



WEST COAST PREMIERE!

**THE
TRIAL
OF
EBENEZER
SCROOGE**

A PLAY BY MARK BROWN

DIRECTED BY SCOTT NOLTE

NOV. 25 - DEC. 30 PREVIEWS
NOV. 18 - 23

Taproot Theatre

Tickets 206-781-9707 or Ticketmaster 206-292-ARTS
www.taproottheatre.org

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The Trial of Ebenezer Scrooge

Table of Contents

Summary/Character Breakdown.....2
The Playwright.....3
A Christmas Carol.....4
London.....5-6
British Law.....7
Prison vs. Workhouses...8
Old Bailey.....9
Charles Dickens.....10-11
The Designs.....12
Cast & Crew.....13
Activities.....14-15
Acting Studio Classes..16

Study Guide written by Megan Smithling and Sandra Midkiff

Designed by Sandra Midkiff

Education & Outreach Department

- Educational Touring
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“Encouraging - Educating - Entertaining”

Karen Lund

Associate Artistic Director

Sandra Midkiff

Education & Outreach Associate

Josiah Wallace

Director of Outreach

Sara Willy

Director of Education



**TAPROOT
THEATRE**

C O M P A N Y

It's the trial of the century. In an unbelievably bold move, Ebenezer Scrooge has charged Marley and the Christmas spirits with kidnapping, assault and battery. It seems certain he's reverted to his old disagreeable self. Can the goodness and grace of Christmas survive?

Just one year after his miraculous transformation, Scrooge appears to have reverted to his old ways. Christmas Past is under cross-examination, Christmas Present is late to court and the Ghost of Christmas Yet to Come is in need of a translator who speaks ghost. The classic Dickens' characters return, including Bob and Mrs. Cratchit, Fan, Fred Fitzpatrick, and the beautiful Belle. They all take the witness stand in this comic case of hysterical grandeur. With the audience a part of the London courtroom, a final verdict awaits - can the Spirit of Christmas remain in a man's heart all year long?

Character Breakdown

Mr. Connolly (The Bailiff)

Judge Stanchfield R. Pearson

Solomon Rothschild (a lawyer)

Ebenezer Scrooge

Bob Cratchit (Scrooge's employee)

Jacob Marley (Scrooge's former partner)

Fred (Scrooge's nephew)

Ghost of Christmas Yet to Come

Mrs. Cratchit (Bob Cratchit's wife)

Sara Wainwright (a charitable woman)

Mrs. Dilber (a thief)

The Translator (translates for the Ghost of Christmas Yet to Come)

Christmas Past

Fan (Scrooge's younger sister)

Belle (once engaged to Mr. Scrooge)

Setting

A courtroom in London on December 24, 1844

204 N. 85th St. Seattle, WA 98103

www.taproottheatre.org

Box Office 206.781.9707

Admin. Office 206.781.9705

The Playwright

Mark Brown



MARK BROWN is an award-winning writer and actor. His adaptation of *Around the World in 80 Days* has been produced by the Utah Shakespearean Festival, the Orlando Shakespeare Festival (Lillie Stoates Award Winner: Best Production), the Barter Theatre, People's Light Theatre and many more. It became the number one selling show in The B Street Theatre's history and The Sacramento Bee named *80 Days* the Best Theatrical Comedy of 2004.

His play *The Trial of Ebenezer Scrooge* delighted audiences with its World Premiere last December at the Orlando Shakespeare Festival, and is being produced this year at theatres in Alabama, Tennessee, England, and of course, the West Coast premiere at Taproot Theatre Company in Seattle, Washington.

His adaptation of *The Little Prince* (co-written with Paul Kiernen) set box office records at the Hippodrome Theatre and the Orlando Theatre Project. His play *Poe: Deep Into That Darkness Peering* (co-written with Mark Rector) premiered at the Orlando Shakespeare Festival and has been produced at various theatres throughout the country. As an actor he has appeared in theatres across the country, including Tony-Award winning South Coast Repertory, the McCarter Theatre (company member: five years), the Utah Shakespearean Festival and trained at the American Conservatory Theatre.

