was sent to prison in 1824 for unpaid debts and Dickens, like Ebenezer Scrooge, was taken out of school to work in a shoe polish, or boot blacking, factory. This experience affected Dickens throughout his writing career both in his choice of socially conscious subject material and the rate at which he worked, often writing several texts at once as well as editing serial publications and an exhaustive schedule of reading performances. He wrote several acclaimed novels, including: *Dombey and Son*, the largely autobiographical *David Copperfield*, *Bleak House*, *Hard Times*, *Little Dorrit*, *A Tale of Two Cities*, and *Great Expectations*, many of which were written in serial form. He suffered a stroke during an exhaustive reading tour in 1869 and died in 1870. He was buried in Poets Corner of Westminster Abbey where his tomb reads: "He was a sympathiser to the poor, the suffering, and the oppressed; and by his death, one of England's greatest writers is lost to the world".

### 'The Queen of Adaptations'

In her obituary in the Minneapolis *Star Tribune* earlier this year, Barbara Field was lauded by her contemporaries as "The Queen of Adaptations" and a "brilliant writer, mentor, and advocate for playwrights," Field maintained a relationship with the prestigious Guthrie Theater of Minnesota working as their dramaturg and writing many adaptations including several versions of *A Christmas Carol*, including one which ran for 35 years. In an interview with the UNLV Fine Arts Department, Field described her adaptation, stating: "The version for the Children's Theatre was deeply Freudian. I wanted to make it as simple as possible but not lose all the glorious prose. You can't have *A Christmas Carol* without beginning "Marley was dead to begin with...."

### Ghost Stories at Christmas

The tradition of telling ghost stories on Christmas predates Christianity, with roots in pagan holiday traditions of Yule or Yuletide. However, the tradition and the Christmas holiday itself, were slowly dying out in Britain during the Industrial Revolution until a renewed interest in ghost stories was spurred on by a resurgence in stories of the supernatural from authors referencing aspects of the gothic literary movement and by the popularity of Dickens' ghostly Christmas tales. Dickens' four ghostly Christmas stories, beginning with *A Christmas Carol* and ending with *The Haunted Man*, helped popularize the tradition of ghost stories and indeed, the Christmas holiday itself in Victorian England.