

# Scrooge.0

a wintertime ghost story  
adapted by david white

from *A Christmas Carol:*  
*a ghost story of Christmas*  
by Charles Dickens  
directed by Peter Wray

Dec 5-9  
Center for the Arts  
Mainstage Theatre  
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## Honor Native Land

Every community owes its existence and strength to the generations before them, around the world, who contributed their hopes, dreams, and energy into making the history that led to this moment. Some were brought here against their will; some were drawn to migrate from their homes in the hope of a better life, and some have lived on this land for more generations than can be counted. Truth and acknowledgment are critical in building mutual respect and connections across all barriers of heritage and difference.

At Towson University, we believe it is important to create dialogue to honor those that have been historically and systemically disenfranchised. So, we acknowledge the truth that is often buried: We are on the ancestral lands of communities and nations which include the [Susquehannock](#) (suh-skwuh-ha-naak), [Nanticoke](#) (nan-tuh-kowk) and the [Piscataway](#) (puh-ska-tuh-way) people who consider the land that the university currently occupies part of their ancient homeland. These were among the first in the Western Hemisphere. We are on indigenous land that was seized from the tribes and many others by European colonists.

We pay respects to these elders and ancestors. Please take a moment to consider the many legacies of violence, displacement, migration, and settlement that bring us together here today.

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# Scrooge.0

## a wintertime ghost story

adapted by david white  
From *A Christmas Carol: a ghost story of Christmas*  
by Charles Dickens

Directed by Peter Wray

December 5-9, 2024  
at Towson University  
Center for the Arts, Mainstage Theatre

7:30pm - December 5-7  
2pm - December 7-8  
10:30am - December 9

*Scrooge.0* will be presented without an intermission.

Theatrical haze, fog, and flashing lights will be used throughout the performance of *Scrooge.0*.

## PLACE

Here

## TIME

Now

## CAST

Jojo Hatchett  
NEEZER

Aidan Wheeler  
BOB CRATCHIT, J, ENSEMBLE

Emma Guzman  
SPIRIT OF PAST, MARTHA,  
ENSEMBLE

T'Niya Wilson  
YOUNG SCROOGE, TIM,  
ENSEMBLE

Maggie Sheriff  
FRED, ROBBER 2, ENSEMBLE

Josh Allen  
WIGGY, PETER, ENSEMBLE

Christian Smith  
MARLEY, SPIRIT OF YET TO  
COME, ENSEMBLE

Gregory Bennett  
SPIRIT OF PRESENT, ENSEMBLE

Olivia Smith  
MARIA, LOU CRATCHIT,  
ENSEMBLE

Alisa Hicks  
DOG WALKER, ENSEMBLE,  
UNDERSTUDY

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Peter Wray  
DIRECTOR

Shartoya Jn.Baptiste  
SCENIC DESIGNER

Hannah Brill  
COSTUME DESIGNER

Jay Herzog  
LIGHTING/SOUND DESIGNER

Kevin DeWitt  
SOUND DESIGNER

Chris Carcione  
PROJECTIONS DESIGNER

Shelby Kiesel  
STAGE MANAGER

Eva Barrie  
DRAMATURG

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**Technical Director**

**Lighting Director/Assistant Technical Director**

**Assistant Stage Manager**

**Stage Manager Liaison**

**Costume Shop Manager**

**Assistant Costume Shop Manager**

**Puppet Construction**

**Magic and Illusions Consultant**

**Music for "Wiggy Rave" & "Simple Gifts"**

**Music and Lyrics for "Winter's Song"**

**Choreographer**

**Movement Consultant**

**Assistant Costume Designer**

**Assistant Lighting Designer**

**Scene Shop Foreman**

**Properties Manager**

**Lead Lighting Electricians**

**Sound and Image Programmer**

**Lighting Programmer**

**Light Board Operator**

**Sound Board Operator**

**Deckhands**

**Wardrobe**

**Follow Spot Operator**

**Scenic Carpenters**

**Costume Shop Staff**

**Poster Design & Production Photography**

Garrett Weeda

Thomas Gardner

Humatabae Smith

Seth Schwartz

Alizon Santamaria

Hannah Brill

Daniel Ettinger

Jim Frank

Ben Parker

Alisa Hicks

Josh Allen

Ruben Del Valle, Jr.

Davin Banks

Maxwell "Mack" Leeuwen

Kelly Frazier

Avery Matsui

Maxwell "Mack" Leeuwen

Erica Sweitzer

Kevin DeWitt

Erica Sweitzer

Kaiya Scales

Curtis Brodie

Carlee Ballard

Daquan Harrison

Jada Lane

Justine Willard

Elizabeth Feuerbach

Jacob Wivell

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Trey Cline

Jayla Johnson

Benjamin McCardell

Hua Su

Davin Banks

Sarah Benson

Darren De Groff

Wyatt Lieto

Avery Matsui

Ace Mikolowsky

London Brooks

Alyssa Millward

Faith Singletary

Katie Simmons-Barth

# DRAMATURGY NOTES

## THE SPIRIT OF THE SOLSTICE

I HAVE endeavoured in this Ghostly little book to raise the Ghost of an Idea, which shall not put my readers out of humour with themselves, with each other, with the season, or with me. May it haunt their houses pleasantly, and no one wish to lay it.  
Their faithful Friend and Servant, C. D.