Films include *Out of Sight* (with George Clooney and Steven Soderbergh), *Holy Man* (with Stephen Herek, Eddie Murphy and Jeff Goldblum) and *Amy's O* (Winner Best Film: Santa Barbara Film Festival). TV credits include the Emmy Award winning series *From the Earth to the Moon* (with Tom Hanks), *Ally McBeal*, *Providence*, *Diagnosis Murder* and a number of other TV shows, commercials and made for TV films.



Taproot Theatre Company's *The Trial of Ebenezer Scrooge*. Nolan Palmer and Steve Manning. Photo by Matthew Lawrence.

A Christmas Carol

by Charles Dickens



www.evuk.co.uk/imgs/scrooge.jpg

The Trial of Ebenezer Scrooge continues the story of *A Christmas Carol* one year later. In *A Christmas Carol* a mean old man named Ebenezer Scrooge sits in his office on a cold Christmas Eve. His clerk, Bob Cratchit, shivers because Scrooge refuses to spend money on heating coals for a fire. Scrooge's nephew, Fred,

pays him a visit and invites him to his Christmas party. Others come and ask for a contribution to their charity. With each Scrooge reacts by spitting out an angry, "Bah! Humbug!"

After going home, Scrooge receives a visit from the ghost of his dead business partner, Jacob Marley. Marley's spirit has been sentenced to wander the earth weighed down with heavy chains as punishment. Marley hopes to save Scrooge from sharing the same fate and informs him that three spirits will visit him.

Later that evening the Ghost of Christmas Past pays him a visit. The Ghost is a strange childlike phantom with a brightly glowing head. The spirit takes Scrooge on a journey to previous Christmases. Invisible to those he watches, Scrooge revisits his childhood school days, his apprenticeship with a jolly merchant named Fezziwig, and his engagement to Belle. Scrooge, deeply moved, sheds tears of regret before the Ghost of Christmas Past returns him to his bed.

Next comes the Ghost of Christmas Present, a majestic giant wearing a green fur robe, who takes Scrooge through London to show him Christmas as it will happen that year. Scrooge watches the Cratchit family prepare a miniature feast in their poor home and discovers Bob Cratchit's crippled son, Tiny Tim, who warms his heart. The Ghost then takes him to his nephew's Christmas party. He finds

he likes the gathering and pleads with the spirit to stay until the end.

Lastly, the Ghost of Christmas Yet to Come leads him through a sequence of mysterious scenes relating to a man's recent death. Scrooge sees businessmen discussing the dead man's riches, some beggars trading his personal effects for cash, and a poor couple relieved at the death of their creditor. He begs the Ghost to tell him the name of the man. Scrooge suddenly finds himself in a churchyard, and the spirit pointing to a grave. He looks at the headstone and reads his own name. He asks the spirit to alter his fate, promising to change and always honor Christmas in his heart.

Overwhelmed by the chance to redeem himself and grateful that he has been returned to Christmas Day, Scrooge rushes out onto the street hoping to share his newfound Christmas spirit. He sends a giant Christmas turkey to the Cratchit house and attends Fred's party, to the surprise of the other guests. As the years go by, he holds true to his promise and honors Christmas with all his heart: he treats Tiny Tim as if he were his own child, provides lavish gifts for the poor, and treats his fellow human beings with kindness, generosity and warmth.



The Trial of Ebenezer Scrooge. Nolan Palmer, Steve Manning, and Lindsay Christianson. Photo by Matthew Lawrence.

London



www.fidnet.com

Victorian London was the largest, most spectacular city in the world. While Britain

was experiencing the Industrial Revolution, its capital was both reaping the benefits and suffering the consequences. In 1800 the population of London was around one million. By 1880 it swelled to 4.5 million. Perhaps the biggest impact on the growth of London was the coming of the railroad in the 1830s, which displaced thousands and accelerated the expansion of the city.

The price of this explosive growth and domination of world trade was untold squalor and filth. In his excellent biography, *Dickens*, Peter Ackroyd notes “*If a late twentieth-century person were suddenly to find himself in a tavern or house of the period, he would be literally sick - sick with the smells, sick with the food, sick with the atmosphere around him*”.

