



Denver Center  
Theatre Company

# Inside Out

A STUDY GUIDE

PRODUCED BY THE EDUCATION DEPARTMENT

NOVEMBER 1998

## *A Christmas Carol*

### Adapted for the stage

almost immediately after its publication – a performance in London is recorded in 1844 – *A Christmas Carol* easily lends itself to drama because of its many vivid characters and incidents along with its striking use of fantastic elements. In adapting the story, Laird Williamson and Dennis Powers have streamlined the narrative while preserving the basic plot and spirit of the original. The play is structured in one act and is presented without an intermission.

*A Christmas Carol* begins on Christmas Eve when the miserly Scrooge is visited by the ghost of his former partner, Jacob Marley, now dead seven years. Marley warns Scrooge that he is to be visited by three spirits without whose visits he cannot avoid the endless wandering now inflicted upon Marley. The trio consists of the Ghosts of Christmas Past, Christmas Present and Christmas Yet to Come. Escorted by each in turn, Scrooge is transported to the scenes of his youth, to the present family life of his nephew and his loyal clerk Bob Cratchit (whose household includes the crippled Tiny Tim) and to the ominous shape of things to come if he does not change his ways. Chastened by his experiences, Scrooge wakes on Christmas Day and resolves to change his ways. The tale ends in a glow of warmth and bonhomie. \*

William Denis • Photo by Terry Shapiro

Scrooge wakes on  
Christmas day and  
resolves to  
change his ways.

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# From Darkness into Light

BY LAIRD WILLIAMSON

## Once upon a time,

Charles Dickens wrote a ghost story of Christmas. His intent was to utterly transform the lives of those who read it. This conjuration of ghosts was animated by a passionate concern for the gloomy condition of contemporary society. England was in a state of economic depression. The industrial Revolution had already begun to generate an atmosphere of indifference. Social injustice was epidemic. Children labored under appalling conditions and for the most part, the mass of society lived a life of grinding poverty.

Instead of merely writing a pamphlet, which was to be entitled an *Appeal to the People of England on Behalf of the Poor Man's Child*, Dickens launched upon a work which he believed would be much more powerful. "By the end of the year," he said, "you will certainly feel that a sledgehammer has come down with twenty times the force - twenty time the force I could exert by following my first idea!" He was already thinking about *A Christmas Carol*.

We cannot gauge to what degree the book eased the ills of early Victorian society. We do know, however, that Charles Dickens resurrected Christmas. At a time when the old holiday festivities were on the decline, he reconstructed a model for the season which embraced sparkling merriment, warm open-heartedness, hospitality, bright fires, glowing faces, radiant spirits, flickering laughter and daz-



zling generosity. His "sledgehammer" blow was that of a warm breath thawing a frozen heart. By rekindling an almost extinguished flame, his name forevermore was made synonymous with Christmas. With the writing of *A Christmas Carol*, the vision that man's estate could be "a warm and glowing celebration of sympathy and love" came closer to becoming more than a dream.

Dickens believed that the diseases of society could be cured by a profound revolution within the individual human spirit. So, Ebenezer Scrooge came to be. He epitomized the "utilitarian man" of the age, a man whose existence is impelled solely by the accumulation of wealth. He embodies the mercenary indifference of the prosperous classes who believe that their responsibilities toward their fellow man are completed once they have paid their taxes. The redemption of the seemingly irredeemable, Scrooge signals the possibility of redemption for all of us.

"Masters in this hall, hear ye news today;  
Brought from over sea, and ever you I pray."  
—*A Christmas Carol*

## Although the Christmas story centers on the Christ child

of Bethlehem, celebrations at this time commenced long before His coming. They began in Mesopotamia more than 4,000 years ago as the festival of renewal called "Zagmuk." There, the New Year was a time of crisis. The Mesopotamians believed that their chief god, Marduk, had routed the monsters of chaos and built an orderly world, but after crops had been harvested, the empty brown fields revealed that life was dying. To keep death from triumphing, the sacrificial drama of Marduk and the evils of chaos were re-enacted each year. Presumably, the king of the Mesopotamians died at the end of the year in order to accompany Marduk into the underworld and do battle at his side, while a new king took his place on earth. Traditionally, however, a criminal was substituted for the king; he was selected, dressed in royal garb and given all the homage and indulgence due a king during the celebration. When his reign ended, he was sacrificed in place of the real king. The people then rejoiced, joined processions of masquerades, built bonfires and exchanged gifts and visits.