These delightfully mischievous words introduced Charles Dickens original 1843 novella *A Christmas Carol*, the inspiration for *Scrooge.0*. Our “faithful friend and servant” prepares his readers for a “ghostly” tale, but promises them there is no need to fear, they will surely enjoy this ghost (in the 1800s, the term “to lay a ghost” meant to exorcise that ghost). To translate this preface into 2024 parlance: It’s gonna be a ghost show, but nbd, you’ll <3 it anyway.

Though *Scrooge.0* refreshingly lands us in 2024, playwright and adapter david white has stayed true to this ghostly story, and in more ways than one. Yes, there may be some spookiness, but white has also leaned into the other meaning of ghost: spirit. Mainly, the spirit of the winter solstice.

The winter solstice falls on December 21st or 22nd in the northern hemisphere, and June 21st in the southern hemisphere. The days leading up to the solstice become shorter and shorter because the earth’s poles have the maximum tilt away from the sun. Once the solstice arrives, it is the longest night of the year.

On the darkest day of the year, across the globe, people come together. Since time immemorial, the strongest members of the Hopi Nation pray and perform rituals (both in song and dance) to convince the Sun God to come back to Earth. Meanwhile, on the other side of the planet in medieval Scandinavia, people gathered around bonfires to dance and honour the sun’s struggle against darkness. The Talmud tells us that in the days leading up to Teḳufat Tebet (the longest night of the year), Adam, the first man, feared the world was coming to an end. He fasted and prayed, in hopes to save the world from darkness. Adam was not the only one warding off the darkness: Prince Rama fought the demon King Ravana to rescue his love Sita in the “battle between light and dark” (spoiler alert: he won, leading to the “Festival of Lights” or Diwali). The Nause-Waiwash

Tribe (Nanticoke) gather to feast for Soyal, while Northern Europeans dig into hot dishes for the Yule Feast. On this dark day, regardless of religion, region, or culture, people have come together. “You know why they celebrate?” the Spirit of the Present asks in our play:

Because when the world is cold and the nights are long  
we want to come together  
to remember  
that the stars and the moon are there to hold onto  
until tonight becomes today.

With that, welcome to *Scrooge.0*. There will be some ghosts, but don’t worry, I’m sure you’ll <3 it.

**Eva Barrie**

**Graduate Student, Dramaturgy & Creative Infrastructures**

### FURTHER READING:

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## SPECIAL THANKS

Thanks to Julie Potter for inspiring, encouraging, and supporting this project.  
For August—who was there for every stave.

## COSTUME CREW

Gregory Bennett  
London Brooks  
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Daquan Harrison  
Kanwulia Iyke-Azubogu  
Emmanuella Labrousse

Avery Matsui  
Brennen Peroutka  
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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

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# Whitney J. LeBlanc Jr.

LeBlanc with the set he designed for a summer season of Shakespeare plays in the Antioch Amphitheater, where he served as the technical director.

Whitney LeBlanc, born on June 20th, 1931, in Memphis, Tennessee, spent his formative years in Opelousas, Louisiana. He pursued higher education at the University of Iowa, where he earned a Master's in Theater Production in 1958.

In 1960, LeBlanc began teaching at Antioch College. He then held positions as a professor at Howard University, Lincoln University, the University of Texas, and Towson University (then Towson State College).

In 1969, he joined the Maryland Center for Public Broadcasting, directing and producing 86 episodes of *Our Street*. He then moved to Hollywood, where he joined the Norman Lear/Tandem Tat organization as the Associate Director of *Good Times*. He would spend the next two decades as a director and a stage manager for numerous shows.

Aside from his contributions to television, LeBlanc was a prolific author, penning five books, and notably receiving the Amistad award for his novel *Blues in the Wind*, a part of his Blues Trilogy.

In 1996, he retired from the Directors Guild of America and moved to Napa Valley, California, where he began designing stained glass window pieces.

Mr. LeBlanc passed away in February of 2023. He is succeeded by his wife, Diane LeBlanc, and four children, leaving behind a lasting impact on both his family and the countless students and friends he inspired throughout his career.

## THEATRE

# Theatre U-stimulates understanding

Towerlight, April 18, 1969

Theatre U was a non-profit community theater organized by Whitney LeBlanc and his then wife Elizabeth Walton at the Garrison Blvd. Church Center in Baltimore City. LeBlanc's vision for Theatre U was rooted in fostering better understanding among people of all races through the power of theater, the establishment of which was catalyzed by the recent assassination of Dr. Martin Luther King Jr.

The name "Theatre U" was intentionally kept a secret, allowing audiences to interpret its meaning freely. LeBlanc emphasized the importance of community involvement, stating, "no matter how polished our performances, if we do not involve the community we will have failed our goal."

