ELEMENTS THEATRE COMPANY PRESENTS

“A Christmas Carol
by John Mortimer
Adapted from the story by Charles Dickens
DIRECTED BY DANIELLE DWYER, CJ

“Experience this unique company for yourself.
You will not be disappointed.”

—JULIE HARRIS † 1925-2013
TONY AWARD-WINNING ACTRESS
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ELEMENTS THEATRE COMPANY
PO Box 2831 | Orleans, MA 02653
508-255-3999
www.elementstheatre.org
“You can't depend on your eyes when your imagination is out of focus.”

– MARK TWAIN

“I am enough of an artist to draw freely upon my imagination. Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.”

– ALBERT EINSTEIN

“Imagination is not only the uniquely human capacity to envision that which is not, and, therefore, the foundation of all invention and innovation. In it’s arguably most transformative and revelatory capacity, it is the power that enables us to empathize with humans whose experiences we have never shared.”

– J.K. ROWLING

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ELEMENTS THEATRE COMPANY PRESENTS

A Christmas Carol

by John Mortimer
Adapted from the story by Charles Dickens
DIRECTED BY DANIELLE DWYER, CJ

DECEMBER 13, 14, 15
& 19, 20, 21, 22

Christmas Carol, A (Mortimer) is presented by special arrangement with SAMUEL FRENCH, INC.
Produced by special arrangement with Samuel French, Inc. New York City
Dear Friends,

The light at this time of year amazes me. The way it seems to bend the marsh grass in the late afternoon, or fall through the partially leafed trees in broken beams, I am reminded again of what a difference light can make. The right kind of light on a painting makes the difference between night and day; the right theatre lighting changes a scene from dull to inspirational; and light, when it falls on us as we doze, warms and wakes us.

Darkness and light play a strong role in A Christmas Carol. Actually, they are strong themes in most of Dickens’ work. He was very familiar with the darkness of London, the unlit streets, the grime from the gas lamps, the need for a flame to open up a dark room or to warm an impoverished family.

We have set this telling of A Christmas Carol very intentionally in the Church of the Transfiguration. The “action” of the Readers Theatre is placed between the Baptismal font, a symbol of rebirth, and the Transfiguration wall, a celebration of light and the hope of change. The name of the church itself is a part of the process of Scrooge. He is changed, transformed by the visitors who come to him and their visits instill in him a desire born out of revelation to live differently.

As we move our way through A Christmas Carol, journey with us in a fresh way. Listen, as we hear the truth of a man whose heart is hardened against the needs of the world around him, against the need of himself and against any memory of the pain of his past. But light has a way of getting into the corners and recesses of his heart and mind. Along with the light comes restlessness and even a haunting of what he has buried so that he no longer recognizes himself or his faults and needs. The other side of this restlessness is the hope of being different.

“My behavior might have led to a certain end. But if I change? If I change myself completely…? Then might… Might my end be different? Might it not? I beg you Spirit. Give me a little hope!”

Scrooge begs for a second chance and when he seizes it, his actions give hope to us all.

At this season of light, we at Elements Theatre Company, wish you a very Merry Christmas and a New Year filled with blessings and promise.

Sincerely,

Danielle Dreyer
A Christmas Carol
By John Mortimer
Adapted from the story by Charles Dickens

Act I
Narrator
Sr. Danielle Dwyer
Chorus
Rachel McKendree, Kyle Norman, Sarah Hale, Kate Shannon, Jeremy Haig, Lindsey Kanaga, Sr. Pheonix Catlin, Stephanie Haig

Ebenezer Scrooge
Brad Lussier
Bob Cratchit
Br. Stephen Velie
Fred, Scrooge's nephew
Kyle Norman
First Portly Gentleman
Peter Haig
Second Portly Gentleman
Chris Kanaga
Jacob Marley’s Ghost
Chris Kanaga
The Spirit of Christmas Past
Ellen Ortolani
Farm Folk
Heather Norman & Stephanie Haig
Headmaster
Peter Haig
Young Scrooge
Jeremy Haig
Parrot
Sarah Hale
Fan, Scrooge’s sister
Sr. Phoenix Catlin
Fezziwig
Peter Haig
Dick Wilkins, Fezziwig's other apprentice
Br. Stephen Velie
Mrs. Fezziwig
Rachel McKendree
Fezziwig's Daughters
Heather Norman, Lindsey Kanaga, Sarah Hale
Belle, once engaged to Scrooge
Heather Norman
Belle’s Daughter
Lindsey Kanaga
First Child
Sarah Hale
Second Child
Stephanie Haig
Belle’s Husband
Peter Haig

Please turn off all cell phones, pagers, and alarms.
In order to protect the professional integrity of Elements Theatre Company, no photography or recording of this performance is allowed.
Act II
The Spirit of Christmas Present       Chris Kanaga
Peter Cratchit                      Gabriel Olsen
Martha Cratchit                     Hannah Tingley
Mrs. Cratchit                       Ellen Ortolani
Belinda Cratchit                    Lily Schuman
Tiny Tim                            Oliver Ortolani
Niece                               Lindsey Kanaga
Topper                              Peter Haig
Miss Rosie, the Plump Sister        Heather Norman
Guest                               Sr. Phoenix Catlin
First Businessman                  Chris Kanaga
Second Businessman                 Rachel McKendree
Third Businessman                  Ellen Ortolani
Forth Businessman                  Jeremy Haig
First Important Man                Peter Haig
Second Important Man              Br. Stephen Velie
Mrs. Dilber, a laundress           Sarah Hale
Old Joe, a receiver of stolen property  Chris Kanaga
Charwoman                          Sr. Danielle Dwyer
An Undertaker’s Man                Heather Norman
Boy                                Br. Stephen Velie
Poulterer’s Man                    Peter Haig
Maid                               Heather Norman
The Spirit of Christmas Future     Chorus

Setting: London 1843

There will be a 15 minute intermission between Acts I and II.

