



Charles Dickens' ACHRISTMAS CAROL

AN ORIGINAL ADAPTATION BY Anthony Lawton

IN COLLABORATION WITH Christopher Colucci and Thom Weaver

STREAMING DECEMBER 4 - 27, 2020

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COVER, THIS PAGE, and THROUGHOUT: Anthony Lawton in *Charles Dickens' A Christmas Carol*. All Lantern production photos by Mark Garvin.

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LANTERN THEATER COMPANY

Charles McMahon ARTISTIC DIRECTOR Stacy Maria Dutton EXECUTIVE DIRECTOR

in partnership with

MIRROR THEATRE COMPANY

Charles Dickens' A CHRISTMAS CAROL

AN ORIGINAL ADAPTATION BY Anthony Lawton

IN COLLABORATION WITH Christopher Colucci & Thom Weaver

Thom Weaver SCENIC & LIGHTING DESIGNER Kierceton Keller COSTUME DESIGNER

Christopher Colucci SOUND DESIGNER Lydia Stahl STAGE MANAGER

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FROM THE DRAMATURG 4

Charles Dickens' One-Man Christmas Carol

Anthony Lawton's solo performance of A Christmas Carol has a particularly distinguished predecessor: Charles Dickens himself. At a time when it was considered undignified for authors to do public readings of their work, Dickens embraced them, channeling his love of theater, acting, and applause into nearly 150 public readings of A Christmas Carol. He was both a singular literary talent and a gifted actor, and the two passions were always intertwined. While writing, he would stare at himself in a mirror and make the faces and voices of his characters. It was only natural that these private performances would turn public.

Dickens didn't just perform the work he adapted it as well. When he first began reading the novella publicly, the performances took three hours. He honed it over the years, cutting and adapting his own words until the story could be told in 90 minutes. He used unique voices for each character and performed emotion rather than describing it. His prompt books were printed with wide margins, allowing him to make notes to himself about his delivery, such as "tone to mystery," "turn to pathos," or "soften very much." Audiences were rapt, and a tradition was born.



FROM THE DRAMATURG 5



Christmas Traditions

The Christmas of the 1840s – Scrooge's, Tiny Tim's, and Dickens' – was not the jolly celebration we recognize today. Many of our nowtreasured traditions were just emerging in London, and the popularity of *A Christmas Carol* did much to enshrine them in homes and festivities.

The Christmas tree, for example, was popularized in England when an engraving of Queen Victoria and her German husband, Prince Albert, sitting in front of their decorated evergreen was published in 1848. Christmas cards and Christmas crackers were also introduced in the 1840s, and giftgiving transitioned from New Year's to December 25th during the same decade. While Dickens did not invent these traditions, *A Christmas Carol* is often credited with redefining the holiday spirit, helping turn it into a celebration of family and generosity.

Dickens' England: "Are there no workhouses?"

A Christmas Carol is famous for its spirits, its warmth, and the goodhearted little boy who helps a miser see the error of his ways. Dickens had originally intended it to be a social justice pamphlet called An Appeal to the People of England, on behalf of the Poor Man's Child. He quickly rethought his plan, turning the contents into the 1843 novella in just six weeks, believing that a story would make his case more clearly and resoundingly.

It was a time of rapid industrialization, massive population growth, and widening gulfs between the rich and poor. Rural English people and European immigrants – many fleeing starvation in their home countries – flocked to London, more than quadrupling its population between 1800 and 1880. While London became a center of trade, enriching the wealthy and creating a middle class, the poor were left behind to struggle amid crumbling infrastructure and rampant disease. Cholera ravaged the poor; the mortality rate for poor children was sometimes estimated as high as 50%.

The cycle of poverty was difficult to break. A proper education required the ability to pay tuition, which the poor could not do. So-called "ragged schools," which Dickens supported, offered free education to the poorest children – but they could only attend if their families did not need them to work and bring in an income.

