



THE AMERICAN DRAMA GROUP EUROPE

presents

Charles Dickens'

# *A Christmas Carol*

Director: Richard Clodfelter Producer: Grantly Marshall



Illustration by Michelle Farkouth ©2014



ADG-Europe  
Presents

Charles Dickens'

## A CHRISTMAS CAROL

Directed by Richard Clodfelter

Adapted for the stage by  
Richard Clodfelter and Dan Doby

Produced by Grantly Marshall and Gunnar Kuehn  
and Angelika Martin

The Company

Charles Dickens, Ghost of  
Christmas Present, A Gentleman, Old Joe      Garry Jenkins

Ebenezer Scrooge      Richard Clodfelter

Bob Cratchit, Marley's Ghost,  
A Gentleman, Undertaker's Man      Craig Hannah

Fred, Bill, The Door, Young Scrooge,  
Ghost of Christmas Yet to Come      William Shackleton

A Lady, Fan, Mrs Fezziwig,  
Mrs Cratchit, Mrs Fulch      Hayley Cusick

A Lady, Belle, Martha, Molly      Samantha Thornton-Rice

A Boy, Ghost of Christmas Past,  
Tiny Tim, Mrs Dilber      Juliet Chappell

Set design: Tye J.Burris  
Music: Lane Steinberg  
Music Arrangement: Eric Culver  
Costumes: Christine Leers  
Special Thanks: Paul Flush



## Merry Christmas, Mr. Dickens!

Charles Dickens began writing *A Christmas Carol* in October 1843 and finished the story in time for it to be published by Christmas of the same year. The first printing of 6,000 copies sold out in one day. Two subsequent printings sold out before the end of the year. The book's success has continued to the present day in many films and countless adaptations for the stage.

Our first performance of this play was in November 1991. Since then, more than a half-million people in 12 countries have seen ADG-Europe's longest-running production. Our intent has been always to serve the book's message: that we should take delight in our common humanity and recognize our moral obligation to each other. In all the elements of staging, from music and lighting to costumes and set, the voice of Mr. Dickens has been our guide.

As we present our 29th year of this show we welcome you to share a story that makes us laugh as it guides us to our better natures. Charles Dickens wanted to remind his readers that Christmas is an especially difficult time for those who struggle in poverty or neglect; that we who are strong should reach out to those who are weak; that we who prosper must help those who suffer.

He referred to the book as his "little carol." It became his enduring gift to the world.

A merry Christmas, Mr Dickens! And a very merry Christmas to you all!

R. C.  
Munich,  
November 2019

**Richard Clodfelter** is an American actor and director based in New York. As managing director of ADG-Europe he has taken part in over 100 international productions in 35 countries. Among his recent U.S. acting credits are *The Blacklist* and *The Enemy Within* (NBC Television), *The Hunt* (Amazon Prime), *Return to Hardwick* (Feature-length documentary), *EXECUTIVE DECISION* and *COACH HELLA* (New York theatre), and *ALL THE WAY* (Arena Stage, Washington, D.C.) For TNT Theatre / ADG-Europe he has played leading roles in *KING LEAR*, *HAMLET*, *A MIDSUMMER NIGHT'S DREAM*, *DEATH OF A SALESMAN*, and *PYGMALION*. He directed the first production in Costa Rica of the longest running musical in New York theatre history, *THE FANTASTICKS*, for Teatro Espressivo. He is featured in the new documentary, *Carol to the People*, available for download at [adg-europe.com](http://adg-europe.com). In late December he will direct and perform as James in *DINNER FOR ONE / BREAKFAST FOR THREE*, to be presented in Munich at the Gasteig Theater.



## 29 YEARS OF A CHRISTMAS CAROL

From the Summer day back in 1991 when ADGE executive producer Grantly Marshall first approached me about developing a new production of A CHRISTMAS CAROL, I felt two emotions: excitement and anxiety. On the one hand, I knew I had some of the best source material any director could ask for. But I also knew that if audiences didn't like the show there would be no one to blame but me for its lack of success.

As I began to read through several stage versions of the story (there are hundreds) I looked for the warm and inviting tone of the book, which conveys the feeling that your good friend Charles Dickens is sitting with you in a cozy room with a fire in the hearth to share a remarkable story. I also looked for a script that didn't neglect the book's earnest purpose: to point out that the desperate conditions of people living in poverty were a national disgrace.

I finally decided to create my own script adaptation. For the set design I had been very impressed with a production of the story from the previous year which had been directed by my colleague, Barry Goldman. So in thinking about the play I wanted to stage, I kept in mind the way he had presented his. (Picasso is reported to have said, "Bad artists copy, good artists steal." Isn't that a great notion?) I enlisted my friend and colleague Tye J. Burris to design and build a set that would help to enable a small company of actors to play dozens of people in several locations throughout London. Then I contacted another friend, Dan Doby, and the three of us created a new scripted version: light-hearted and friendly, but faithful to the depth of feeling that the book contains.

The next step was to assemble a cast of actors and go to work. The original cast members were: Joel Leffert as Scrooge, Nancy Nichols, Elizabeth Bove, Craig Bacon, Steven Barkhimer, Susan Levine, Buzz Roddy, and Eric Culver. Eric, as musician and musical director contributed so much time and talent to transform the original collection of music (mostly composed by Lane Steinberg) and sound effects into a full musical score. Eric has continued to be a source of help and inspiration over the years by arranging and performing the recorded music into newer formats as we progressed over 25 years of improvements in technology. This original cast contributed so many ideas and performed at such a high level that they set a standard for me and every following cast to do our best to equal. They made this show what it still is today: an actor's show.

Over the years I have been fortunate to work with many extraordinary actors. Laurie Dawn, Buzz Roddy, Eric Culver and many others have all made lasting contributions to the success of the Carol. One person in particular had an enormous influence in establishing the show as an enduring seasonal favorite. Between 1993 and 2011 J.C. Hoyt played Scrooge in 16 productions. His talent and dedication made the show a joy to watch for countless fans.