Imagine yourself in a wintry London of the early 19th century. Rich and poor alike are thrown together in the crowded city streets. Street sweepers attempt to keep the streets clean of manure; the city’s thousands of chimney pots result in soot everywhere; raw sewage flows in gutters that empty into the Thames River; and pick-

pockets, prostitutes, drunks, beggars, and vagabonds roam the streets. In close, crowded rooms the smell of unwashed bodies is stifling. It is unbearably hot by the fire, numbingly cold away from it.

Sanitation and Disease

Until the second half of the 19th century London residents were still drinking water from the very same portions of the Thames that the open sewers were discharging into. Several outbreaks of Cholera in the mid 19th century, along with The Great Stink of 1858, when the stench of the Thames caused Parliament to recess, brought a cry for action. The link between drinking water tainted with sewage and the incidence of disease slowly dawned on the Victorians.

In 1875 a plan was put into effect which finally provided adequate sewers to serve the city. In addition, laws were put in effect which prevented companies supplying drinking water from the most heavily tainted parts of the Thames and required them to provide some type of filtration.

In the Streets

After the Stage Carriages Act of 1832 the hackney cab was gradually replaced by the bus as a means of moving about the city. By 1900 3000 horse-drawn buses were carrying 500 million passengers a year. A traffic count in Cheapside and London Bridge in 1850 showed a thousand vehicles an hour passing through

these areas during the day. All of this added up to an incredible amount of manure that had to be removed from the streets.

The Law

The Metropolitan Police, London’s first police force, was created in 1829 with headquarters in what would become known as Scotland Yard.

The Poor

The Victorian answer to dealing with the poor and indigent was the New Poor Law, enacted in 1834. Previously it had been the burden of the parishes to take care of the poor. The new law required parishes to band together and create regional workhouses where aid could be applied for. The workhouse was little more than a prison for the poor. Civil liberties were denied, families were