Brass/Musicians:
Trumpet    Mark Albro, Br. Jacob Witter
Trombone   Mike Hale
Horn       Sr. Marianne Wierzbinski
Tuba       Steve Minster
Jim Jordan  Harpsichord
STAFF FOR
A Christmas Carol

Director  Sr. Danielle Dwyer
Technical Director  Chris Kanaga
Stage Manager  Sr. Mercy Minor
Costumes  Michelle Rich, Sr. Mary Lane, Sr. Sarah Allen, Sr. Abigail Reid
Make-up/Hair  Sandy Spatzeck-Olsen, Amy Mitchell
Properties  Karlene Albro
Atmospheric Effects  Steve Minster, Br. Matthew Gillis, Jesse Haig
Projections  Br. Mark Bushnell
Sound  Br. Timothy Pehta
Scenic Design  Hans Spatzeck-Olsen
Set Construction  Steve Minster, Paul Moore, David Bushnell, Jesse Haig
Set Painters  Lexa Hale, Sr. Katherine Mary Hamilton
Venue Master  Br. Joel Sweet
Stage Crew  Jesse Haig, Br. Matthew Gillis, Sr. Seana Shannon, Amy Mitchell

ELEMENTS THEATRE COMPANY ADMINISTRATION

Artistic Director  Sr. Danielle Dwyer
Assistant Director  Chris Kanaga
Dramaturg  Brad Lussier
Administration  Mary Shannon
Booking Agent  Karen Minster
A MILLION THANKS!

Please join us as we thank our corporate partners, foundations and businesses. Their generous support over the last year helps make it possible to carry out the mission of Gloriæ Dei Artes Foundation to challenge young people and inspire audiences of all ages around the world. In addition to all of our sponsors, we would like to gratefully acknowledge our many individual donors who make all of Gloriæ Dei Artes Foundation’s programs possible.
Elements Theatre Company

Since primitive man uttered his first “ugh,” humans have asked: who am I, how did I get here, and where am I going. Some have tried to answer or explore those questions through a particular brand of storytelling called “theatre.” We, at Elements Theatre Company explore those answers, and render the literature of the theatre with imagination and integrity. Elements is a resident ensemble dedicated to exploring the vitality of the word and the deepest truths present in the text. Through dramatic storytelling and imaginative stagecraft, Elements approaches both classic and modern works with honesty and authenticity. The transformative work to become the text—to inhabit another world and live another’s life—is both our pleasure and privilege. We believe in the vitality of the word, and the community born between playwright, actor, and audience. We seek to be available to that divine moment when inspiration, faithfulness, hard work, and love emerge, and transport us beyond the familiar into something new.

Members of Elements Theatre Company have trained with teachers from Shakespeare & Company, Central School of Speech and Drama, Royal Academy of Dramatic Arts, Shakespeare’s Globe, the Royal Shakespeare Company, and London’s National Theatre.

The company has studied with Patsy Rodenberg, Joanna Weir-Ouston, Glynn MacDonald, and Sue Lefton, and their voice training holds specific emphasis in the Linklater method. The company spent February 2009 in New York City studying voice, improvisation, Shakespeare, and the Michael Chekhov technique with Louis Colaianni, Jane Nichols, Daniela Varon, and Lenard Petit. In August of 2012, Elements traveled to Chicago to study stage combat, improvisation, voice, Feldenkrais, and Henrik Ibsen with Christine Adaire, Patrice Eggleston, Kestutis Nakas, Nick Sandys-Pullin, and Rachel Slavick.

Founded in 1992, Elements Theatre Company performs year-round at Paraclete House, and in the Church of the Transfiguration on Cape Cod in Orleans, Massachusetts. They tour regularly, presenting workshops and performing at conferences, schools, and churches.
Danielle Dwyer, CJ • Artistic Director  
Co-Founder of Elements Theatre Company  
A founding member of Elements Theatre Company,  
Sr. Danielle Dwyer has either directed or performed in  
nearly 60 productions since the company’s inception in  
1992. Classically trained but also skilled in contemporary  
drama, Sr. Danielle earned her Master of Arts Degree  
from England’s Royal Academy of Dramatic Art and the  
University of London. She also studied voice, acting, and writing with Joanna  
Weir at Central School of Speech and Drama (London, England); David  
Male of Cambridge University (Cambridge, England); and Shakespeare &  
Company (Lenox, MA); and studied Shakespeare at the Stella Adler Studio in  
New York City. Sr. Danielle’s directorial experience ranges from the timeless  
humanity of Shakespeare (Twelfth Night) and Chekov (The Cherry Orchard) to  
the biting comedy of Neil Simon (Rumors) and Oscar Wilde (Lady Windemere’s  
Fan). She has also co-directed the world premiere of A Quest for Honor: The  
Wind Opera, and the opera Pilgrim's Progress by Ralph Vaughan Williams. Of  
the latter The Boston Globe hailed, “One seldom sees an operatic production as  
powerful in conception and polished in execution as this.” As an actress, Sr.  
Danielle has received comparable critical acclaim. Recent roles include God  
of Carnage, Annette Raleigh; Pillars of the Community, Lona Hessel; Twelfth  
Night, Malvolio; The Cherry Orchard, Ranevskaya; Rumors, Chris Gorman;  
Lady Windermere’s Fan, Mrs. Erlynne; The Lion in Winter, Eleanor; Doctor  
Faustus, Mephistopheles; Richard III, Queen Elizabeth; Everyman, Everyman;  
and Lettice and Lovage, Lettice Douffet. Sr. Danielle is also the author of  
several performance pieces, including short stories and plays, video scripts,  
poetic monologues, and narratives for worship and meditation.