29 years. 12 countries. 1,000 performances. 300,000 viewers. I approach this year's show as I have all the others, with excitement and a little anxiety, and with one goal: Tell the story.

R. C.  
New York,  
November 2019



WAS  
HIS  
OWN  
ROOM

There was no doubt about that. But it had undergone a surprising transformation. The walls and ceiling were so hung with living green, that it looked a perfect grove; from every part of which, bright gleaming berries glistened.

The crisp leaves of holly, mistletoe, and ivy, reflected back the light, as if so many little mirrors had been scattered there; and such a mighty blaze went roaring up the chimney, as that dull petrification of a hearth had never known in Scrooge's time, or Marley's, or for many and many a winter season gone. Heaped up on the floor, to form a kind of throne, were turkeys, geese, game, poultry, brawn, great joints of meat, sucking-pigs, long wreaths

of sausages, mince-pies, plum-puddings, barrels of oysters, red-hot chestnuts, cherry-cheeked apples, juicy oranges, luscious pears, immense twelfth-cakes, and seething bowls of punch, that made the chamber dim with their delicious steam. In easy state upon this couch, there sat a jolly Giant, glorious to see; who bore a glowing torch, in shape not unlike Plenty's horn, and held it up, high up, to shed its light on Scrooge, as he came peeping round the door.

"Come in!" exclaimed the Ghost. "Come in! and know me better, man!"

**S**CROOGE entered timidly, and hung his head before this Spirit. He was not the dogged Scrooge he had been; and though the spirit's eyes were clear and kind, he did not like to meet them.

"I AM THE GHOST OF CHRISTMAS PRESENT," said the Spirit. "Look upon me!"

## Seven Dials \*

*From Sketches by Boz, Charles Dickens*

... [82] The stranger who finds himself in "The Dials" for the first time, and stands Belzoni-like,† at the entrance of seven obscure passages, uncertain which to take, will see enough around him to keep his curiosity and attention awake for no inconsiderable time. From the irregular square into which he has plunged, the streets and courts dart in all directions, until they are lost in the unwholesome vapour which hangs over the house-tops, and renders the dirty perspective uncertain and confined; and lounging at every corner, as if they came there to take a few gasps of such fresh air as has found its way so far, but is too much exhausted already, to be enabled to force itself into the narrow alleys around, are groups of people, whose appearance and dwellings would fill any mind but a regular Londoner's with astonishment...

The peculiar character of these streets, and the close resemblance each one bears to its neighbour, by no means [84] tends to decrease the bewilderment in which the unexperienced wayfarer through "the Dials" finds himself involved. He traverses streets of dirty, straggling houses, with now and then an unexpected court composed of buildings as ill-proportioned and deformed as the half-naked children that wallow in the kennels. Here and there, a little dark chandler's shop, with a cracked bell hung up behind the door to announce the entrance of a customer, or betray the presence of some young gentleman in whom a passion for shop tills has developed itself at an early age: others, as if for support, against some handsome lofty building, which usurps the place of a low dingy public-house; long rows of broken and patched windows expose plants that may have flourished when "the Dials" were built, in vessels as dirty as "the Dials" themselves; and shops for the purchase of rags, bones, old iron, and kitchen-stuff, vie in cleanliness with the bird-fanciers and rabbit-dealers, which one might fancy so many arks, but for the irresistible conviction that no bird in its proper senses, who was permitted to leave one of them, would ever come back again. Brokers' shops, which would seem to have been established by humane individuals, as refuges for destitute bugs, interspersed with announcements of day-schools, penny theatres, petition-writers, mangles, and music for balls or routs, complete the "still life" of the subject; and dirty men, filthy women, squalid children, fluttering shuttlecocks, noisy battledores, reeking pipes, bad fruit, more than doubtful oysters, attenuated cats, depressed dogs, and anatomical fowls, are its cheerful accompaniments.

\* A London neighborhood, so called because it lay around a place where seven streets intersected, and where a pillar topped by a clock with seven dials once stood. It was a notorious slum neighborhood in Dickens' time.

† Belzoni was a strong man at Astley's circus.



"Baked 'tatars! All 'ot  
all 'ot!"



"Beautiful songs! Three  
yards a penny!"



"Dog collars! All brass,  
a bob apiece!"



"Penny a lot, Oysters! Penny a lot!"



"Apples! A penny and an 'a'penny, Apples!"

IN LONDON STREETS

**Elizabeth Gaskell in "Mary Barton", 1848:**

The cottages are old, dirty, and of the smallest sort, the streets uneven, fallen into ruts, and in parts without drains or pavement; masses of refuse, offal, and sickening filth lie among standing pools in all directions; the atmosphere is poisoned by the effluvia from these, and laden and darkened by the smoke of a dozen tall factory chimneys. A horde of ragged women and children swarm about here, as filthy as the swine that thrive upon the garbage heaps and in the puddles. In short, the whole rookery furnishes such a hateful and repulsive spectacle as can hardly be equalled in the worst courts on the Irk. The race that lives in these ruinous cottages, behind broken windows, mended with oilskin, spring doors, and rotten door-posts, or in dark, wet cellars, in measureless filth and stench, in this atmosphere penned in as if with a purpose, this race must really have reached the lowest stage of humanity. This is the impression and the line of thought which the exterior of this district forces upon the beholder. But what must one think when he hears that in each of these pens, containing at most two rooms, a garret, and perhaps a cellar, on the average twenty human beings live; that in the whole region, for each one hundred and twenty persons, one usually inaccessible privy is provided; and that in spite of all the preachings of the physicians, in spite of the excitement into which the cholera epidemic plunged the sanitary police by reason of the condition of Little Ireland, in spite of everything, in this year of grace 1844, it is in almost the same state as in 1831!