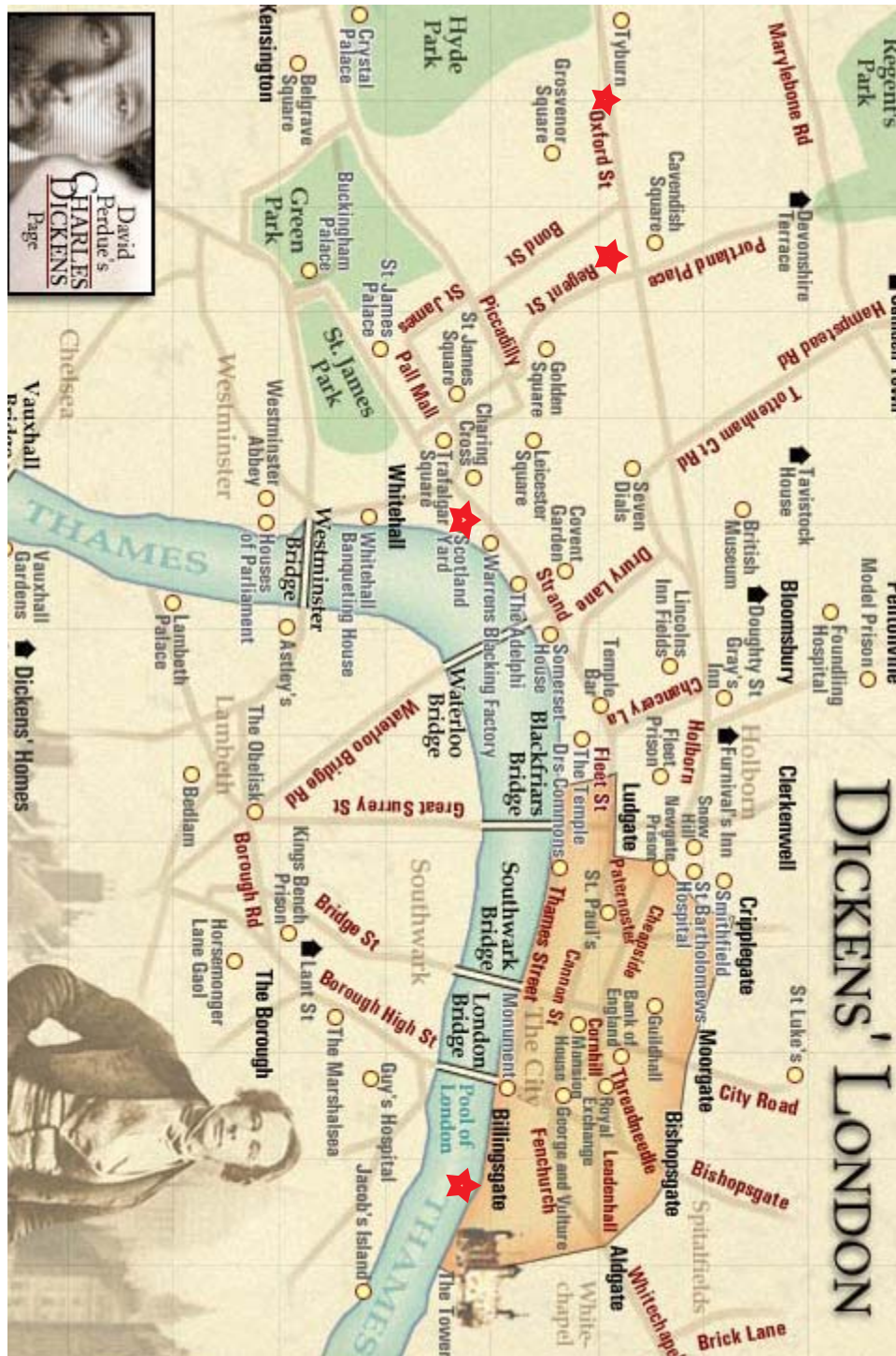
www.fidnet.com

separated, and human dignity was destroyed. The true poor often went to great lengths to avoid this “relief.”

With the turn of the century and Queen Victoria’s death in 1901 the Victorian period came to a close. Many of the ills of the 19th century were remedied through education, technology and social reform.

http://www.fidnet.com/~dap1955/dickens/dickens_london.html

Dickens's London



http://www.fidnet.com/~dap1955/dickens/dickens_london_map.html

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British Court Law Terms

Court Officials

Bailiff – A legal officer responsible for overseeing the courtroom and keeping things under control and in order.

Grand Jury - a type of common law jury responsible for investigating alleged crimes, examining evidence, and issuing indictments if they believe that there is enough evidence for a trial to proceed.

Lord Mayor-The Mayor of London

magistrate - a judicial officer with limited authority to administer and enforce the law. A magistrate's court may have jurisdiction in civil or criminal cases, or both.

The Clerk - responsibilities include maintaining the records of a court. Traditionally the clerk also was the custodian of the court's seal, which is used to authenticate copies of the court's orders, judgments and other records.

Court Terms

Opening statement – The first statement made by the attorney for both the defense and prosecution. It outlines what they hope to accomplish during the trial.

Perjury - lying or making verifiably false statements under oath in a court of law.

Indictment - a formal charge of having committed a serious criminal offense.

Testimony- a form of evidence that is obtained from a witness who makes a solemn statement or declaration of fact. Testimony may be oral or written, and it is usually made by oath or affirmation under penalty of perjury.



The Trial of Ebenezer Scrooge. Nolan Palmer and Lindsay Christianson.
Photo by Matthew Lawrence.

Court Rulings

Objection - When a witness is asked a question, the opposing attorney can raise an objection ([1], [2]), which is a legal move to disallow an improper question, preferably before the witness answers, and mentioning one of the standard reasons, including:

- argumentative
- asked and answered
- calls for speculation
- calls for a conclusion
- compound question
- hearsay
- irrelevant, immaterial, incompetent
- lack of foundation
- leading
- narrative

An objection is either sustained (allowed) or overruled (not-allowed) by the judge.