Children were in high demand as factory workers and chimney sweeps due to their size. Children as young as five were hired out for paltry sums, working instead of learning, finding themselves without the education that could help them find opportunities to rise out of poverty. The 1833 Factories Act limited the workday for nine- to thirteen-year-olds to nine hours a day, six days a week – an improvement over the existing, more exploitative terms.

Public assistance for the poor also came with harsh labor. The New Poor Law of 1834 passed under great pressure from the wealthy and middle classes, who did not want to pay to support the poor. Under this law, in order to receive public assistance, the poor were confined to workhouses. Conditions were harsh, and the mandatory labor was demeaning, arduous, and long. The harsh conditions were meant to encourage the poor to help themselves; it was, in effect, a punishment for falling victim to an unsympathetic age.

Charles Dickens – and his characters – would recognize a good deal of their society in ours: distrust of immigrants, work requirements for those in need of help, widening gaps between the rich and the poor, and an education system that limits opportunities for those who cannot pay for them. Like Scrooge and Bob Cratchit, the wages of workers are a fraction of their employers', and the rising cost of living seems to outstrip the average paycheck. In 1843's *A Christmas Carol*, Dickens advocated for social responsibility, generosity, and community – lessons we still heed today.

—Meghan Winch

There are some stories so woven into the mythos of a culture that it seems impossible to imagine a time before they existed. They form the basic core of stories that serve as a common reference point, standing for some basic facet of human nature.

Ebenezer Scrooge, Jacob Marley, Bob Cratchit, and Tiny Tim all have passed on into figures of hieroglyphic symbolism, to the point where when we think about them, their identities as cultural phenomena obscure the original impressions created by the hand of the artist. The clarity and urgency of the redemption story in *A Christmas Carol* seem to demand dramatization, but those dramatizations passed down through the years ultimately form a sort of interpretive crust as each generation of interpreters leaves its mark on the original.

But something extraordinary happens when you strip away your assumptions and just sit with the simple power of the words and characters, and hear the story told in a clear and simple human voice. Cute clichés give way to the power of an utterly compelling narrative of a singular night. *A Christmas Carol* is a devastating story, laying bare all the ugly forces that separate and isolate human beings from one another, turning life into a solitary torment. It is also a joyous story of one person's release from that torment just at the moment when it seems about to clasp him in its grip for all time; it has become the story of the joy of reconnecting with those things most precious to us.

I think the greatest value in the dramatic and storytelling arts is to weave again those bonds between us all that the cold abrasions of the world are always fraying. We see the common humanity of saints and sinners and become more truly ourselves.

-Charles McMahon

DELVE INTO THE PLAY WITH LANTERN SEARCHLIGHT

Join us online as we explore the world of Dickens, the fascinating circumstances surrounding the writing of this holiday classic, *A Christmas Carol* in the nexus between Victorian economics and literature, and an all-new interview with the show's co-creators about moving from live performance to the virtual screen.

lanterntheater.org/searchlight

You gotta keep one eye looking over your shoulder You know it's going to get harder, and harder, and harder as you get older And in the end you'll pack up and fly down south Hide your head in the sand, Just another sad old man All alone and dying of cancer

And when you lose control, you'll reap the harvest you have sown And as the fear grows, the bad blood slows and turns to stone And it's too late to lose the weight you used to need to throw around So have a good drown, as you go down, all alone Dragged down by the stone —Dogs, by Pink Floyd

"...the Present is the point at which time touches eternity. Of the present moment, and of it only, humans have an experience analogous to the experience which [God] has of reality as a whole; in it alone freedom and actuality are offered them. He would therefore have them continually concerned either with eternity (which means being concerned with Him) or with the Present – either meditating on their eternal union with, or separation from, Himself, or else obeying the present voice of conscience, bearing the present cross, receiving the present grace, giving thanks for the present pleasure...

...[T]he Past is frozen and no longer flows, and the Present is all lit up with eternal rays."