Christopher Kanaga, CJ • Assistant Director,  
Technical Director  
Christopher Kanaga has been a member of Elements  
Theatre Company since 2002. He is both a performer and  
technical director, and his experiences with Elements—  
and with the Spirit of America Band—have taken him  
from the Elements stage at Paraclete House to opera  
houses in South Korea and South Africa to football fields across Massachusetts.
Chris studied liturgical art and architecture for four years throughout Western Europe. He has also managed and coordinated international artists and artisans in completing major architectural art installations of frescos, mosaics, and bronze and stone sculptures. At Elements Chris applies these skills and experiences to the performing arts, designing and constructing theatrical sets that are both evocative and highly functional. His work on the Elements production of the opera Pilgrim’s Progress by Vaughan Williams was highly praised. Since becoming the technical director for Spirit of America Band in 2006, Chris’s work has included the world-premiere of A Quest for Honor: the Wind Opera in South Korea; Exploration! in the U.S. and South Africa; and most recently the world-premiere of the Instrumental Theatre: in motion production The Fall and Rise of the Phoenix in South Africa. As an actor, Chris has recently performed the following roles: God of Carnage, Michael Vallon; Pillars of the Community, Karsten Bernick; The Lion in Winter, Henry II; Twelfth Night, Feste the Clown; The Cherry Orchard, Lopakhin; Lady Windermere’s Fan, Lord Windemere; and Richard III, Lord Rivers.

Brad Lussier, CJ • Dramaturg
As the resident dramaturg at Elements Theatre Company, Brad Lussier serves as literary and historical advisor. He oversees the accurate interpretation of a play’s language and sub-text. Brad earned his AB in English and American Literature from Brown University. He also studied Creative Dramatics for Children at Roger Williams University. In addition, Brad conducted extensive studies in psychology, earning a Doctorate in Pastoral Counseling from Boston University. All of this knowledge and experience comes into play in his role as Dramaturg. A member of Elements Theatre Company since 2001, Brad has also performed as an actor in numerous productions. Recent roles include God of Carnage, Alan Raleigh; A Christmas Carol, Scrooge; The Cherry Orchard, Leonid Andreyevich Gayez; Rumors, Lenny Ganz; The Trial of Jesus, Judas; Lady Windermere’s Fan, Lord Darlington; The Lion in Winter, Geoffrey of Anjou; Everyman, Everyman; The Tragical History of Dr. Faustus, Faustus; The Comedy of Errors, Dromio of Ephesus; Richard III, Clarence; and The Winter’s Tale, Old Shepherd. Brad also leads workshops and master classes whenever Elements Theatre Company tours to colleges and universities across the country.
WHAT IS READERS’ THEATRE?

Some of you may be asking what Readers’ Theatre is. The Institute for Readers’ Theatre defines it as “a combination of oral interpretation and conventional theatre utilizing two or more readers . . . to communicate the intellectual, emotional and aesthetic content of the literature to an audience.” It also has been described as theatre of the imagination, for both the actor and the audience. In this form, the actor visualizes the character he is speaking to in a place out beyond the audience. This allows for the audience to be directly involved in the conversation and exchanges between the actors.

Early Readers’ Theatre presentations were quite formal. The cast often would read in tuxedos and floor length dresses while using the traditional music stands and stools. Today, the stools and stands remain, but for the most part Readers’ Theatre is done in plain black, often enhanced with occasional costumes, some lighting, sound effects, and music. Readers’ Theatre can be a very flexible form depending on the content and nature of literature that is the focus.

Readers’ Theatre, now a well-established form, was not always an accepted part of drama. Strong recognition came in the 1950s when the New York Drama Quartet, a Readers’ Theatre ensemble, was formed. Some of its members were Charles Laughton, Agnes Moorehead, Charles Boyer and Sir Cedric Hardwicke. They toured the U.S. with several hundred performances of G.B. Shaw’s plays, works by Bertold Brecht and many others. With the success of their work, and the strength of the form, many followed in their footsteps; the works of Harold Pinter, Samuel Beckett, and Dylan Thomas are often used in Readers’ Theatre, and A.R. Gurney’s well-known play, Love Letters, is straight Readers’ Theatre.

Today, besides a growing presence in the theatre world, Readers’ Theatre is gaining acceptance as a teaching tool at all levels of education. It allows for learning on several levels and can be used as a form to explore many different kinds of literature.
THE CHURCH OF THE TRANSFIGURATION

The Church of the Transfiguration is a contemporary expression of an ancient fourth-century style of architecture—a heritage shared by all Christians, and its shape reflects the Community of Jesus’ monastic tradition and ecumenical vision. Constructed of Minnesota limestone, it features a long rectangular nave, a rounded apse at the east end, narrow side aisles, a peaked timber roof, and interior stone columns and arches along the side aisles.

As a permanent testimony to the love and faithfulness of God, the church visually proclaims God’s word with truth, beauty and dignity. Combining mosaics and frescos, sculpted bronze, stone, and glass, the art program recounts God’s saving action to redeem humanity. Drawing on scripture, church tradition, and the local setting of Cape Cod, the church visually proclaims the message that all earthly life has heavenly meaning, that in all things God may be glorified.