### “A CHRISTMAS CAROL” (1843).

**T**was during such odd moments of leisure as were left to the Novelist out of the time taken up by two numbers of “Martin Chuzzlewit” that the theme of the “Carol” first occurred to Dickens, and the writing of the touching little story effected. He described to Sir E. Bulwer Lytton with what a strange mastery the subject seized him, and how, for many weeks, he was so closely occupied with his “little Carol” (as he affectionately termed it) that he “never left home before the owls went out, and led quite a solitary life.” In a letter (dated “January 2nd, 1844”) to Professor Felton, he said that he wept over it, “and laughed and wept again, and excited himself in a most extraordinary manner in the composition; and thinking whereof he walked about the black streets of London, fifteen and twenty miles many a night when all the sober folks had gone to bed.” And when it was done he “broke out like a madman !”

The “Christmas Carol” was written at 1, Devonshire Terrace, York Gate, Regent’s Park, the Author’s residence from 1840 to 1851. Never had such a book so brilliant an outset; its popularity was extraordinary, and by every post he received letters from complete strangers, telling him about their homes and hearths, and how this same “Carol” was read aloud there, and kept on a little shelf by itself. “Indeed,” wrote Dickens, “it is the greatest success, as I am told, that this ruffian and rascal has ever achieved.” Thackeray’s opinion as to the merits of the little book is one of the most delightful and genial criticisms ever penned; Lord Jeffrey, too, was enthusiastic in his praise, and, in a letter to the Novelist, said: “You should be happy yourself, for you may be sure you have done more good by this little publication, fostered more kindly feelings, and prompted more positive acts of beneficence than can be traced to all the pulpits and confessionals in Christendom since Christmas, 1842.” Fully appreciating the kindly criticisms which greeted him on all sides, Dickens declared to his friend Mr. Thomas Mitton: “I knew I meant a good thing, and when I see the effect of such a little *whole* as that, on those for whom I care, I have a strong sense of the immense effect I could produce with an entire book. . . . I am sure it will do me a great deal of good; and I hope it will sell well.”



W. M. Thackeray, from  
'A Box of Novels',  
*Fraser's Magazine*

February 1844, xxix, 166-9

...In fact, one might as well detail the plot of the *Merry Wives of Windsor*, or *Robinson Crusoe*, as recapitulate here the adventures of Scrooge the miser, and his Christmas conversion. I am not sure that the allegory is a very complete one, and protest, with the classics, against the use of blank verse in prose; but here all objections stop. Who can listen to objections regarding such a book as this? It seems to me a national benefit, and to every man or woman who reads it a personal kindness. The last two people I heard speak of it were women; neither knew the other, or the author, and both said, by way of criticism, 'God bless him!' A Scotch philosopher, who nationally does not keep Christmas Day, on reading the book, sent out for a turkey, and asked two friends to dine—this is a fact! Many men were known to sit down after perusing it, and write off letters to their friends, not about business, but out of their fulness of heart, and to wish old acquaintances a happy Christmas. Had the book appeared a fortnight earlier, all the prize cattle would have been gobbled up in pure love and friendship, Epping denuded of sausages, and not a turkey left in Norfolk. His royal highness's fat stock would have fetched unheard of prices, and Alderman Bannister would have been tired of slaying. But there is a Christmas for 1844, too; the book will be as early then as now, and so let speculators look out.

As for TINY TIM, there is a certain passage in the book regarding that young gentleman, about which a man should hardly venture to speak in print or in public, any more than he would of any other affections of his private heart. There is not a reader in England but that little creature will be a bond of union between the author and him; and he will say of Charles Dickens, as the woman just now, 'GOD BLESS HIM!' What a feeling is this for a writer to be able to inspire, and what a reward to reap!



From a review of R. H. Horne's  
*A New Spirit of the Age,*  
*Westminster Review*

June 1844, xliv, 374-7

The impression which his works leave on the mind is like that with which we rise from the perusal of the *Fool of Quality*—that all social evils are to be redressed by kindness and money given to the poor by the rich. This, doubtless, is something essential; but it is only a small part of the case. The poor require justice, not charity, *i.e.* almsgiving. Charity is a word of large import. The necessity for almsgiving implies previous misery. Destroy the misery by earnest care in the early training of men and women, the disease will be eradicated, and the symptom-soothing process of charity, *i.e.* almsgiving, will not be needed.

In the *Christmas Carol*, Scrooge the Miser is so drawn as to leave an impression that he cheats the world of its 'meat, clothes, and fire,' which he buries in his own chests, whereas in truth he only cheats himself. He is the conventional miser of past times; and, when reformed by his dreams, he gives away half-crowns to boys to run quickly to buy turkeys to give away, and pays cabmen to bring them home quickly, to say nothing of giving bowls of punch to clerks. A great part of the enjoyments of life are summed up in eating and drinking at the cost of munificent patrons of the poor; so that we might almost suppose the feudal times were returned. The processes whereby poor men are to be enabled to earn good wages, wherewith to buy turkeys for themselves, does not enter into the account; indeed, it would quite spoil the *dénouement* and all the generosity. Who went without turkey and punch in order that Bob Cratchit might get them—for, unless there were turkey and punch in surplus, some one must go without—is a disagreeable reflection kept wholly out of sight. . . .



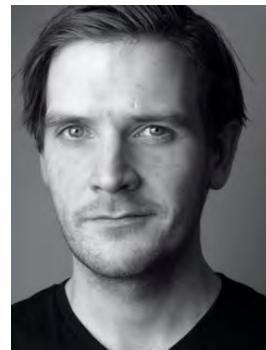
**Chris Baltes**, Technical Director, has been active in his profession for the last 20 years. During this time period he has assisted in several ADGE productions and is happy once again to return to A CHRISTMAS CAROL.





**Garry Jenkins** returns for his fourth year with A CHRISTMAS CAROL. Previous work with the company includes MACBETH and BRAVE NEW WORLD, and BLUEBIRD and A MIDSUMMER NIGHT'S DREAM with Squint and Lord Chamberlain's Men in the UK. Garry is also a filmmaker and created 'Carol to the People' – documenting this show's 2018 tour – available now via the company's website, [adg-europe.com](http://adg-europe.com). He looks forward to practising his German with audiences and hopes the show fills you with as much cheer as it does himself!