Another festival called Sacaea was celebrated by the ancient civilizations of the Persians and Babylonians. There, masters and slaves traded places; the slaves commanded; the masters obeyed. One slave was chosen to be head of the household and everyone paid homage to him. This ritual lasted 12 days. As the old year died, the rules of ordinary living were relaxed. Then, as the new year arrived, the order of the world

was restored.

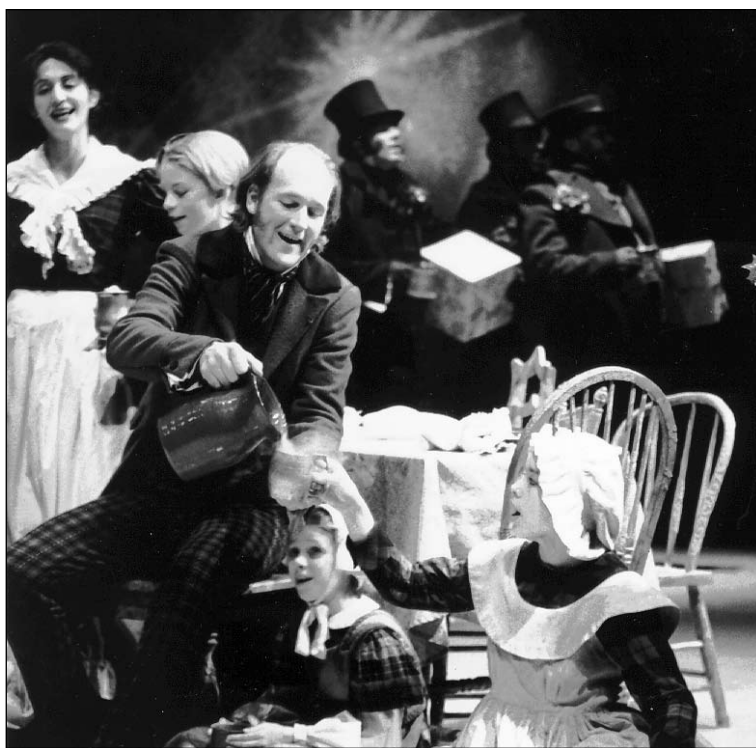
The festival of Saturnalia began around the middle of December when the days were darkest and continued until January 1. In its midst was December 25, the day, as the Romans calculated, when the sun was at its lowest ebb. The Roman Saturnalia and the holidays which followed were boisterous. People masqueraded through the streets, ate huge dinners, visited their friends and gave each other good-luck gifts. The Roman houses were decked with boughs of laurel and green trees, with lighted candles and lamps—for the spirits of darkness were afraid of light. Masters and slaves ate together on this occasion and sometimes traded roles.

The Christians found Saturnalia celebrations to be too boisterous for their liking, so they turned to the Persian religion, Mithraism. The followers of Mithraism worshiped the sun and celebrated its return to strength on December 25, as the day of the Unconquered Sun. Thus the Christian church borrowed that day of merriment, greenery, lights and gifts to celebrate the birth of the Babe of Bethlehem.

To Christians, the beginning of a new era was marked by the coming of Christ, His death and His resurrection. By 336 or 353 AD, the birth of Christ was officially celebrated on December 25 in the

At Christmas play and make good cheer for Christmas comes but once a year.

—Thomas Tusser, 1557



The cast of Denver Center Theatre Company's production of *A Christmas Carol*

city of Rome. Thus, Christians celebrated this event during that long interval between the dying of the old year and the birth of the new and on into Spring. This time of celebration was a centuries-old habit, but borrowed as it was from other cultures and religions, it was now richer and different in meaning.

To these events must be added the feast that accompanied the Cleansing of the Temple that occurred in the latter part of

December; while in the cold North, the Teutons observed the winter solstice, calling it by a word known as "Yule." Because the nights were long, it was referred to as "twelve nights." \*



# Christmas Customs and Winter Celebrations

"I have often thought, says Sir Roger, it happens very well that Christmas should fall out in the middle of winter."