THE TRANSFIGURATION WALL

Flanking both sides of the church’s main doors, a panel of gold and clear glass rises to the ceiling, filling the space between the oculus window and the apostles sculpted on the lintel below. (The lintel is temporarily covered for this production). Standing opposite the apse mosaic of Christ in Glory, this palisade of glass echoes the heavenly splendor that is to come. Revealing this splendor, the sculpture features sixty-four individually cast glass panels. The varying intensity of the gold and the pattern of ridges and valleys evoke elements of the reflected light from sunsets over the Cape Cod sand flats and combines to gather, reflect and refract light, becoming a glistening and shimmering wall image of Christ’s glorious Transfiguration as recounted in the Bible. Like the bright cloud that descended upon Mount Tabor, the glasswork evokes the Hebrew Shekinah—the presence of God—descending upon, dwelling among, and reminding people that a heavenly and glorious destiny awaits all who put their hope in God.
THE BAPTISMAL FONT

The baptismal font stands in the midst of an open area at the west end of the church, a placement that speaks of the font’s visual prominence and symbolic significance. The font, although enclosed by a waist-high wall of stone, is actually built into the ground, and the water is below floor level. In this way, the baptized symbolically accompany their Savior into and out from death’s tomb, physically descending into the font and passing through its waters, emerging from the water on the other side, symbolizing both rebirth and resurrection.

TRADITIONAL OPENING

You will see the actors’ process into the church and bow to the altar. This is a tradition in Religious Drama when it is performed in a sacred space. Although, *A Christmas Carol* is not considered a piece of Religious Drama, The Church of the Transfiguration is a sacred space and following this tradition, the actors wish to acknowledge the space.
A CHRISTMAS CAROL
BY CHARLES DICKENS

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

Charles Dickens was thirty-one years old in 1843 when he produced A Christmas Carol at his own expense as a Christmas gift for the world, with lavish binding, gilt edging, and hand-colored illustrations, yet priced at only five shillings a copy (a price that almost everyone could afford). The overnight success of the little book, which continues to this day, has made Dickens a sort of literary Father Christmas: his images of biting cold, snowy London streets, and the traditions of the time—from roasting turkeys and bubbling puddings to the Christmas tree, only recently introduced by Prince Albert—contributed a great deal to the spread of Christmas celebrations around the world. The story has proved timeless; the readings and performances that Carol has received over the years, from family readings by the fireplace, to one-man shows, to major motion pictures, are numerous, to say the least.

So why do it again? Why does a Christmas story set in the brutal era of Victorian England call us to repeat it, year after year? On the social level, Dickens had specific personal and political intentions that might not apply to every individual in this day and age: reliving the best of his childhood memories, spreading his belief in the necessity of helping the poor, raising the importance of children, to name a few. While 21st century Americans don’t face the horrors of debtors’ prison and child labor, the squalor of tenement houses, or a life expectancy of twenty-two like the lowest classes of 19th century London did, not many are untouched these days by economic uncertainty at some level. And very few of us could not manage to look around, and find someone to whom we could reach out at this time of year.

No doubt charity is a good practice both then and now, and the resolve to give is, in some sense, an easy fix. But Dickens wrote that he
hoped to “haunt” people with his *Christmas Carol*. The characters that he created certainly imbed themselves in our hearts, whether flesh-and-blood like wretched old Scrooge, poor Cratchit, and innocent Tiny Tim; or more conceptual, but no less real, like the terrifying personification of Ignorance and Want, and the Three Spirits of Christmas itself. The City of London comes to life with its own personality in Dickens’ story too, not just as scene and setting, but as a watcher and contributor to the lives that run up and down its streets, or sing carols on its corners, seeking shelter from the icy wind and trying to scratch out a living.

But most haunting is the mystery that Dickens creates as he weaves Scrooge’s past, present, and future together in such a way, that the tortured, shriveled soul chooses to be reborn. The Three Spirits of Christmas do not erase Scrooge’s past. The pain of the boy deserted at school, the young man too proud to love, and the cruel employer will always be a part of him. But at the bottom *A Christmas Carol* is a story of redemption: an old miser, past hope it seems, without a friend in the world, gets a chance to start again. Isn’t that what most of us secretly dream of: a clean slate, the means to make amends, finding a way to live differently? When we review our own shortcomings, realizing this kind of change seems like an impossibility. But *A Christmas Carol* tells us that we can.

Join us as we allow ourselves to be haunted once again by Dickens’ tale. In his words, *God bless Christmas, and God bless us all, everyone.*

**Conditions of the poor in Dickens’ London**

The nineteenth century saw a huge growth in the population of Great Britain. At the center of this growth was the city of London, bursting with new inventions, new citizens, and new problems. The city was sadly unprepared for the effects of growth and expansion brought on by the Industrial Revolution. Between the beginning and the end of the nineteenth century, the population of Great Britain tripled and London bore the brunt of that growth.

Large numbers of both skilled and unskilled flocked to the city looking for work, allowing wages to be low, barely above subsistence level. If work dried up, or was seasonal, men were laid off, and because they had hardly enough to live on when they were employed, they had no savings to fall back
Hark! The Herald Angels Sing

F Mendelssohn
(arr. W. H. Cummings, 1850)

CHARLES WESLEY, 1739

1. Hark! the herald angels sing Glory to the new-born King!
   Peace on earth and mercy mild, God and sinners reconciled!
   Joyful all ye nations rise Join the triumph of the skies;
   With th'angelic host proclaim, Christ is born in Beth-le-hem!