**Craig Hannah** is a Glaswegian actor who studied at the RSAMD and the International school of Screen Acting. His recent credits include FAUSTUS and THE BIRTHING, both of which were performed at the LONDON HORROR FESTIVAL. WHAT MONSTERS DO. TWELFTH NIGHT. The Healing Room. Craig is thrilled to be performing with such a wonderfully talented bunch of Actors, in this his debut for ADG-Europe. Merry Christmas!



**William Shackleton** delightedly joins the cast of A CHRISTMAS CAROL in his first production with ADG-Europe. Hailing from Chester, William studied on the BA Acting Course at East15. Since graduating, his credits include Chris in TESTAMENT (The Hope Theatre & NDT Incoming Festival Tour), Will in Rally (Short Film with Coronado Film) & Smirnin in CHEKHOV SHORT STORIES (Drayton Arms). William is also an Associate Artist of Chalk Line Theatre (New Diorama Emerging Companies Programme).



**Hayley Cusick** is a Mancunian and trained at Arts Ed, London. She is overjoyed to be joining A CHRISTMAS CAROL. Recent credits include; Witch, MACBETH (UK Tour) Helena, A MIDSUMMER NIGHTS DREAM (St James Theatre London) Phebe, AS YOU LIKE IT (Arts Theatre West End). She spent two seasons working with Forum Teatro in Spain and has written ANGELS IN HEELS produced at the Edinburgh Fringe. Hayley is an Associate director for Butterfly Theatre Company. She can be found stomping about as a flamenco dancer.



**Samantha Thornton-Rice** is delighted to return for her fourth year with A CHRISTMAS CAROL. She graduated from East 15 Acting School in 2016 and has kept busy with acting and teaching singing, dancing and acting to children. Theatre credits this year include A COMEDY OF ERRORS as Luciana, and TIME AND TIME AGAIN with Pitchy Breath Theatre in a collection of new short plays. If you want to see what happens backstage and on the road with this tour, head over to her YouTube channel for all things stagey!

**Juliet Chappell** happily returns for a third year with A CHRISTMAS CAROL. Originally from Devon, she trained at ALRA in London and has toured extensively with Vienna's English Theatre, Action Theatre in English (Italy) and Quorum Theatre Company (France). She is an experienced TEFL facilitator, running theatre workshops across Europe for children and adults. Recent stage credits include Sarah in MOONDIAL (Brighton Fringe) and Duchess and Tweedle Dum in ALICE IN WONDERLAND (Australian Shakespeare Company, Kew Gardens).





stave I.

~~Marley's~~ Marley's Ghost.

Marley was dead : to begin with. There is no doubt whatever  
about it. The register of his burial was signed by the clergyman, the  
undertaker, and the undertaker's man. Scrooge signed it  
Scrooge's name was good for 'change, for anything he put his hand  
on Marley was as dead as a door-nail.

old! I don't mean to say, but I know <sup>of my own knowledge,</sup> what the  
larch-leaf dead about a door-nail. I ~~never~~ <sup>never</sup> have been <sup>wise</sup> ~~wise~~.  
I <sup>used</sup> to call a coffin-nail the deadliest piece of ironmongery in a  
house; the wisdom of our ancestors is in the smile, and my own  
hands shall not disturb it, or the country's done for. You will  
therefore permit me to repeat, that nail was as dead as a clo-

Scoops never painted out so old marker's name

## CHRONOLOGY

1812 February 7. Charles Dickens is born at 387 Mile End Terrace, Portsmouth.

1817 The Dickens family moves to Chatham, where Dickens spends his first schooldays.

1822-24 Dickens's father is recalled to London. The family moves from Chatham into a poor part of Camden Town. Their rapidly worsening financial situation results in John Dickens's arrest for debt. His family lodge with him for a while. Charles is sent to work in Warren's Blacking Warehouse, where he spends about six months.

1824-26 Dickens goes back to school at the Wellington House Academy.

1827-28 Dickens works as a clerk in an attorney's office. In the evenings he studies shorthand.

1829 He meets Maria Beadnell, the daughter of a London banker, and falls in love with her.

1829-31 Dickens gains employment as a shorthand-writer for the Proctors in Doctors' Commons. In his spare time he reads at the British Museum.

1832-33 He begins his career as a journalist, doing general reporting for the *True Sun* and Parliamentary reporting for *The Mirror of Parliament*.

1833 December: Dickens's first published work appears in the *Monthly Magazine*.

1834 August: He is taken on as a full-time Parliamentary reporter by the *Morning Chronicle*, and uses the pen-name 'Boz' for the first time.

A page from the  
manuscript of  
"A Christmas Carol"

1835 Dickens makes his name as a Parliamentary reporter and political correspondent. He covers events all over the country. He becomes friendly with William Harrison Ainsworth who introduces him to Macrone, his first publisher.

1836 February: Publication of *Sketches by Boz*. April: *The Pickwick Papers* published in serial form—a great success.  
Dickens leaves the *Morning Chronicle* in order to devote himself to his writing.  
April: Dickens marries Catherine Hogarth.

1837 May: Death of Mary Hogarth, Dickens's sister-in-law.

1838 Dickens repeats his success with the publication of *Oliver Twist*.

1839 Publication of *Nicholas Nickleby*. Dickens's reputation grows: he makes many new friends and is introduced into fashionable London literary society.

1840–41 Dickens creates *Master Humphrey's Clock*, a weekly periodical in which *The Old Curiosity Shop* and *Barnaby Rudge* are first published.

1842 January–June: Dickens visits the United States. He receives a great welcome, but is disillusioned by the country.  
October: Publication of *American Notes* which causes a furore in America.

1843–44 Publication of *Martin Chuzzlewit* and *A Christmas Carol*. Dickens and his family go abroad, and settle in Genoa.

