

GOODSPEED MUSICALS

AUDIENCE INSIGHTS



A  
*Connecticut*  
CHRISTMAS  
CAROL

*A New Musical*



**MICHAEL GENNARO**  
Executive Director

presents

*A Connecticut* **CHRISTMAS CAROL**  
*A New Musical*

Book by  
**L J FECHO**

Music & Lyrics by  
**MICHAEL O'FLAHERTY**

Scenic Design by  
**ADAM KOCH**

Costume Design by  
**NICOLE V. MOODY**

Lighting Design by  
**JENNIFER SHRIEVER**

Sound Design by  
**JAY HILTON**

Orchestrations by  
**DAN DeLANGE**

Production Stage Manager  
**JANE POLE**

Casting by  
**PAUL HARDT**  
**STEWART/WHITLEY CASTING**

Line Producer  
**DONNA LYNN COOPER HILTON**

General Manager  
**RACHEL J. TISCHLER**

Music Direction by  
**DAN PARDO**

Choreography by  
**LISA SHRIVER**

Directed by  
**HUNTER FOSTER**

---

**NOV 17 - DEC 24, 2017**  
THE TERRIS THEATRE

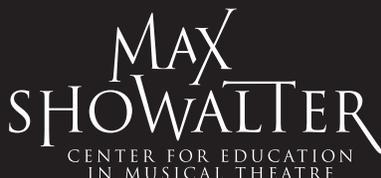
# TABLE OF CONTENTS



Character & Show Synopsis.....	4
Meet the Writers.....	6
Writer's Notes.....	7
Behind the Scenes: Costume Designs.....	8
Retelling Charles Dickens' <u>A Christmas Carol</u> .....	9
William H. Goodspeed and His Opera House.....	10
Historical Figures of <i>A Connecticut Christmas Carol</i> .....	11
Resources.....	14

Goodspeed's Audience Insights can be found on our website:  
[www.goodspeed.org/guides](http://www.goodspeed.org/guides)

Audience Insights for *A Connecticut Christmas Carol* was prepared by:  
**Erin Lafferty**, Education & Outreach Manager  
**Katherine Desjardins**, Creative Content Manager



Audience Insights updated 11.01.17

# CHARACTER & SHOW SYNOPSIS



## THE CHARACTERS

**WILLIAM GILLETTE/SCROOGE:** William Gillette, the actor famous for playing Sherlock Holmes over 1,000 times, leads the troupe of actors performing *A Connecticut Christmas Carol* as the character "Scrooge."

**J.P. MORGAN'S GHOST:** The ghost of Scrooge's former business partner, J.P. Morgan, who helps Scrooge acknowledge his past mistakes.

**HARRIET BEECHER STOWE (GHOST OF CHRISTMAS PAST):** One of the country's most celebrated authors for her writings on social issues of her time, the ghost of Harriet Beecher Stowe is sent by J.P. Morgan to shed light on events of Scrooge's youth.

**P.T. BARNUM (GHOST OF CHRISTMAS PRESENT):** J.P. Morgan sends the ghost of P.T. Barnum, the traveling circus tycoon best known for "The Greatest Show on Earth," to show Scrooge how his stinginess has affected those around him.

**MARK TWAIN (GHOST OF CHRISTMAS FUTURE):** Also summoned by J.P. Morgan, the ghost of Mark Twain provides a glimpse into Scrooge's future if he does not change his ways.

**BOB CRATCHIT:** Scrooge's employee in his lending business, Martha's husband, and father to Kathy and Tiny Tim.

**MARTHA CRATCHIT:** Bob Cratchit's wife and mother to Kathy and Tiny Tim.

**KATHY CRATCHIT:** Bob and Martha Cratchit's daughter and oldest child.

**TINY TIM:** Bob and Martha Cratchit's son who must walk with crutches due to illness.

**HARRY:** Scrooge's nephew who wishes his uncle was not so cynical.

## SHOW SYNOPSIS

In the Goodspeed Opera House in 1925, theater mogul William Gillette readies himself for his turn in the role of "Scrooge." His troupe of thespians joins him, donning their costumes, as they prepare to perform a more modern version of the Dickens classic, *A Christmas Carol*—*A Connecticut Christmas Carol!*

In her modest, country kitchen, Martha Cratchit assembles her family for their day in the city. It is Christmas Eve, and the Cratchit children join their father this special day on his daily commute to Hartford. Knowing Bob's boss to be very stubborn, Martha quickly shoos them on their way. As they leave the house and make their way through the bustling town square so, too, does Bob's boss, Mr. Ebenezer Scrooge. As Scrooge passes, he answers each street vendor's holiday greeting with a "Bah, humbug!" or an admonishment for late payments to his lending office. Scrooge has no sympathy for his clients or for the less-fortunate, especially if they have not paid their debts on time.

Later that afternoon in the office, Cratchit asks to leave work early before the stores close; his children are waiting for him so they can buy a Christmas gift for their mother. Scrooge scolds him as a group of carolers approaches the office, led by Scrooge's nephew Harry. Harry invites Scrooge to Christmas dinner at his home when two philanthropists, Mr. Wadsworth and Mr. Sikorsky, approach the office collecting alms for the poor. Scrooge, incredulous that two of his wealthiest colleagues would spend their time helping the poor, refuses to help and storms to the back of his office. Scrooge almost has reached the end of his rope when Kathy and Tiny Tim Cratchit bound through the office door. He gives Bob one more task before letting him leave while he warns the children about Santa's evil henchman, **Krampus**. Terrified, the children run to their father, begging to leave the office. Scrooge lets them leave and reluctantly agrees to

give Bob the day off for Christmas, but he docks his pay \$1 for his early departure. On their way home to, Kathy says she thinks Scrooge is evil; Tiny Tim thinks he feels sad and lonely.