2. Christ, by highest heav'n adored; Christ, the everlasting Lord;
   Late in time behold Him come, Offspring of the Virgin's womb.
   Veiled in flesh the God-head see; Hail th'Incarnate Deity,
   Pleased as Man with man to dwell; Jesus, our Emmanuel!

3. Mild He lays His glory by, Born that man no more may die,
   Born to raise the sons of earth, Born to give them second birth.
   Ris'n with healing in His wings, Light and life to all he brings,
   Hail, the Sun of Righteousness! Hail, the heav'n-born Prince of Peace!

CHORUS

Hark! the herald angels sing Glory to the new-born King.
on. This shortage of both work and money created an environment where the whole family was expected to share the burden of survival.

Children often worked long hours in dangerous jobs and in difficult situations for a very little wage. For example, there were the climbing boys employed by the chimney sweeps; the little children who could scramble under machinery to retrieve cotton bobbins; boys and girls working down the coal mines, crawling through tunnels too narrow and low to accommodate an adult. In these dangerous working environments, accidents and maiming were frequent, resulting in lifelong injuries.

This explosion of population and the competition for work meant people needed to live close to where they worked. A short walk home was welcome as the workday was long and pushed the endurance level of many. Many of the factories and workhouses were in areas where housing was scarce and so what was available became very expensive and overcrowded.

Large houses were turned into flats, tenements, and the landlords who owned them often were not concerned about the condition of these dwellings. In his book *The Victorian Underworld*, Kellow Chesney gave a graphic description of the conditions in which many were living: “Hideous slums, some of them acres wide, some no more than crannies of obscure misery, make up a substantial part of the, metropolis . . . In big, once handsome houses, thirty or more people of all ages may inhabit a single room.”

Many people could not afford the rents that were being charged, so they rented out space in their room to one or two lodgers who paid between two pence and four pence a day. Great wealth and extreme poverty lived side by side because of the tenements and slums. Henry Mayhew was an investigative journalist who wrote a series of articles for the *Morning Chronicle* about the way the poor of London lived and worked.

...theconditionofaclassofpeoplewhosemisery,ignorance,andvice,amidst alltheimmensewealthandgreatknowledgeof“thefirstcityintheworld”,is, to say the very least, a national disgrace to us.

In an article by Mayhew published on September 24th, 1849, he described a London Street with a tidal ditch running through it, into which drains and sewers emptied. The ditch contained the only water the people in the street had to drink, and it was “the color of strong green tea.” In fact, it
was “more like watery mud than muddy water.” Death was caused by poor sanitation resulting in disease, but there were also many cases of starvation and destitution.

Obviously, these conditions affected children as well as adults. There were children living with their families in these desperate situations but there were also numerous homeless, destitute children living on the streets of London. Many children were turned out of home and left to fend for themselves at an early age and many more ran away because of ill treatment. About the time of *A Christmas Carol*, the number of these children was close to thirty thousand.

With this many children homeless, crime was at a high rate. Many destitute children lived by stealing, and to the respectable Victorians this problem seemed a very real threat to society. One way to deal with this growing problem and to preserve law and order was education. Ragged schools were started to meet this need. The sheer scale of the problem was overwhelming and while education would help, fighting attitudes of the time would be the largest challenge. It was generally felt by the wealthy that, “The poor were improvident, they wasted any money they had on drink and gambling."

The idea that God placed a person in his station in life was very prevalent among the affluent and is clearly demonstrated in a hymn published in 1848 by Cecil Frances Alexander:

*The rich man in his castle,*  
*The poor man at his gate,*  
*God made them, high and lowly,*  
*And order’d their estate.*

As the century progressed, the plight of the poor, and especially of the destitute homeless children, impinged on the consciences of more and more people. Some of this was directly due to the writings of Charles Dickens. While Victorian London was unprepared for the onslaught of human need, the tide was stemmed later in the century. In this era, great philanthropy emerged and many of the modern day charities that still exist were begun.
TIMELINE OF THE LIFE AND WORKS OF CHARLES DICKENS

Nearly everyone, whatever his actual conduct may be, responds emotionally to the idea of human brotherhood. Dickens voiced a code which was and on the whole still is believed in, even by people who violate it. It is difficult to otherwise explain why he could be both read by working people (a thing that has happened to no other novelist of his stature) and buried in Westminster Abbey.  