1844 December: Dickens returns to London to read *The Chimes* to his friends, then goes back to the Continent.

1845 Dickens and his family make a tour through Italy and France, before returning to England. Dickens and Forster act in Jonson's *Every Man in his Humour* for charity.

1846 January: First publication of the *Daily News* under Dickens's editorship. Resigns after three weeks and goes abroad again. He lives with his family in Lausanne and Paris, where he meets French literary celebrities.

1846–50 Dickens writes *Dombey and Son* and *Christmas Stories*, is immersed in social, philanthropic and journalistic activities, produces and acts in amateur theatricals.

1849 May: Publication of first instalment of *David Copperfield*, Dickens's favourite and probably most successful novel.

1850 March: Dickens begins publication of *Household Words*.

1851 May: Dickens and his amateur company perform before the Queen and the Prince Consort at Devonshire House, London.  
Dickens moves to Tavistock House in Bloomsbury.

1852 Publication of *Bleak House* begins.

1853 Dickens spends the summer at Boulogne where he writes the last numbers of *Bleak House*.  
In October he sets off on another tour of Italy with Wilkie Collins and Augustus Egg.

1854 Publication of *Hard Times*. Dickens spends another summer at Boulogne.

1855 February: Dickens meets Maria Beadnell —now Mrs. Winter—again.  
November: Dickens goes to Paris where he spends the next six months.  
December: Publication begins of *Little Dorrit*.

1856 Dickens mingles with the Paris literary and artistic society again.  
March: Dickens buys Gad's Hill Place, which is to be his last permanent home.  
June: He settles at Boulogne again for the summer.

1857 January: Performance of Wilkie Collins's play *The Frozen Deep* at Tavistock House.  
June 30: Dickens gives his first public reading at St. Martin's Hall, London.

1858 Dickens falls in love with Ellen Ternan and is separated from his wife; he makes a personal statement about his private life on the front page of *Household Words* for June 10.  
He quarrels with Thackeray over the 'Yates' affair.

1859 Publication of *A Tale of Two Cities*. Dickens begins a new periodical *All the Year Round*.

1859–70 During this period Dickens travels all over England giving public readings of his works.

1860–61 Publication of *Great Expectations*.

1864–65 Publication of *Our Mutual Friend*.

1865 June: Dickens is involved in the Staplehurst railway accident. From this time his health begins to deteriorate rapidly.

1867–68 Dickens's second visit to the United States where he gives public readings—a huge success. He is feted by the Press Club in New York.

1868 May: Dickens returns to England.

1869 Dickens gives further readings in England, attends many public functions.

1870 March: Dickens gives his last public reading in London, and is received in audience by Queen Victoria.  
April: Publication of the first instalment of *The Mystery of Edwin Drood*, and last public appearance of Dickens at a Royal Academy Dinner.  
June 8: Dickens collapses from a stroke at Gad's Hill Place and dies the following day.  
June 14: Dickens's remains are buried in the Poet's Corner at Westminster Abbey.



AT A READING OF THE *CAROL*: BIRMINGHAM

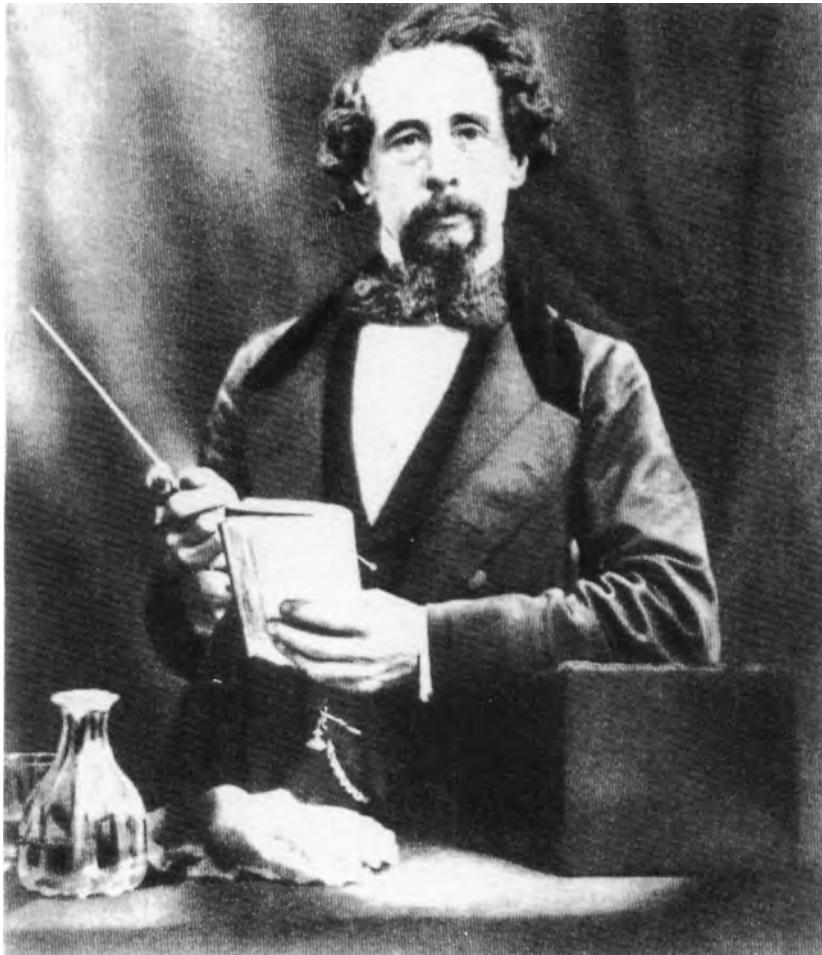
30 December 1853

DICKENS's promise to read on behalf of the Birmingham and Midland Institute was redeemed soon after Christmas. The readings were given in the Town Hall, on 27, 29, and 30 December. The first and last were of the *Christmas Carol*, and the other was of the *Cricket on the Hearth*.