—Joseph Addison,  
*The Spectator*, No. 269

## Christmas, New Year's and the winter solstice

are celebrated all over the world. St. Lucy's Day, or *Luciadagen*, is celebrated on December 13 and marks the official beginning of the Christmas season in Scandinavian countries. St. Lucy was betrothed to a pagan nobleman against her will, so she cut out her eyes on the shortest, darkest day of the year. But God restored her vision and she became the symbol for the preciousness of light. Lucy means "light" and she appears in a shining white robe crowned by a radiant halo of candles set into a metal crown covered with lingonberry leaves. The oldest daughter of the family usually assumes the "Lucia" role, followed by her entourage of younger members of the family. They serve the family on the morning of December 13 with a tray of coffee and saffron buns.

December 16 opens the nine-day *Posada* season in Mexico. The *Posadas* re-enact the story of Mary and Joseph searching for shelter the night Christ was born. Singers/actors set out along the street to ask for shelter in various homes and finally find their kindly "innkeeper" who invites them in to feast.

In Italy, the day of Epiphany (January 6) is the day of gift giving. The "Befana," a benevolent old witch, comes down the chimney to fill children's shoes with "goodies" or, in retribution for some misdeed, a few pieces of charcoal.

Some festivals celebrate events other than Christmas. *Dewali* is a November Hindu festival. It is a week of festivities

illuminated by lamps, fireworks and bonfires, and includes gifts and festive meals. Families clean their homes and draw elaborate designs (*alpanas*) on their floors with colored powder to welcome the Hindu goddess of wealth and prosperity. They set up little clay lamps (*diyas*), on courtyards, windows and roofs because *Lakshmi* won't bless a home that isn't lit up to greet her.

The Jewish *Hanukkah* is celebrated for eight days between November 25 and December 26. *Hanukkah* commemorates the successful rebellion of the Jews against the Syrians in 162 BC. After their victory, they cleansed and rededicated



the Temple in Jerusalem and re-lit the Holy Perpetual Light. There was only enough oil to keep the lamp burning for one day and it would take eight days to get more. Miraculously, the oil lasted for the eight days. So, *Hanukkah* is also known as the Feast of Lights. It is celebrated by lighting a candelabrum called a *Menorah* which holds eight candles plus a ninth, the *shammash* or "server" used to light all the others. Gifts are given, especially to children.

The Chinese New Year begins in the 12th month of the Chinese year. A rigorous housecleaning is done both materially and spiritually. Dirt is thrown out the

door and with it goes evil. The Chinese family celebrates the hearth god on the 24th day of the 12th month. The family gives him a farewell dinner so that he can only say good things about them to the other gods. His image is set upon a chair of bamboo stalks then set afire so that the god rides up to heaven. People buy each other the traditional New Year's gifts. The holiday ends with the Parade of the Golden Dragon, symbolizing strength that marks the end of one year and the beginning of another.

*Kwanzaa* was established in 1966 by Maulana Karenga. It is a time for African Americans to reaffirm their culture. *Kwanzaa* comes from a Swahili word meaning "first." Occurring annually from December 26 to January 1, *Kwanzaa* is a time of fasting, feasting and self-examination. It is celebrated with the other seasonal holidays and may be celebrated with them.

The celebration of *Kwanzaa* is guided by the *Nguzo Saba* or Seven Principles. They are: unity, self-determination, collective work and responsibility, cooperative economics, purpose, creativity and faith. The symbols are fruits and vegetables, the placemat on which they are arranged and the seven branched candlestick that holds the red, black and green candles that are lit each evening. There are also the ears of corn representing each child in the home, the communal chalice from which a ceremonial libation is poured and the gifts. It is a family holiday where one is free to improvise on the music, food and language.

In the winter observances described above, a commonality of rededication celebrated with light, food and gifts is experienced in this the dark time of the northern hemisphere that signifies an end of the year and a rebirth or new beginning. \*

"Truly the light is sweet,  
and a pleasant thing it is  
for the eyes to behold the sun."

—Ecclesiastes, 11:7.