— George Orwell

<table>
<thead>
<tr>
<th>Year</th>
<th>What was happening</th>
<th>Biography</th>
<th>Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>1812</td>
<td>George III reigning monarch. In this decade Charlotte Bronte (1816) and George Eliot (1819) are born.</td>
<td>Charles Dickens born Feb. 17th in Portsmouth, England to John and Elizabeth Dickens. He is the 2nd of 8 children.</td>
<td></td>
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<tr>
<td>1824</td>
<td>George IV reigning monarch</td>
<td>Charles' father imprisoned for debt; Charles sent to work in boot blacking factory and lives with a family friend while the rest of the family joins the father in prison. Father released after inheriting a small fortune. Charles continues his education and his interest in theater grows.</td>
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<tr>
<td>1826</td>
<td>Beethoven dies</td>
<td>At Father's insistence, and against Mother's wishes, Charles attends the Wellington House Academy in London.</td>
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<td>1827</td>
<td></td>
<td>Becomes office boy at law office; learns shorthand at night.</td>
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<tr>
<td>1829</td>
<td>First London Police force</td>
<td>Becomes free-lance reporter at Doctor’s Commons Courts.</td>
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<tr>
<td>1830</td>
<td>William IV reigning monarch</td>
<td>Meets Maria Beadnell and falls instantly in love with her. Maria's father, a London banker, does not approve of this relationship.</td>
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<td>1831</td>
<td></td>
<td>Thinking about becoming an actor, Charles gets an audition at the Covent Garden Theater but has to cancel due to illness.</td>
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<tr>
<td>Year</td>
<td>What was happening</td>
<td>Biography</td>
<td>Works</td>
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<td>1833</td>
<td>Maria Beadnell sent to Paris by her father, thus ending her courtship with Charles. He writes of her in Little Dorritt. Charles meets Catherine Hogarth, daughter of music critic for The Morning Chronicle.</td>
<td>Dickens's first written work appears anonymously in Old Monthly Magazine. He writes several more stories that appear over the next several months.</td>
<td></td>
</tr>
<tr>
<td>1834</td>
<td>Fire destroys Parliament</td>
<td>Adopts the pseudonym “Boz.” Father again falls into debt and goes after Charles for money. Charles hired as reporter for the Morning Chronicle.</td>
<td>The Morning Chronicle's editor notices Dickens’ writing potential, and encourages him to write more observational pieces. He begins his “Street Sketches” vignettes of London.</td>
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<td>1835</td>
<td>Mark Twain born</td>
<td>Becomes engaged to Catherine Hogarth.</td>
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</tr>
<tr>
<td>1836</td>
<td>Hired to create a series of short sketches to accompany humorous sporting illustrations by Robert Seymour. Seymour commits suicide after 2nd series. Dickens expands the sketches into The Pickwick Papers. Marries Catherine Hogarth. Becomes editor of Bentley’s Miscellany, and meets John Forster; later they become best friends.</td>
<td>Sketches by Boz and the first chapters of The Pickwick Papers (a serial novel which runs till November 1837) are published for a shilling each.</td>
<td></td>
</tr>
<tr>
<td>1837</td>
<td>Queen Victoria becomes reigning monarch and is so for the remainder of Dickens’ life.</td>
<td>Becomes full-time novelist; continues to work as a journalist. Sister-in-law, Mary Hogarth, dies in his arms. This has a profound negative effect on Charles who wears one of her rings until his death. First child (of ten), Charles Culliford Boz, is born.</td>
<td>The Pickwick Papers begins to appear in monthly parts, eventually becoming a novel. First installment of the serial novel, Oliver Twist is published in Bentley’s Miscellany, which Dickens edits. It runs for 2 years in 24 installments.</td>
</tr>
<tr>
<td>1838</td>
<td>Daughter Mary is born and named after beloved sister-in-law.</td>
<td>Begins Nicholas Nickleby</td>
<td></td>
</tr>
<tr>
<td>1839</td>
<td>Photography invented</td>
<td>Resigns as editor of Bentley’s Miscellany. Daughter Kate is born.</td>
<td></td>
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<tr>
<td>Year</td>
<td>What was happening</td>
<td>Biography</td>
<td>Works</td>
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<tr>
<td>1840</td>
<td>Thomas Hardy born</td>
<td>First installment of “Master Humphrey’s Clock” appears.</td>
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</tr>
<tr>
<td>1841</td>
<td>Becomes ill and undergoes an operation for a fistula. Son Walter Landor is born.</td>
<td></td>
<td>Barnaby Rudge first appears in serial form through November 1841.</td>
</tr>
<tr>
<td>1842</td>
<td>Visits Canada and the US for over 5 months and speaks out in favor of international copyright (his works were being stolen by American publishers), and the abolition of slavery.</td>
<td></td>
<td>American Notes appears in which he criticizes many things, including Americans’ habit of chewing/spitting tobacco. Many Americans are not amused.</td>
</tr>
<tr>
<td>1843</td>
<td></td>
<td></td>
<td>Begins Martin Chuzzlewit, unflattering toward Americans.</td>
</tr>
<tr>
<td>1844</td>
<td>Son Francis Jeffrey is born. Dickens and family travel to Italy, Switzerland, and France (through 1847).</td>
<td></td>
<td>A Christmas Carol appears – Dickens' first Christmas book. The Chimes is published.</td>
</tr>
<tr>
<td>1845</td>
<td>Son Alfred Tennyson is born. Returns to England from Italy in July; begins amateur theatre troupe.</td>
<td></td>
<td>The Cricket and the Hearth, third Christmas book, is published.</td>
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<tr>
<td>1846</td>
<td></td>
<td></td>
<td>Pictures from Italy published in Daily News.</td>
</tr>
<tr>
<td>1847</td>
<td>Jane Eyre published</td>
<td>Son Sydney Smith is born.</td>
<td>Begins Dombey and Son in Switzerland (through April 1848).</td>
</tr>
<tr>
<td>1849</td>
<td>Son Henry Fielding is born.</td>
<td></td>
<td>Begins David Copperfield, his most autobiographical novel.</td>
</tr>
<tr>
<td>1850</td>
<td>Daughter Dora Annie is born. Founds and edits “Household Words.”</td>
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<tr>
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<tr>
<td>1851</td>
<td>The Great Exhibition</td>
<td>Dora Annie dies. Wife suffers a nervous breakdown.</td>
<td>Begins Bleak House, appears monthly 1852-1853</td>
</tr>
<tr>
<td>1852</td>
<td></td>
<td>Son Edward Bulwer Lytton is born.</td>
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<tr>
<td>1853</td>
<td>Crimean War begins</td>
<td>Tours Italy. Returns to England to give public readings of his works.</td>
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<tr>
<td>1854</td>
<td></td>
<td>Spends summer and fall with his family in Bologna.</td>
<td>Begins Hard Times (appears through August of that year).</td>
</tr>
<tr>
<td>1855</td>
<td>London sewers modernized</td>
<td>Arrives in Paris with family in October.</td>
<td>Begins Little Dorrit, a novel about the consequences of debt.</td>
</tr>
<tr>
<td>1856</td>
<td>Big Ben bell is cast</td>
<td>Purchases the estate Gad’s Hill—a childhood dream.</td>
<td>Play The Frozen Deep with Wilkie Collins.</td>
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<tr>
<td>1857</td>
<td></td>
<td>Family spends summer at Gad's Hill. Hans Christian Andersen visits. Falls in love with actress Ellen Ternan.</td>
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<tr>
<td>1858</td>
<td></td>
<td>Does first paid public readings in London; quarrels with his friend Thackeray; separates from his wife.</td>
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<tr>
<td>1859</td>
<td></td>
<td>London readings continue. Founds All the Year Round.</td>
<td>First installment of A Tale of Two Cities appears (through November).</td>
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<tr>
<td>1860</td>
<td></td>
<td>Family takes up residence at Gad's Hill. A time of introspection, Dickens burns many of his letters and re-examines David Copperfield.</td>
<td>Begins Great Expectations (through 1861).</td>
</tr>
<tr>
<td>1861</td>
<td>Victoria's husband Prince Albert dies; Hugo's Les Miserables published; American Civil War begins.</td>
<td>Begins another series of public readings (through 1862).</td>
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<tr>
<td>1863</td>
<td></td>
<td>Reconciles with Thackeray just before his death.</td>
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<tr>
<td>1864</td>
<td></td>
<td>Dickens in poor health, because of overworking.</td>
<td>Begins Our Mutual Friend (through 1865).</td>
</tr>
<tr>
<td>Year</td>
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<td>Biography</td>
<td>Works</td>
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<tr>
<td>1865</td>
<td>Alice in Wonderland published</td>
<td>Goes on Paris holiday with Ellen Ternan; gets in train wreck on the way home. Dickens never fully recovers from the trauma.</td>
<td></td>
</tr>
<tr>
<td>1867</td>
<td></td>
<td>Goes on American reading tour (through 1868). Takes over editorial duties of All the Year Round.</td>
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<tr>
<td>1868</td>
<td></td>
<td>Continues readings in England and collapses after a mild stroke.</td>
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<tr>
<td>1869</td>
<td>British debtors prisons abolished</td>
<td>Begins <em>The Mystery of Edwin Drood</em>. Original plan for the mystery novel is to have 12 installments; only 6 are ever completed.</td>
<td></td>
</tr>
</tbody>
</table>