Contempt of court - a failure to obey a lawful order of a court, showing disrespect for the judge, disruption of the proceedings through poor behavior, or publication of material deemed likely to jeopardize a fair trial. A judge may impose sanctions such as a fine or jail for someone found guilty of contempt of court.

<http://en.wikipedia.org/>

Workhouses & Courtrooms

Workhouses

Also known as the union, poorhouse, or simply “the house”. Publicly supported institutions to which the sick, destitute, aged, and otherwise impoverished went for food and shelter. After the New Poor Law was passed in 1834 the workhouse became little more than a prison for the poor. Civil liberties were denied, families were separated, and human dignity was destroyed. The meager diet instituted in the workhouse prompted Dickens to quip that the poor were offered the choice of “being starved by a gradual process in the house, or by a quick one out of it”.

www.fidnet.com



Courtesy of MSN Encarta



The Old Bailey Courthouse www.oldbaileyonline.org

The Courtroom

The Old Bailey, London’s central criminal court, was just outside the western wall of the city of London. It was named after the street in which it was located which follows the line of the original wall, or “bailey”, of the city.

The Courtroom

Although the Old Bailey courthouse was rebuilt several times between 1674 and 1834, the basic design of the courtroom remained the same. It was arranged to emphasize the conflict between the accused and the rest of the court. The accused stood at ‘the bar’, directly facing the witness box. A mirrored reflector was placed above to reflect light from the windows onto the faces of the accused. This allowed the court to examine the facial expressions of the accused and form impressions of the validity of their testimony.

1673 Open Air Building

The Old Bailey was destroyed in the Great Fire of London in 1666. In 1673 it was rebuilt as a three-story brick building.

The trials attracted a mixed audience of London’s more and less respectable citizens, but it was alleged that criminals came to watch the trials to devise strategies for defending themselves should they find themselves on trial. The crowd’s presence could influence or intimidate the jurors sitting inside.

The new courthouse still had a single courtroom, but it had new facilities for court personnel. There was a separate room for witnesses. A grand jury room was appointed. There were also separate parlors for the Sheriff and Lord Mayor, a Lord Mayor’s Clerk’s Room, an Indictment Office, and a drawing room for the sword bearer and judge’s clerks.

In order to accommodate the growing number of trials, a second courtroom was added in 1824.

<http://www.oldbaileyonline.org/history/the-old-bailey/>

Charles Dickens



Full Name: Charles John Huffam Dickens (early alias: Boz)

Date of Birth: Friday, February 7, 1812

Place of Birth: No. 1 Mile End Terrace, Landport, Portsmouth

www.dickenslive.com

England

Parents: Father-John Dickens (1785-1851); Mother-Elizabeth Dickens (1789-1863)

Education: Approx. one year at William Giles' school in Chatham, Kent (age 9-11); nearly three years Wellington House Academy in London (age 13-15); beyond this, largely self-educated.

First Published Story: A Dinner at Poplar Walk published in Monthly Magazine

Marriage: Catherine (Hogarth) Dickens (1815-1879) : married April 2, 1836 in St. Luke's Church, Chelsea : Separated 1858

Date of Death: Thursday, June 9, 1870 (stroke)

Place of Burial: Poet's Corner, Westminster Abbey, London

A Defining Episode in Dickens' Life:

The episode in Dickens' childhood when his father was imprisoned for debt and 12-year-old Charles was sent to work in a factory to help support the family is absolutely essential in knowing and understanding Dickens. This episode seemed to put a stain on the clever, sensitive boy that colored everything he accomplished, though he never told the story except obliquely through his fiction.

Major Works:

Sketches by Boz (1836)
Pickwick Papers (serialized monthly 1836-37)
Oliver Twist (serialized monthly 1837-39)
Nicholas Nickleby (serialized monthly 1838-39)
The Old Curiosity Shop (serialized weekly 1840-41)
Barnaby Rudge (serialized weekly 1841)
Martin Chuzzlewit (serialized monthly 1843-44)
Dombey and Son (serialized monthly 1846-48)
David Copperfield (serialized monthly 1849-50)
Bleak House (serialized monthly 1852-53)
Hard Times (serialized weekly 1854)
Little Dorrit (serialized monthly 1855-57)
A Tale of Two Cities (serialized weekly 1859)
Great Expectations (serialized weekly 1860-61)
Our Mutual Friend (serialized monthly 1864-65)
The Mystery of Edwin Drood - unfinished (serialized monthly 1870)