# Etiquette Tidbits

## SMOKING

- Males must never smoke in the presence of the fair; in fact, males were not supposed to smoke in the streets in daylight but to steal around like a burglar at night.
- It was proper, however, to smoke in a railway carriage after gaining the consent of everyone and if no ladies were present.

## A LADY

- Upon entering a drawing room, she should look for the mistress of the house and speak to her first.
- She should smile but not rush, carrying a graceful bearing and a light step. She should give an elegant bend to common acquaintance and a cordial pressure, not shaking of the hand extended to her.
- She should sink gracefully into a chair or stand straight, she shouldn't lounge or sit on the edge of her chair. Feet should hardly show and not be crossed.
- An expensive parasol or elegant handkerchief may be brought into a room.

A lady should not breath hard or come in very hot or even look very blue and shivery. Anything that detracts from the pleasure of society is in bad taste.

## IN THE PARK

- A lady has the right to determine whether to be friendly or distant.
- A man must wait until a lady bows and then he may lift his hat off his head.
- No man may stop to speak to a lady until she stops to speak to him.
- The length of the conversation depends on the place. If the meeting is on the street, the conversation should be kept short, if in a regular promenade, it may be longer.

## HAND SHAKING

- A man has no right to take a lady's hand till it is offered.
- After a lady's hand is offered a man does not retain it.
- Two ladies shake hands gently and softly or press slightly.
- A young lady gives her hand to a gentleman but does not shake it unless they are friends.
- A lady must always rise to give her hand; a young gentleman never dares to do so seated.
- On introduction into a room, a married lady offers her hand, a young lady does not.
- In a ballroom, where the introduction is to dancing, you never shake hands; and as a general rule, an introduction is not followed by shaking hands, only by a bow.

From *Everyday Life in Regency and Victorian England: From 1811-1901* by Kristine Hughes. Ohio: Writers Digest Books, 1998



## PROHIBITIONS TO MARRIAGE

- A widower could not marry his deceased wife's sister.
- A widow could not marry her deceased husband's brother.
- A widower could not marry his niece by marriage.
- A widower could not marry his stepdaughter.
- A widower could not marry his aunt by marriage.
- A lunatic or idiot could not lawfully contract a marriage, except during a lucid interval. Insanity after marriage did not invalidate it.

## IN 1844 A WELL-TO-DO CLERK'S ANNUAL BUDGET MIGHT BE:

|               |          |
|---------------|----------|
| Rent          | 25 £     |
| Taxes         | 5 £      |
| Coal          | 6 £ 5 s  |
| Candles, wood | 2 £      |
| Tea           | 7 £      |
| Sugar         | 6 £ 14 s |
| Butter        | 9 £ 12 s |
| Meat          | 18 £ 6 s |
| Fish          | £        |
| Vegetables    | 5 £      |
| Beer          | £ 12     |
| Washing woman | 6 £ 13   |
| Dress         | 23 £ 6   |
| Doctor's bill | 5 £      |
| Church        | 3 £100   |
| Excursions    | 1 £ 19   |
| Savings       | 6 £      |

# Activity Package

## ELEMENTARY

**SHARING** from Feldman, Jean R. *Ready-to-Use Self-Esteem Activities for Young Children*. NY: Center for Applied Research, 1997.

You will need:

Treats for the class but only half as many as you normally need, and napkins.

To Start:

Have children wash their hands.

Choose a helper to pass out napkins.

Choose another child to pass out the food. Ask children to wait until every thing has been passed out. Have the children suggest solutions when it is discovered there isn't enough to go around. Listen to all the possible solutions; then encourage the group to decide on the best idea.

Praise the class for their resolution and willingness to share.

Variation: Pass out a sheet of paper and **one** crayon to each child. Ask them to draw a picture. Explain that they may use their color or trade with a friend. When the children have finished, let them show their pictures. Talk about how colorful their pictures are because they learned to share.

## PASS THE PARCEL

This is a game English children play from *Ready-to-Use Self-Esteem Activities* (see above)

You will need:

small box, tape, tissue paper or comics from the newspaper, one sticker or other treat for each child, music

To start:

Put the treats in the box and wrap a layer of tissue paper or funny papers around it.