On the first night, even a heavy snow storm could not prevent an audience of over 1,700 reaching the Town Hall, which was brightly decorated with holly; and although, as he wrote to Mrs. Watson, Dickens was a little doubtful 'whether it was quite practicable to conceal the requisite effort', he soon found himself at his ease, 'and that we were all going on together . . . as if we had been sitting round the fire'. On the part of his hearers, wrote a local reporter: 'Everybody was charmed by the way in which the story was told. How Mr. Dickens twirled his moustache, or played with his paper knife, or laid down his book, and leant forward confidentially, or twinkled his eyes as if he enjoyed the whole affair immensely!'

On the last night, there was an audience of 2,000; for, in accordance with Dickens's wishes, the tickets had been sold at a price low enough for ordinary working men. The *Birmingham Journal* declared that 'the great compact body were working people, although you would scarcely have supposed it to look at them'. When Dickens appeared, they all 'rose up and cheered most enthusiastically, and then became quiet again, and then went at it afresh. . . . He was stopped at the very first word he spoke with a perfect hurricane of applause, and had to go back to the beginning again. At last he got in a few sentences.'

MY Good Friends, When I first imparted to the Committee of the projected Institute my particular wish that on one of the evenings of my readings here the main body of my audience should be composed of working men and their families [*cheers*] I was animated by two desires; first, by the wish to have the great pleasure of meeting you face to face at this Christmas time [*renewed applause*], and accompany you myself through one of my little Christmas books; and secondly, by the wish to have an opportunity of stating publicly in your presence, and in the presence of the Committee, my earnest hope that the Institute will, from the beginning, recognize



one great principle—strong in reason and justice—which I believe to be essential to the very life of such an Institution. It is, that the working men shall, from the first unto the last, have a share in the management of the institution which is designed for his benefit, and which calls itself by his name. [Cheers.]

I have no fear of being misunderstood—of being supposed to mean too much in this. If there ever was a time when any one class could of itself do much for its own good, and for the welfare of society—which I greatly doubt—that time is unquestionably past. It is in the fusion of different classes, without confusion; in the bringing together of employers and employed; in the creating of a better common understanding among those whose interests are identical, who depend upon each other, and who can never be in unnatural antagonism without deplorable results, that one of the chief principles of a Mechanics' Institution should consist. In this world a great deal of the bitterness among us arises from an imperfect understanding of one another. [Cheers.] Erect in Birmingham a great Educational Institution, properly educational; educational of the feelings as well as of the reason; to which all orders of Birmingham men can contribute; in which all orders of Birmingham men can meet; wherein all orders of Birmingham men are faithfully represented; and you will erect a Temple of Concord here which will be a model edifice to the whole of England. [Loud cheers.]...

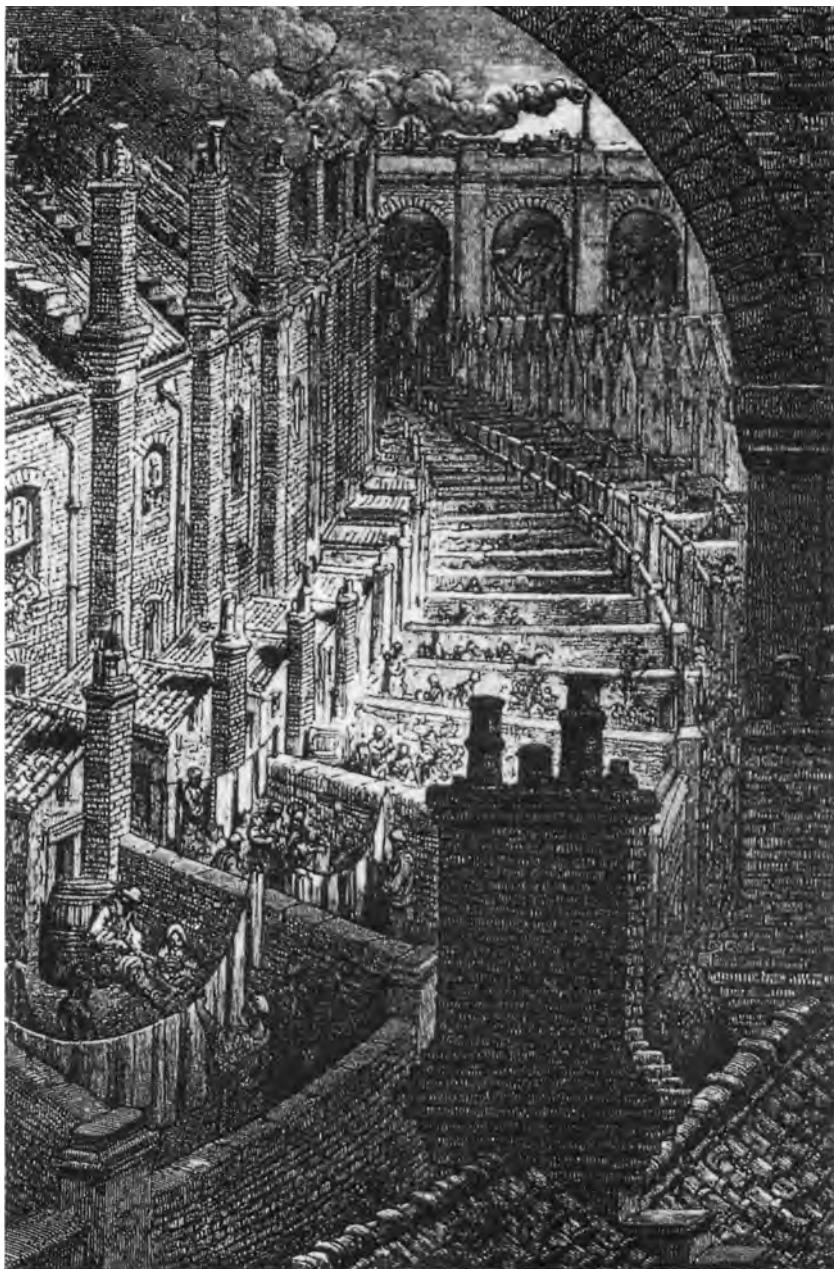
The reading was a brilliant success. Dickens was delighted with his audience: 'They lost nothing, misinterpreted nothing, followed everything closely, laughed and cried with the most delightful earnestness',—and they, in turn, were no less pleased with him. When the story was finished, and the chairman proposed a vote of thanks, the audience gave 'a deafening "aye", that sounded like a thunder-clap', followed by three cheers for Dickens, and three for his wife.