LeBlanc expressed a desire to involve Drama Department students from TSC with the inner city, particularly with Black communities. His goal was to expose TSC students to authentic experiences, challenging them to move beyond pretense and understand the realities of different communities.

**"No matter how polished our performances, if we do not involve the community we will have failed our goal."**

- Whitney LeBlanc

## Unearthing Towson's History Project

In 2022, Allyn Lawrence, a student researcher with the Unearthing Towson's History Project, conducted an interview with Whitney LeBlanc where he recounts the memories of his experience as the first Black faculty member at the school.

To watch the collection of interviews with members of Towson's history, visit [archives.towson.edu](http://archives.towson.edu)

Towerlight article and images courtesy of the Towson Special Collections and University Archives



# LeBlanc Joins TSC

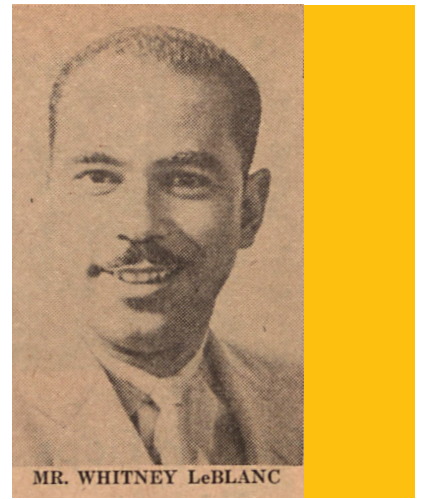
## LeBlanc New Set Designer

Towerlight, October 22, 1965

The Speech and Drama Department was established at Towson State College (TSC) by Richard Gillespie in 1964. Just a decade after the ruling of *Brown v. Board*, Gillespie set out to integrate the department by recruiting Whitney LeBlanc as the assistant professor in Speech and Drama and the first Black faculty member at the school.

Despite his contentment as a professor at Howard University at the time, LeBlanc felt compelled to serve the purpose of integrating Towson's faculty. He joined TSC in 1965.

In an oral history interview conducted through the Unearthing Towson's History Project he recalled his first day on campus. He recounts that only the four faculty members in the Speech and Drama Department spoke to him and he saw less than ten students of color. He likened his experience at TSC to that of Jackie Robinson during this time.



Towerlight, October 22, 1965

# "Well, let 'em come."

Racial tensions at TSC came to a boil with The Glen Player's production of *And People All Around*, directed by Mr. LeBlanc. Written by George Sklar, the play is based on the murders of three civil rights workers, Andrew Goodman, James Chaney and Michael Schwerner, in Philadelphia, Mississippi.

TOWER LIGHT

October 24, 1966

## Your Stage Is Your Castle

The Knights of the Ku Klux Klan arrived at Towson State College on Thursday evening, October 20, to protest the Glen Player's production, "And People All Around."

About fifteen automobiles meandered north on York Road. Each sported American and Confederate flags held outside the windows of the vehicles by their hooded owners.

The Klansmen congregated on York Road; their ranks swelling as they managed to find parking space in the Towson area. One was heard to comment, "I could of walked here faster!"

Led to Towson by a Baltimore City Police Officer, the Klansmen had come as a body, akin to a funeral procession, sans hearse.

Next, they formed ranks and began parading in front of Newell Hall. Not allowed on State property, they marched in a circle just outside of the hedge bordering on York Road.

Some were fully dressed in their white robes and pointed hoods; others simply wore street clothes and Mahoney hats. Many of the marchers, especially the women, kept their faces covered.

True to form, Towson students, numbering approximately 200, turned out to heckle the demonstration. Such remarks as, "Halloween is next week," and "It's Spook Week!" were heard above the chanting Klansmen.

Vernon J. Naimaster, state leader of the KKKK or bet-

ter known as the Great Titan of the Knights of the Ku Klux Klan, had this to say. "I'm here only as a spectator in protest of the play. We feel this is an insult against the South."

Did you organize this, Mr. Naimaster? He replied, "No, one of my units did." Mr. Naimaster was not clad in his robes, but wore ordinary street clothes. "I was invited to come as a spectator," he said.

As he was interviewed, one of his Klansmen ran up to him and exclaimed, "Let's get some of

those slogans going!"

And, as if in reply, a chorus of "Who hates niggers?" arose. Towsonites responded with "We Shall Overcome."

Parading for about two hours, the Klansmen finally lost their audience as Towson students returned to their studies. The Klan, for lack of an audience, returned to their cars and left. Others, including Vernon Naimaster, Great Titan, went to the play.

The controversial play, "And People All Around," is based on three civil rights workers in Mississippi. It was written by George Sklar and is directed by Mr. Whitney LeBlanc.

## and people all around



Civil rights workers joined in song.

Towerlight  
October 21, 1966

Tower Echoes  
Yearbook, 1967

Towerlight articles and yearbook image courtesy of the Towson Special Collections and University Archives





**UPCOMING NEXT SEMESTER**

# *Intimate Apparel*

by Lynn Nottage  
Directed by Danielle Drakes

March 6-13, 2025  
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