Continue wrapping more layers around the box. (Ten layers work well. Or make enough layers so each child in the room can unwrap the package.)

Have the children sit in a circle and explain that this is a game that children

in England like to play at parties. It's called "Pass the Parcel" because in England people call a package a "parcel." The game is played by passing the package around the circle. When the music stops, whoever is holding the parcel may unwrap **one** layer. When the music starts, they must continue passing the parcel. (If it stops at a child who has already unwrapped a layer, then the package is passed to the next child who has not had a turn.)

Play the game until the last layer is unwrapped. The person holding the box may then pass out the treats to the rest of the class.

Ask: "How do you think children in England are like you? What game would you like to teach children in England?"

Variations: Let the children wrap the package for the game.

Wrap a book, puzzle or new toy the whole class can enjoy.

## MIDDLE SCHOOL

### DETECTIVE WORK

I. Answer the following questions about Scrooge as if he lived now.

favorite TV show \_\_\_\_\_  
movie or author \_\_\_\_\_  
expression \_\_\_\_\_  
color \_\_\_\_\_  
weather \_\_\_\_\_  
sport \_\_\_\_\_  
smell \_\_\_\_\_  
food \_\_\_\_\_  
biggest pet peeve \_\_\_\_\_  
political affiliation \_\_\_\_\_

If he were a member of a musical group, what would be its name?  
\_\_\_\_\_

II. Now anonymously answer the same questions of yourself.

favorite TV show \_\_\_\_\_  
movie or author \_\_\_\_\_  
expression \_\_\_\_\_  
color \_\_\_\_\_  
weather \_\_\_\_\_  
sport \_\_\_\_\_  
smell \_\_\_\_\_  
food \_\_\_\_\_  
biggest pet peeve \_\_\_\_\_  
political affiliation \_\_\_\_\_

If you were a member of a musical group,

what would its name be? \_\_\_\_\_

After 15 minutes collect the questionnaires, mix them up and redistribute one to each student, checking that students do not get their own.

Instruction to students: you have been given some information about a classmate. Use that information to make some inferences about that person as you answer the following questions. Draw the best conclusions you can and state the reason(s) for your conclusions. Some conclusions you will feel more certain of than others, but make your best guess.

What is your classmate's favorite subject in school? Why do you think so?

What is your classmates' favorite food?

How did you decide this?

Describe his/her favorite activities.

How would his/her room be decorated?

What job or profession will your classmate have ten years from now? Why?

What will his/her home or apartment be like ten years from now?

The following day ask students to describe their classmate's responses to the first questionnaire and their own inferences; conclude by guessing who the classmate is (to maintain suspense, keep the real identities secret to the end).

Follow-up Discussion:

1. How hard was it to come up with these answers?
2. Can you get any kind of a picture of the individual from the information given?
3. How often do we make choices without realizing it and how often do the inferences upon which our choices are based turn out to be only partially correct?
4. How does this influence the way we communicate and relate to others?

## HIGH SCHOOL

### QUESTIONS

One facet of Dickens' genius was his talent for transforming the most ordinary people into memorable figures. Choose five characters from Charles Dickens' *A Christmas Carol* and describe the devices he used to make these characters unforgettable.

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Most of Dickens' novels are concerned with the social and political problems of Victorian England. Do you think *A Christmas Carol* stimulated reform at the time in which it was first published? How did you feel after the show?

3. Do you think Charles Dickens could have ended *A Christmas Carol* differently? If yes, how?

4. Who was your favorite character? Why?

5. Pretend it is one year later, after the story ends. What do you think will be different about Scrooge the next Christmas? What about Bob Cratchit? Mrs. Cratchit? Tiny Tim?

6. Write a short version of this story from another character's perspective. Pretend you are Mrs. Cratchit or Scrooge's nephew Fred. Tell the story as they might perceive it. How would they explain Scrooges' change of heart?

**IMPROV:** from *Acting Out—The Workbook: a Guide to the Development and Presentation of Issue-Oriented, Audience-Interactive Improvisational Theatre*. NY: Accelerated Development, 1995.

#### Socio Dramas

For a scene you need elements

**WHO**—people in the scene, ages, relationships to one another, relevant background material.

Names are used to distinguish characters of the same general type. The actors with audience support should develop a brief history for the characters and their previous interactions.