Minor Works

American Notes (1843)
Pictures from Italy (1846)
The Life of Our Lord (1846)
A Child's History of England (serialized weekly 1851-53)
Reprinted Pieces (1858)
The Uncommercial Traveller (1861)

Christmas Books

A Christmas Carol (1843)
The Chimes (1844)
The Cricket on the Hearth (1845)
The Battle of Life (1846)
The Haunted Man and the Ghost's Bargain (1848)

Weekly Magazines

Master Humphrey's Clock (1840-41)
Household Words (1850-59)
All the Year Round (1859-70)

The Designs

Designers take the director's vision for a play and make it a reality.

Set Design Mark Lund



Costume Design Sarah Jane Burch



Scrooge



Marley



Fan



Christmas
Past

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The Company

Bailiff
Larry Albert



Solomon Rothschild
Kevin Brady



Judge
Steve Manning



Scrooge
Nolan Palmer



Fred/Future
Sam Wilson



**Bob Cratchit/
Marley**
Bill Higham



Past/Belle/Fan
*Lindsay
Christianson*



**Mrs. Cratchit, Sara/
Dilber/Translator**
Sabrina Prada

Production STAFF

Director

Scott Nolte

Dramaturg

Megan Smithling

**Set &
Sound Designer**

Mark Lund

Dialect Coach

Nikki Visel

Lighting Designer

Jody Briggs

Assistant Director

Charissa Huff

Costume Designer

Sarah Jane Burch

Props Designer

Charity Parenzini

Stage Manager

Debbie Evans

**Assistant Stage
Manager**

Jenn Fjosne

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Activities

The Trial of Ebenezer Scrooge

G R H Q E E B U R A S P J G L Q D U T U A K G N K W O X I X
N E E N N X J D H Z I A U I W O Y Q A G M K E X P A S J B I
I Y L R Y V U A I T X F A D S E R K K X Y J V B K K Q D B B
P D E N I A T S U S L A W C U G W A P N S N O G B F R O B S
P D N R V F I D R O Z Y R W H F J R C I C X S Q X O H J N Z
A D I C K E N S J H S B Z T M I S B F S X Q P Y B H G V N Z
N C Q X M T N F V G D D E C D W W K N F A Q Y J S S I K N M
D P V U J P N Y L W L B K I N W C C W I U M E I N L I F N A
I O V H Y R L U N A N O F Z W D E I G U B C T O K F I K A R
K F D S X A T B N F H M L B L C Z W G B T V A S L Z O L M K
E Q T N C N Q A B B Q H W O D C A H N I A Q C U I O D L I B
N W Y E L R A M V B D X N I X T A H O I Y K T I O R R P K R
T X E R A K O U Y T V D U F C J O N C N P X D C U O H S X O
U W C L X O F O N H O P S Q L X Y P U M H K A C X R C C I W
D L V G L D D S G N A Y Z X S H N K V J P T K C F P Y I A N
A W I V V E Y Z Q E L E H W T T J J A B D P Q Z L N K E R V
T P T D R X B F D C Q H M S W N D W L C Y Y Z M Z W L N T C
K C Z L N V U L Z F Q B Q T Q L Z Y X G S G Q L I E W C M M
U A Y U U D G N H Z B Q T M Y Q U L G V K I N K T I Q W C D
V Q E F B A S P E V Y S N C D T L G P S B G H C S Y I R E C
M Q H G W G S J M C F R C L O A W C Y Z Q X I N U D R P U A
Q A S C H R I S T M A S I X I U O Z Z X F C F M A C C U Y F
P T P V W T O L A O C H J R T B R V V Q U R F O W X E R T P
F B Z K F T U O Q I C W T G Y K B T Q G P H I K N D E V X I
X O Z N N V I C Z S U K I B N P R P R L Q I L K C T U E C T
R B H R O N W I H X S Q D G V K Y T R O W Q I T T A F R U A
X N B U K Z D T N O S P I P I R M K P G O B A A D E F D C I
Y E U Y G A O A X Q I C V Q L V W A B T Z M B E F Q M I R H
G N D F K R F P H G W O U Q G Z E C M V I R V N E J B C D Q
M V C L K H B Q U G B F Q F X T X W V R H U J L C K N T E S