-The Screwtape Letters, by C.S. Lewis

—Tony Lawton



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FROM THE CREATORS

It's unclear how or even why, but sometime a long time ago we managed to convince ourselves that in order to have, others must have not. It feels embedded in us, in our DNA. It feels like a law: as immutable as it is insidious.

The greatest miracle of A Christmas *Carol* has nothing to do with ghosts, and it has nothing to do with time travel. The greatest miracle of A Christmas Carol is transformation. Our capacity to change, however impossible it may seem. Our capacity to forgive, and to ask for forgiveness. To learn. To reunite, to re-engage. To switch to decaf. To transform a bitter relationship into a loving one. To find faith again, in whatever form that manifests. To get sober. To learn to listen. To see the reflection of ourselves in the suffering of others. To raise our hand, stand up, and say "what can I do?"

This capacity is a miracle, one that lives inside each of us. It will always seem hard, or even impossible. It will always seem too late. We will always doubt our ability to forgive, and others' willingness to forgive us. We will always feel helpless to do anything in the face of forces too daunting and too great to oppose.

But we can.

-Thom Weaver

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ANTHONY LAWTON (Co-Creator / Storyteller) earned his MFA in acting from Temple University in 1992. Since then, he has mostly acted on stage, at theaters in Michigan, Delaware, Maryland, Virginia, and New York City. Principally, however, he has lived and worked in Philadelphia. Favorite roles include Coleman in *The Lonesome West* and Feste in *Twelfth Night* (Lantern Theater Company); George in *Of Mice and Men* (Walnut Street Theatre); Gideon in Athol Fugard's *Playland*

(The Wilma Theater); Friar Laurence in Romeo and Juliet (Arden Theatre Company); the Fire Chief in the 24-Hour Bald Soprano (Brat Productions); Autolycus in The Winter's Tale, Cromwell in A Man for All Seasons, and Bottom in A Midsummer Night's Dream (Pennsylvania Shakespeare Festival); and Dr. Parker in Bat Boy and "man" in Brief Interviews with Hideous Men (1812 Productions). Film: Unbreakable, Invincible, Law Abiding Citizen, and Silver Linings Playbook. He has also appeared on CBS TV's Hack and Cold Case. In 1999, Philadelphia City Paper named him the city's "Best One-Man Theatre" for his solo productions of Shel Silverstein's *The Devil and Billy* Markham and C.S. Lewis' The Great Divorce and The Screwtape Letters, which he produces under the aegis of his own company, the Mirror. The mission statement of the Mirror is "Spiritual Theatre for a Secular Audience." For more info, see his website: www.anthonylawtonactor.com. In 2003, he was awarded an Independence Foundation grant to develop a production of his first original play, *The Foocy*, which had its world premiere at Lantern Theater Company in 2005 and garnered five Barrymore nominations, including Best New Play. In 2016, the Independence Foundation gave him a grant to develop his first musical: an adaptation of George MacDonald's The Light Princess. Arden Theatre Company produced the play, which received eight Barrymore nominations, including for Best New Play; the play won in two categories, including Best Original Music, for which Lawton shared a credit as lyricist. He has taught acting, directing, Shakespeare, and solo performance at the University of Notre Dame, his alma mater. He has also taught acting at Temple University, Eastern University, Community College of Philadelphia, University of Pennsylvania, Friends' Central School, The Wilma Theater, Walnut Street Theatre, and Arden Theatre Company.

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THOM WEAVER (Co-Creator / Scenic & Lighting Designer) Thom's work has been seen at NYSF/The Public Theater, Roundabout Theatre Company, Primary Stages, Signature Theatre (NY), The Wilma Theater, Arden Theatre Company, Philadelphia Theatre Company, Theatre Exile, New Paradise Laboratories, Walnut Street Theatre, Center Stage, Huntington Theatre Company, Chicago Shakespeare Theater, Syracuse Stage, Milwaukee Rep, Shakespeare Theatre, Asolo Repertory Theatre, Berkshire Theatre Festival, Williamstown Theatre Festival, Folger Theatre, Cleveland Playhouse, Roundhouse Theatre, Cincinnati Playhouse, Hangar Theatre, Spoleto Festival, City Theatre, Pittsburgh Public Theater, and Yale Rep, among others. Six Barrymore Awards, two Jeff Awards, and two AUDELCO Awards. Cofounder of Die-Cast with Brenna Geffers, founding board member of Theatre Philadelphia, and a member of Wingspace. Education: Carnegie-Mellon and Yale. He/him. Black Lives Matter.