“He was a sympathizer to the poor, the suffering, and the oppressed; and by his death, one of England’s greatest writers is lost to the world.”
—Inscribed on Dickens’ tomb, Poet’s Corner, Westminster Abbey
ABOUT THE TOWER BELLS

The bell tower here at the Church of the Transfiguration of the Community of Jesus features a ring of 10 tuned bells. These bells were cast at the Whitechapel Bell Foundry in London, England, and were installed in the newly-completed tower in the summer of 2009. They were tuned and hung in such a way that a sufficiently experienced ringer can control the speed of his or her bell enough to change its order within the sequence of all the bells as they strike their notes. This causes changes in the patterns one hears. This style of ringing was developed and refined almost exclusively in Church of England steeples (including notable American colonial installations such as in Old North Church in Boston where Paul Revere was a member of its ringing band). It would thus have been a familiar sound in Charles Dickens’ ears, and undoubtedly would have been the sounds associated with his Christmas morning descriptions.

ABOUT THE MUSIC

The Harpsichord and *A Christmas Carol*—A most Legitimate Couple

The harpsichord—what most of modern culture knows only as the forerunner of the piano—actually has an amazingly rich history of its own long before its “younger sibling” appeared on the musical scene. For most of us, its colors raise visions of “Mozartean” dances held within richly appointed Rococo ballrooms. And, indeed, just as the sounds of the pipe organ will often transport us into the realm of the sacred, the harpsichord is most often associated with the secular—particularly Baroque and Classical dance.

It is because of dance that the introduction of the harpsichord’s voice seems so appropriate to help enliven *A Christmas Carol*. You need only look as far as “Old Fezziwig’s” dance held on Christmas Eve in which the most famous traditional English country dance tune—Sir Roger de Coverly—is played to conclude the evening’s festivities! Not only would it have been played by fiddle but the harpsichord would have been right there, helping to lead the final dance of the evening!
Brass Notes

Christmas is full of the thrilling sound of brass instruments playing in malls, concert halls, or churches. The brilliant timbre of the brass helps tune the imagination to the most joyful and hopeful texts of the year. Charles Dickens would most certainly have heard similar sounds, as the evolution of the modern brass family reached one of its most fruitful stages during his lifetime.

Like the stories Dickens wrote, 19th century English brass bands grew out of the struggles of the working class community. Early brass bands were comprised of newly invented keyed bugles, trombones, and variously evolved lower brass instruments. A byproduct of industrialization, brass bands formed as a pastime for the communities that rapidly grew up next to the coalmines and factories of the era. With the invention of the piston valve in the early 1800s and the ability to mass produce instruments, the brass band as an ensemble form flourished among the working class and became a signal of solidarity within a community. Soon annual competitions between community bands were formed and today many of those original bands exist and their rivalries in competition are fiercely alive.