A Christmas Carol
Assault
Bailiff
Battery
Belle

Christmas
Courtroom
Dickens
Ghost
Kidnapping

Law
London
Mark Brown
Marley
Objection

Rothschild
Scrooge
Sustained
Trial
Verdict

Use the space below to write what you think your Ghost of Christmas Yet to Come would say to you. What would your life be like in 30 minutes, 3 days, 3 years?

We are so glad you are joining Taproot Theatre for a student matinee performance. Audience Etiquette is important for everyone to experience an enriching and educational experience. See you at the performance!

Audience Et iquet t e

- It is appropriate to talk quietly until the performance begins.
- If you need to use the restroom, please do so before the performance begins. Restrooms are located in the upper and lower lobbies.
- Be sure to be seated before the performance begins
- No food, gum, candy or beverages are to be brought into the theatre.
- Please don't wear headphones during the performance.
- Please turn off watch alarms, cellular phones, and other electronic devices.
- Students who disturb other members of the audience may be asked to leave the theatre and wait in the lobby.
- Remember: you will get an opportunity to talk with the actors and director at the end of the performance. Be prepared with questions about the production!
- Please stay out of the aisles (also called "voms") during the performance.
- Enjoy the Show!

If you've always wanted to be onstage...it's time to act!

Whether you are a budding star or seasoned actor,
Taproot's Acting Studio has classes for you!

Youth Classes

Winter Showcase

Class Code: 06-WSH

Students are offered a fun and exciting opportunity to be in a live production of a one-act play. Find out what the professionals go through, from first rehearsal to final performance on Taproot's stage!

Ages 9-18 years

Tuesdays, February 7 - March 28

6:00 – 8:00 pm

8 weeks/\$220

Dress Rehearsal: Monday, March 27, 6:00 – 8:00 pm

Performance: Tuesday, March 28, 7:00 pm at TTC

Class meets at Grace Fellowship Church

Midwinter Break Camp

Students will sample a buffet of acting techniques such as: improv, stage combat, Shakespeare and musical theatre in this one-week adventure!

Parents will enjoy a presentation the final day of camp.

Session 1 Class Code: 06-MWBC I

Ages 7-11 years

Session 2 Class Code: 06-MWBC II

Ages 12-18 years

Monday-Friday, February 20 - 24

10:00 am – 4:00 pm

1 week/\$250

Performance: Friday, February 24, 4:00 pm at TTC

Class meets at TTC

High School Master Class II

Class Code: 06-HSMC II

This class will build on the principles discovered in HS Master Class I, continuing to train the truthful connection between body, voice, gesture, and text, with an additional emphasis on growing a performance beyond strict realism. How do you continue to be “real” when playing styles (Musical Theatre, Shakespeare, etc)? **Students must have instructor's permission to take this class.**

Mondays, January 23 - March 20

6:00 – 8:00 pm

8 weeks /\$220

No class February 20

Class meets at Grace Fellowship Church

ALL NEW

Especially for our youngest Actors! Students aged 4-6 will create an original performance while learning the building blocks of acting.

Session 3

Class Code: 06-MWBC III

Ages 4-6 years

Monday-Friday, February 20 - 24

10:15 am - 12:15 pm

1 week/\$100

Performance: Friday, February 24, 11:00 am at

Grace Fellowship Church

Class meets at Grace Fellowship Church

Adult Classes

Actors Workout

Class Code: 06-WAW

This class encourages beginning and advanced actors in the building and maturing of basic acting skills through the use of improvisational exercises and scene work.

Mondays, January 23 - March 20

7:00 – 10:00 pm

8 weeks /\$250

No class February 20

Class meets at Green Lake Presbyterian Church



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