CHRISTOPHER COLUCCI (Co-Creator / Sound Designer) Lantern Theater Company: The Last Match, The Resistible Rise of Arturo Ui, Betrayal, The Heir Apparent, Hapgood, The Craftsman, Red Velvet, The Gospel According To..., Mrs. Warren's Profession, Oscar Wilde: From the Depths, The Hound of the Baskervilles, Doubt, Arcadia, The Train Driver, Emma, Heroes, The Liar, Private Lives, Vigil, Uncle Vanya, The Breath of Life, Sizwe Bansi Is Dead, The Hothouse, The School for Wives, and The Taming of the Shrew. Pre-pandemic regional theater sound design work includes The Wilma Theater, Philadelphia Theatre Company, Arden Theatre Company, 1812 Productions, Walnut Street Theatre, Inis Nua Theatre Company, Gulfshore Playhouse, Milwaukee Rep, Portland Stage, and Weston Playhouse. 2016 Pew Fellowship in the Arts. BA in philosophy/theology from Eastern University. MA in philosophy from Western Kentucky University. Eight Barrymore Awards for Outstanding Original Music and Sound Design. 2019 Independence Fellowship in the Arts. Soundcloud (https://soundcloud.com/cmsound). YouTube (https://tinyurl. com/yd89tm64). Instagram @cmcolucci.

KIERCETON KELLER (Costume Designer) is a Philadelphia-based costumer, wardrober, and performer. She has been the resident designer for the dance programs at Ursinus College and Drexel University for the past two years, while dabbling in occasional outside design work. Some of her proudest endeavors have been creating designs for local high schools, tackling *Legally Blonde* and *High School Musical* this past year. Kierceton is a proud graduate of Temple University (2017), where she received her BA in theater.

LYDIA STAHL (Stage Manager) is delighted to return as the stage manager for *A Christmas Carol* for a third year. She is a 2018 graduate of Temple University's theater program and a former Lantern apprentice and production associate. It is a difficult year for theater-makers and lovers, and I'm proud to be a part of this digital production of a show that's near and dear to my heart. Thanks to all!

CHARLES MCMAHON (Artistic Director) co-founded Lantern Theater Company in 1994 and serves as artistic director in addition to directing, acting, and writing for the company. He has directed all but one of the Lantern's annual Shakespeare productions, including recent productions of Othello, Measure for Measure, The Tempest, Coriolanus, and As You Like It. Other Lantern directing credits include The Resistible Rise of Arturo Ui, The Taming of the Shrew, Henry V, New Jerusalem, Romeo & Juliet, A Midsummer Night's Dream, Hamlet, Othello, La Ronde (also translator and adapter), Richard III (Barrymore Award, Outstanding Production of a Play), The Comedy of Errors (Barrymore nomination, Outstanding Direction of a Play), Much Ado About Nothing, King Lear, The House of Bernarda Alba, and A Doll's House. His acting credits include reprising the role of Heisenberg in Copenhagen, and his writing credits include Oscar Wilde: From the Depths and co-creating an original adaptation of Dylan Thomas' A Child's *Christmas in Wales*, which was honored with two Barrymore Awards and five nominations, including a nomination for Outstanding New Play. A native Philadelphian, he is a graduate of New York University's theater department where he studied acting and directing.