**The Rookery of St. Giles, demolished in the making of New Oxford Street, was one of the worst London Slums, and a prototype of Tom-All-Alones**

**Charles Dickens** about The Rookery, from Sketches by Boz:

The filthy and miserable appearance of this part of London can hardly be imagined by those (and there are many such) who have not witnessed it. Wretched houses with broken windows patched with rags and paper: every room let out to a different family, and in many instances to two or even three [215]—fruit and “sweet-stuff” manufacturers in the cellars, barbers and red-herring vendors in the front parlours, cobblers in the back; a bird-fancier in the first floor, three families on the second, starvation in the attics, Irishmen in the passage, a “musician” in the front kitchen, and a charwoman\* and five hungry children in the back one—filth everywhere—a gutter before the houses and a drain behind—clothes drying and slops emptying, from the windows; girls of fourteen or fifteen, with matted hair, walking about barefoot, and in white great-coats, almost their only covering; boys of all ages, in coats of all sizes and no coats at all; men and women, in every variety of scanty and dirty apparel, lounging, scolding, drinking, smoking, squabbling, fighting, and swearing.



**A LONDON SLUM**  
Detail from steel engraving by Gustave Doré  
From his "London", published 1872

Child Labour in the 1840s:

*A girl of eight described her work in the mines, in 1842. Stories such as this were reported to Parliament, who shortly afterwards passed an Act to improve the working conditions in the mines:*

I'm a trapper (i.e.: *opening and shutting doors that guided the draught of air through the mine*) in the Gamber Pit. I have to trap without a light, and I'm scared. I go at four and sometimes at half-past three in the morning and come out at five and half-past. I never go to sleep. Sometimes I sing when I've light, but not in the dark: I dare not sing then.

*Here is how a climbing-boy himself described his work:*

“Yes, I was a climbing-boy, and served a rigler printiceship for seven years. I was out on my printiceship when I was fourteen. Father was a silk-weaver, and did all he knew to keep me from being a sweep, but I would be a sweep and nothink else.... You see they got money where they swept the chimneys; they used to get 2d. or 3d. for theirselves in a day, and sometimes 6d. from the people of the house, and that's the way they always had plenty of money. I niver thought anythink of the climbing; it wasn't so bad at all as some people would make you believe. There are two or three ways of climbing. In wide flues, you climb with your elbows and your legs spread out, your feet pressing against the sides of the flue; but in narrow flues, such as nine-inch ones, you must slant it; you must have your sides in the angles, it's wider there, and go up just that way.” (Here he threw himself into position—placing one arm close to his side, with the palm of the hand turned outwards, as if pressing the side of the flue, and extending the other arm high above his head, the hand apparently pressing in the same manner.) “There,” he continued, “that's slanting. You just put yourself in that way, and see how small you make yourself. I niver got to say stuck myself, but a many of them did; yes, and were taken out dead. They were smothered for want of air, and the fright, and a staying so long in the flue....”



Ragged children scramble for food at the pig trough

**HIRING FAIR AT SPITALFIELDS, 1850**  
Held on Mondays and Thursdays when young children hired themselves for work for the ensuing week. Girls of 9 and 10 undertook to clean, wash, nurse and cook for families who were at work and required temporary servants.





**Grantly Marshall**, actor, producer, founder of THE AMERICAN DRAMA GROUP EUROPE, begins his 40th season. This is his 322th production.



**Gunnar Fred Kuehn**  
Canadian actor, director, and producer has been with the company for 36 years. He is currently producing in the Netherlands, Slovenia and Hungary.



**Angelika Martin** has been involved in cultural management since the 1980's. After completing assignments with various city governments in Germany she became free-lance and worked as a Co-producer with ADGE for almost 28 years.



**Stefani Hidajat** has completed her Masters Degree at the University of Münster. She joined ADGE in the spring of 2013.



**Christian Werner** after a successful career as a computer engineer he begins his second profession with ADGE. A true meeting of the minds.



**Martha Werner**, Economic business correspondent is lured out of retirement by ADGE and has enjoyed every minute of her second profession.



## Good King Wenceslas

- 1 Good King Wenceslas looked out,  
On the Feast of Stephen,  
When the snow lay round about,  
Deep, and crisp, and even:  
Brightly shone the moon that night,  
Though the frost was cruel,  
When a poor man came in sight,  
Gathering winter fuel.
- 2 'Hither, page, and stand by me,  
If thou know' st it, telling,  
Yonder peasant, who is he?  
Where and what his dwelling?  
'Sire, he lives a good league hence,  
Underneath the mountain,  
Right against the forest fence,  
By St. Agnes' fountain.'
- 3 'Bring me flesh, and bring me wine,  
Bring me pine-logs hither:  
Thou and I will see him dine,  
When we bear them thither.'  
Page and monarch, forth they went,  
Forth they went together;  
Through the rude wind's wild lament  
And the bitter weather.
- 4 'Sire, the night is darker now,  
And the wind blows stronger:  
Fails my heart, I know not how:  
I can go no longer.'  
'Mark my footsteps, good my page:  
Tread thou in them boldly:  
Thou shalt find the winter's rage  
Freeze thy blood less coldly.'
- 5 In his master's steps he trod,  
Where the snow lay dinted;  
Heat was in the very sod  
Which the Saint had printed.  
Therefore, Christian men, be sure,  
Wealth or rank possessing,  
Ye who now will bless the poor,  
Shall yourselves find blessing.