**WHAT**—actual content of the scene. Remember that each student approaches the "what" in terms of his/her own assigned "who."

**WHERE**—this is the suggested location in which the scene takes place.

What would happen if - list of questions that suggest variations on the "who," "what" and "where" that you might want to try out.

Things to think about - a list of questions that help explore while working on the scene. The information might then be worked into the scene depending on the direction of the scene (i.e., if your group members are learning for themselves, sharing information with others, or both).

Identifying resources in your community that can respond to your questions is an important part of this process. New information becomes available almost daily in many of these topic areas, and your group will want and need to know it.

#### Scenario: The Soup Kitchen

**WHO**—Perry is 17 years old and spends Monday nights helping in the soup kitchen at a local church. Reed is 15 years old and has not helped in the kitchen before.

**WHAT**—Reed thought that working at the soup

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# A Dickensian Timeline

## February 7, 1812

"I am born" in Kent.

**1823** The Dickenses move to Cheapside, London; Charles is kept out of school to save money.

**1824** Charles is sent to the bootblackening factory. Two weeks later his father goes to debtor's prison; the rest of the family, except Charles, followed soon after. Charles continues to work after his family leaves prison.

**1824-25** Charles returns to school.

**1827-30** Charles becomes an office boy in an attorney's office, learns shorthand and eventually becomes a freelance reporter.

**1830** He obtains a "reader's ticket" to the British Museum; becomes a staff reporter for *The Mirror of Parliament*.

**Ca. 1830** Begins seeing Maria Beadnell; her family did not approve and she strung him along until he finally broke it off. She is said to be a model for *David Copperfield's* Dora.

**1833** Publishes his first London sketch in *Monthly Magazine*.

**1836** *Sketches by Boz* published.

**1836** Charles marries Catherine Hogarth.

**1836-37** *The Pickwick Papers* and *Oliver Twist* appear in monthly installments simultaneously. *Pickwick* finished and *Oliver Twist* half done, he begins *Nicholas Nickleby*.

**1841** Publication of "The Old Curiosity Shop" in *Master Humphrey's Clock* pushed that magazine's sales to a 100,000 per week.

**1842** First American tour.

**1843** His first Christmas story, *A Christmas Carol*, sells 6,000 copies the first day.

**1843-44** *Martin Chuzzlewit*.

**1843s** Dickens begins his private theatrical productions; public readings of *A Christmas Carol*, *Cricket on the Hearth* and other

works begin.

**1849** *David Copperfield*

**1852** *Bleak House*

**1854** *Hard Times*

**1857** *Little Dorrit*

**1858** Catherine Hogarth Dickens moves out of the Dickens household, having withstood Charles' flirtations and neglect for many years.

**1859** *A Tale of Two Cities*

**1861** *Great Expectations*

**1864-65** *Our Mutual Friend*

**1867** Second American tour

**1860s** Public readings supplant writing new novels.

**1868** His health becomes increasingly delicate. Doctors counsel him that he is risking paralysis and a stroke.

**1869** He begins *Edwin Drood*.

**March 15, 1870:** Last public reading.

**June 1870:** He moves to the Kent countryside, where he dies, June 9, surrounded by his children.

**June 14, 1870:** Buried in Poet's Corner, Westminster Abbey

## Sources

Count, Earl W. *4000 Years of Christmas*. New York: Henry Schuman, 1948.

Eberhard, Wolfram. *Chinese Festivals*. New York: H. Wolff, 1952.

Foley, Daniel J. *The Christmas Tree*. Philadelphia: Chilton Co., 1960.

Harris, Jessica B. *A Kwanzaa Keepsake*. New York: Simon and Schuster, 1995.

Ray, John B. *Christmas Holidays Around the World*. New York: Comet Press, 1959.

Thompson, Sue Ellen and Carlson, Barbara. *Holidays, Festivals, and Celebrations of the World Dictionary*. Detroit: Omnigraphics, 1994.



Continued from page 7

kitchen would be very sad. He is surprised by the joviality of the people and their diversity both racially and educationally. The scene starts as they are leaving.