STACY MARIA DUTTON (Executive Director) was named executive director of Lantern Theater Company in 2016, after serving on the company's Board of Directors for over a decade. Her prior career in investment management spanned 25 years, including serving as managing partner of Brandywine Global Investment Management and as co-founder and chief operating officer of Hygrove Partners. She served on the Board of Directors of the Philadelphia Orchestra Association from 2007 to 2019, including service as Audit Committee Chair and Investment Committee Chair. In 2011, she was named Business on Board Member of the Year by the Arts & Business Council of Greater Philadelphia. She earned an MBA from the Wharton School of the University of Pennsylvania, a BA in philosophy from the University of Chicago, and pursued graduate studies at the Nitze School of Advanced International Studies (SAIS) of the Johns Hopkins University.

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ARTISTIC & EDUCATION

Artistic Director	Charles McMahon	
Associate Producer	Rebecca Smith	
Education Director	M. Craig Getting	
Artistic Associate	Hannah Spear	
Resident Dramaturg	Meghan Winch	
Commissioned Artists	Christopher Colucci, Bruce Graham,	
	Anthony Lawton, Forrest McClendon, Thom Weaver	
Teaching Artists	Marissa Barnathan, Carly Bodnar, Susan Chase,	
Mike Dees, Charlie DelMarcelle, L Feldman, Donovan Lockett, Jarrett McCreary, Bi Jean Ngo, Charlotte Northeast, Geneviève Perrier, David Pica, Lillian Ransijn, Ryan Walter, Harry Watermeier <i>Illumination</i> ActorsBenjamin Brown, Tyler Elliott, Victoria Aaliyah Goins, J Hernandez, Dave Johnson, Travoye Joyner,		
	Annette Kaplafka, Keith Livingston, J Paul Nicholas, Krystal Ortega, Ebony Pullum, Melissa Rakiro, Nick Schwasman, Jahzeer Terrell, Frank X	

ADMINISTRATION

Executive Director	Stacy Maria Dutton
Finance & Communications Consultant	Anne Shuff
Mission Operations Manager	Ileana Fortuño
Grants Manager	Ali Nebistinsky
Administrative Associate	Emily Wilson

PRODUCTION for A CHRISTMAS CAROL

Filmmakers	Natural Light Films, Inc.
Technical Consultants/Master Carpenters	s Scott Cassidy, Stephen Peterson
Scenic Charge	Brian McCann
Master Electricians	Gregg Carter, Alex Dossantos
Audio Engineer	John Kolbinski
Mix Engineer	Christopher Colucci
Carpenters	Noah Donahue, Arthur Lee Robinson
Electricians	Stephen Minder, Michaela Navarro
Wardrobe Run Crew	Alex Donnelly

About the Lantern

Lantern Theater Company produces plays that investigate and illuminate what is essential in the human spirit and the spirit of the times. We seek to be



a vibrant, contributing member of our community, exposing audiences to great theater, inviting participation in dialogue and discussion, and engaging audience members about artistic and social issues.

Illumination Education Program

Our *Illumination* education program complements and expands on the work of classroom teachers to bring an essential artistic lens to curricular material, allowing students to connect to classic stories in a dynamic way and empowering teachers with new approaches to traditional literature. Our lessons are designed to support student development in three key areas: the ability to think critically and problem solve, the ability to communicate effectively, and the ability to collaborate. Following a decade of providing arts-integrated instruction in the classroom, we have found that exposure to the theatrical discipline deepens student understanding of assigned material and fosters empathy and positive collaborative habits – essential skills that will provide long-term benefits to students into their adult lives.

We are deeply grateful to the individuals, foundations, corporations, and government partners listed here and on the following pages whose generosity provides critical support for our award-winning artistic, education, and community programming. Please consider making a tax-deductible donation by visiting us online at lanterntheater.org/support.

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THANK YOU!

The following list includes annual fund gifts received between 11/19/19 and 11/18/20. Although space does not allow us to list donations under \$100, we are enormously grateful to *everyone* who helps support our artistic, education, and community engagement programs. We can't do it without *YOU*.

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