J. M. Neale





## O Come, All Ye Faithful

1 O come, all ye faithful,  
Joyful and triumphant,  
O come ye, O come ye to Bethlehem;  
Come and behold him  
Born the King of Angels:

*O come, let us adore him,  
O come, let us adore him,  
O come, let us adore him, Christ the Lord!*

2 God of God,  
Light of light,  
Lo! he abhors not the Virgin's womb;  
Very God,  
Begotten not created:

3 Sing, choirs of angels,  
Sing in exultation,  
Sing, all ye citizens of heav'n above;  
Glory to God  
In the highest:

4 Yea, Lord, we greet thee,  
Born this happy morning,  
Jesu, to thee be glory giv'n;  
Word of the Father,  
Now in flesh appearing:

Tr. F. Oakeley,  
W. T. Brooke and others





## God Rest You Merry, Gentlemen

1 God rest you merry, gentlemen,  
Let nothing you dismay,  
For Jesus Christ our Saviour  
Was born upon this day,  
To save us all from Satan's power  
When we were gone astray:

*O tidings of comfort and joy,  
Comfort and joy,  
O tidings of comfort and joy.*

2 In Bethlehem in Jewry  
This blessed babe was born,  
And laid within a manger,  
Upon this blessed morn;  
The which his mother Mary  
Nothing did take in scorn:

3 From God our heavenly Father  
A blessed angel came,  
And unto certain shepherds  
Brought tidings of the same,  
How that in Bethlehem was born  
The Son of God by name:

4 'Fear not,' then said the Angel,  
'Let nothing you affright,  
This day is born a Saviour,  
Of virtue, power, and might;  
So frequently to vanquish all  
The friends of Satan quite':

5 The shepherds at those tidings  
Rejoiced much in mind,  
And left their flocks a-feeding,  
In tempest, storm, and wind,  
And went to Bethlehem straightway  
This blessed Babe to find:

6 And when they came to Bethlehem,  
Where our sweet Saviour lay,  
They found him in a manger,  
Where oxen feed on hay;  
His mother Mary kneeling,  
Unto the Lord did pray:

7 Now to the Lord sing praises  
All you within this place,  
And with true love and brotherhood  
Each other now embrace;  
This holy tide of Christmas  
All others doth deface:

Traditional



### THE AMERICAN DRAMA GROUP EUROPE - HISTORY

THE AMERICAN DRAMA GROUP EUROPE was formed by Ohio native Grantly Marshall in 1978 in the city of Munich. It was linked in the beginning to the University of Munich where the first performances were held. It expanded quickly to other theatres in Munich and also began to give guest performances in other German cities. The expansion was continued to include many countries in Europe and Asia.

The actors come from New York, London and Paris (in 1985 French theatre performances were added to our repertoire) where the productions are cast and directed. The plays performed include American, British and French classic and modern dramas such as DEATH OF A SALESMAN, A STREETCAR NAMED DESIRE, OUR TOWN, WHO'S AFRAID OF VIRGINIA WOOLF?, ARSENIC AND OLD LACE, HAROLD AND MAUDE, OF MICE AND MEN, EDUCATING RITA, KING LEAR, THE CANTERVILLE GHOST, AMADEUS, SLEUTH, A CHRISTMAS CAROL, ANIMAL FARM, THE PICTURE OF DORIAN GRAY, OLIVER TWIST, THE BEGGAR'S OPERA, THE IMPORTANCE OF BEING EARNEST, THE GLASS MENAGERIE, LE PETIT PRINCE, RHINOCEROS, HUIS CLOS, LE BOURGEOIS GENTILHOMME, ANTIGONE, FABLES, EXERCICES DE STYLE, CAT ON A HOT TIN ROOF, DAVID COPPERFIELD, THE GREAT GATSBY, MOBY DICK, PYGMALION, THE GRAPES OF WRATH, MAUPASSANT, DR JEKYLL AND MR HYDE, MACBETH, THE GHOSTS OF POE, DINNER FOR ONE and CANDIDE.

The goal of THE AMERICAN DRAMA GROUP EUROPE is to perform high quality theatre in as many countries in the world as possible. Our 2019 - 2020 schedule includes the following productions: HALF BROKE HORSES, NOTRE DAME DE PARIS, MS IBRAHIM ET LES FLEURS DE CORAN, FAHRENHEIT 451, ROMEO AND JULIET, OLIVER TWIST, A CHRISTMAS CAROL, DINNER FOR ONE & BREAKFAST FOR THREE, PYGMALION, FRANKENSTEIN, CROOKED LETTER, CROOKED LETTER and A MIDSUMMER NIGHT'S DREAM.

In 1994 THE AMERICAN DRAMA GROUP EUROPE began touring European Castles. CASTLE TOUR 2020 OTHELLO - Shakespeare - features many illustrious places and surprises. We are hoping to make it a pan-European tour. Wish us luck with the weather. We hope that you will be able to attend and enjoy our performances and wish you all the best for the coming theatre season.



Grantly Marshall Munich, November 2019



E U R O P E

## THEATRE SEASON 2019/2020

*NOTRE DAME DE PARIS* – Victor Hugo (French Language)

*LE JEU DE L'AMOUR ET DU HASARD* – Marivaux (French Language)

*LES BOURGEOIS GENTILHOMME* - Moliere (French Languge)

*MACBETH* – William Shakespeare

*A MIDSUMMER NIGHT'S DREAM* – William Shakespeare

*FREE MANDELA* – Stebbings & Smith

*ROMEO AND JULIET* – William Shakespeare

*MS IBRAHIM ET LES FLEURS DE CORAN* – Eric Emmanuel-Schmitt (French Language)

*A CHRISTMAS CAROL* – Charles Dickens (2 versions)

*DINNER FOR ONE & BREAKFAST FOR THREE* – Laurie Wylie & Richard Clodfelter

*FRANKENSTEIN* – Mary Shelley

*CROOKED LETTER, CROOKED LETTER* – Tom Franklin

## CASTLE TOUR 2020

*OTHELLO*– William Shakespeare

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THE AMERICAN DRAMA GROUP EUROPE

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