Where - Outside the church, in the evening.

What would happen if -

Reed has a negative attitude about some of the people who were at the kitchen? Reed isn't sure how to react to some of the people with disabilities and asks Perry what to do?

Reed is surprised by how much he or she enjoyed working with the kitchen staff and wants to know how he or she can become a full-time volunteer?

Things to think about -

How would you react to working with the disabled?

What other types of community services are there in your community?

How does volunteering help your community? How does it help you?



**Recommended Reading: The following works are recommended as "read-to's," "read-alongs" and "read-about's" to extend the spirit of the holiday season.**

- Bolton, Philip H. *Dickens Dramatized*. Boston, Mass.: Mansell, 1987. Dramatizations of Dickens' work.
- Briggs, Raymond. *Father Christmas*. New York: Coward, McCann & Geoghegan, 1973. British writer/illustrator Briggs tweaks the reader's nose as he gives us his version of Santa Claus grumbling his way ("Blooming soot!" "Blooming chimneys!" "Blooming snow!") through his beloved labor. A hilarious glimpse, vibrantly illustrated, of the right jolly old elf.
- Dickens, Charles. *A Christmas Carol* in *The Christmas Books*, vol.1. New York: Penguin, 1984. This story exists in many editions, but its original version is as fresh and touching today as when it was written nearly 150 years ago.
- Dickens, Charles. "The Story of the Goblins Who Stole a Sexton" in the *Complete Ghost Stories of Charles Dickens*. Edited by Peter Haining. Connecticut: Franklin Watts, 1983. Dickens, who loved to tell and write ghost stories, also gave the world the story of stingy, ill-humored Gabriel Grub, sexton and grave-digger, years before he wrote *A Christmas Carol*. The goblins, offended by the way Grub "keeps Christmas," decide to "show the man of misery and gloom a few pictures from (their) own great storehouse," which make him a changed man. Much shorter than *A Christmas Carol*, this story lends itself well to dramatization and is a good example of Dickens' writing.
- Fraser, James Howard. *Las Posadas; A Christmas Story*. Illus. Nick Degrazia. Michigan: Northland Press, 1963. A Mexican Christmas story with wonderful illustrations for children.
- Harris, Jessica B. *A Kwanzaa Keepsake: Celebrating the Holiday with New Traditions and Feasts*. New York: Simon and Schuster, 1995. A book containing social life, customs and cookery of African Americans celebrating this holiday.
- Johnson, Barbara. *The Best Christmas Pageant Ever*. New York: Harper & Row, 1972. Excellent modern portrayal of the real meaning of Christmas. The horrible Herdsman children, "absolutely the worst kids in the history of the world...lied and stole and smoked cigars (even the girls) and talked dirty and hit little kids and cussed their teachers," are cast as the leads into the holiday show at school.
- Lane, Julie. *The Life and Adventures of Santa Claus*. New York: Equity Publishing Corp., 1932; reprinted, 1979. In this story of Nicholas the Wandering Orphan, the author unifies all the different cultural traditions into one story: gift-giving, toy-making, prancing reindeer, stocking-filling, the first tree decorating, coming down the chimney and finally how Nicholas came to be known as "Saint Nicholas" and "Santa Claus."
- Madhubuti, Safisha L. *The Story of Kwanzaa*. Chicago: Third World Press, 1989. Contains the story of the holiday and material about African folklore.
- Moeri, Louise. *Star Mother's Youngest Child*. Illus. by Trina Schart. Boston: Hyman, Houghton Mifflin, 1975. The life of a grumpy old woman who had never properly celebrated Christmas is changed the year that the Star Mother's youngest child comes to earth to find out what Christmas is all about.
- Moore, Clement C. *The Night Before Christmas*. Illus. by Grandma Moses. New York: Random House, 1961. This enduring poem is in an oversized book and is a treasure to share.
- Seuss, Dr. *How the Grinch Stole Christmas*. New York: Random House, 1957. A modern children's classic.
- Van Allsburg, Chris. *The Polar Express*. Boston: Houghton Mifflin, 1985. Another delightful Christmas story for children.

**Inside Out is intended for students and teachers but may be enjoyed by audiences of all ages.**



## Denver Center Theatre Company

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