Along with traditional Christmas carols our “brass band” will play scene scape music through the play. This music is used to highlight both the very bright emotions and the very somber and serious moments in the play. For example, as the Ghost of Christmas Future points Scrooge toward his death bed (and later his grave), the tuba plays a repeated “heartbeat” motif. Built upon this line are various “moaning dissonances” depicting the anguish of Scrooge, as fragments of the carol “O Come, O Come Emmanuel” hearken to the still present (albeit faint) hope of transformation available to Ebenezer in his most difficult hour.

All musical excerpts used with permission from BMI and ASCAP.
Join Elements Theatre Company in Celebrating Shakespeare’s 450th Birthday

As a language based theatre company, Elements owes a debt of gratitude to the genius and inspiration of one of the world’s greatest playwrights, William Shakespeare. It is our joy to take this year to celebrate and recognize the life in his words and the depth of his understanding of the human condition, leaving us rich resources with which to work.

CALENDAR OF EVENTS

January:
• “The Word Made Flesh” – an audio/video project presenting Shakespeare’s 154 sonnets recited by people of all ages and walks of life. (Information on how to participate is found on the card in your program.)

February:
• Arts in Conversation. Continuing this series, we will hold our third performance and panel discussion in New York City, in conjunction with workshops in schools, colleges and universities. These workshops will include master classes that teach students how to take Shakespeare’s words from the page to the stage.

April 19–26th:
• A 450th birthday celebration including sonnet recitations, scene performances, workshops and lectures followed by a celebration dinner.

August:
• A week-long workshop/retreat including hands-on scene work, and an outdoor performance of Julius Caesar at Elements residence on Cape Cod.

X

Keep up with Elements:
www.elementstheatrecompany.org
www.facebook.com/elementstheatrecompany

To book Elements for performances or workshops contact:
Karen Minster
karenm@elementstheatrecompany.org
PAST PRODUCTIONS

2013:
• God of Carnage, Yasmina Reza
• A Midsummer Night’s Dream, William Shakespeare

2012:
• The Dining Room, A.R. Gurney
• Pillars of the Community, Henrik Ibsen

2011:
• Twelfth Night, William Shakespeare
• A Christmas Carol, Charles Dickens, adapted by John Mortimer

2010:
• The Cherry Orchard, Anton Chekhov
• The Doorway, Phyllis Tickle
• Shakespeare’s Own: Vicious or Virtuous?, William Shakespeare

2009:
• Trial of Jesus, (readers’ theatre), John Masefield
• Rumors, Neil Simon

2008:
• From Whence We Come: Shakespeare Scenes on the Ups and Downs of Family
• Lady Windermere’s Fan, Oscar Wilde
<table>
<thead>
<tr>
<th>Year</th>
<th>Productions</th>
</tr>
</thead>
</table>
| 2007 | • The Just Vengeance (readers’ theatre), Dorothy Sayers  
      • The Lion in Winter, James Goldman |
| 2006 | • A Heart to Love: Scenes, Songs and Sonnets of William Shakespeare  
      • Everyman, Anonymous |
| 2005 | • The Rock, T.S. Eliot |
| 2004 | • Everyman, Anonymous  
      • Lettice and Lovage, Peter Shaffer  
      • The Comedy of Errors, William Shakespeare |
| 2003 | • The Tragical History of Doctor Faustus, Christopher Marlowe  
      • Richard III, William Shakespeare  
      • Murder in the Cathedral, T.S. Eliot |
| 2002 | • The Winter’s Tale, William Shakespeare  
      • Christ in the Concrete City, Philip Turner |
| 2001 | • Figs and Fury, Phyllis Tickle |
| 2000 | • God’s Favorite, Neil Simon |
CALENDAR OF EVENTS

Epiphany Evensong
with Gloriæ Dei Cantores
Saturday, January 4
5:15 PM

Epiphany Organ Concert
Sunday, January 12
3:30 PM

For reservations call
508-240-2400

P.O. Box 2831, Orleans, MA 02653
Phone: 508-255-3999
Reservations: 508-240-2400
Fax: 508-240-1989
Email: publicity@gdaf.org
www.gdaf.org
© Gloriæ Dei Artes Foundation
“You can’t depend on your eyes when your imagination is out of focus.”

– MARK TWAIN

“I am enough of an artist to draw freely upon my imagination. Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.”

– ALBERT EINSTEIN

“Imagination is not only the uniquely human capacity to envision that which is not, and, therefore, the foundation of all invention and innovation. In it’s arguably most transformative and revelatory capacity, it is the power that enables us to empathize with humans whose experiences we have never shared.”

– J.K. ROWLING

UPCOMING EVENTS

FEBRUARY 2014
East Coast Tour
New York - New Jersey

APRIL 19-26, 2014
450th Birthday Celebrations for Shakespeare

AUGUST 2014
Shakespeare Retreat and Julius Caesar Performances

Sign up to receive notifications of coming events at www.elementstheatre.org or Fan us on Facebook at www.facebook.com/elementstheatrecompany
ELEMENTS THEATRE COMPANY PRESENTS

A Christmas Carol

by John Mortimer
Adapted from the story by Charles Dickens
DIRECTED BY DANIELLE DWYER, CJ

“Experience this unique company for yourself. You will not be disappointed.”
—JULIE HARRIS † 1925-2013
TONY AWARD-WINNING ACTRESS
BOARD OF REFERENCE, ELEMENTS THEATRE COMPANY

EARTH
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