Scrooge arrives home, and as he reaches the door, he hears a voice moaning his name: "Scroo-o-o-ge..." He tries the door a second time, and again he hears the voice. Scrooge enters the house, but the voice follows him as he settles in for the night. Though he grows increasingly fearful, Scrooge tries to stay calm when, suddenly, bells start ringing throughout his home—the servant's bell, clock chimes, church bells!—and the spirit of John Pierpont (J.P.) Morgan appears in front of him, wrapped in ticker tape, chains, cash boxes, keys, padlocks, and heavy purses. In the afterlife, Morgan is sentenced to an eternity of suffering for his lifetime of greed. He tells Scrooge that while they were in business to make money, they should not have done so at the expense of their fellow man. Before Scrooge can refute him, Morgan ticks off a list of deals in which Scrooge looked out for himself but not for his partner. Then he tells Scrooge that he will be visited by three more spirits before the night is over and disappears, leaving Scrooge alone in the house, shaking in his bed.

Scrooge drifts into sleep when his alarm clock rings out and he hears another voice. This time, it is a woman's voice, and it belongs to the ghost of Harriet Beecher Stowe, the Spirit of Christmas Past. The celebrated author was sent by J.P. Morgan to find the root of Scrooge's contempt for mankind, so she grabs him by the ear and transports him to a schoolhouse in 1867. Stowe and Scrooge watch the scene inside the schoolhouse unfold. The school master has a student over his knee, spanking him with a switch; Scrooge recognizes the boy as himself at 15 years old. Soon it is clear that the young Ebenezer is punished for stealing candy that had, indeed, been stolen by another classmate, but the other students and the teacher blame him, despite his protestations.

# SHOW SYNOPSIS (CONTINUED)

**KRAMPUS**, the devilish counterpart to Santa Claus, takes its name from German (*krampen*, meaning “claw”) and its origin from Norse mythology. Said to be the son of Hel, a goddess who is the daughter of Loki and a collector of the dead, Krampus is recognized as a half-goat, half-demon responsible for punishing naughty children at Christmastime. Though a pre-Christian tradition with roots in pagan holidays, Krampus figures have become commonplace in many countries as part of Advent festivities leading up to Christmas. In fact, Krampus parades even have their own holiday on December 5th in countries such as Austria, Bavaria, Northern Italy, and Switzerland.

To make matters worse, Ebenezer and his sister Jen must stay at the schoolhouse for the Christmas holiday; their father is too busy for them to go home. Once the class has gone, Jen tries to comfort Ebenezer to no avail; Ebenezer plots his revenge.

Harriet Beecher Stowe shows Scrooge another scene from his past: William H. Goodspeed’s Christmas party in 1878. They see Ebenezer as a young man of 26 years with his then-business partner, J.P. Morgan, and his fiancée, Mr. Goodspeed’s niece Isabel. As Mr. Goodspeed finishes his holiday toast, Morgan reminds Ebenezer they have business to attend to at the party. Reluctantly, Ebenezer leaves his future wife to approach Mr. Goodspeed. Morgan abandons Ebenezer, and the discussion quickly turns heated, Mr. Goodspeed growing frustrated with Ebenezer’s lack of compassion and grace in his lending deals. Ebenezer then pushes the old man over, bringing the entire party and his engagement to Isabel to a halt. Morgan congratulates Ebenezer on his loyalty to the business over his relationship as Isabel flees. The scene fades away, and the ghost of Harriet Beecher Stowe returns Scrooge to his bed.

despite his crutches, but Barnum enlightens Scrooge to the severity of the situation; though medicine has made strides in the cure for polio, the Cratchits lack the money to pay for such treatments.

Before returning to Scrooge’s home, Barnum shows him one more scene: a Christmas Eve gathering at his nephew Harry’s house. Harry asks his guests to raise a glass, and to Scrooge’s surprise, he is again the subject of a toast. Harry’s guests question his choice to toast the old miser, but Harry reminds them that his uncle Scrooge is the only family he has left. The party toasts Scrooge with a wish that they can help him find his way on his life’s journey. Outside the house, Scrooge laments his lack of relationship with Harry. P.T. Barnum disappears, and Scrooge sinks back into his bed.

Church bells ring out a third time, and another spirit appears. This time, it is the ghost of Mark Twain, or The Ghost of Christmas Future, who takes him to the wake of someone near and dear to Scrooge’s heart. When they arrive, Scrooge notes the large number of people in attendance, but he is surprised to discover they are all cheerfully celebrating this person’s death. In fact, they are celebrating Scrooge’s death! As Scrooge and Twain watch the merriment at his expense, Scrooge tries to run away, but the spirit has another destination in store. He takes Scrooge to the cemetery where Bob, Martha, and Kathy Cratchit stand over a headstone, holding Tiny Tim’s crutches and leg braces. Slowly, Scrooge realizes that he has been too greedy to help those truly in need, even though he had every opportunity to do so.

The next morning, Ebenezer Scrooge wakes up safe and sound in his own bed, with no spirits to speak of in his home. Relieved and transformed, Scrooge leaps out of bed and opens the window to let in the holiday cheer—it is Christmas morning! He pays a young boy to buy the largest turkey in the butcher’s store, which he then brings to the Cratchit home. Upon arrival, he announces to Bob that he will be given a promotion to Bob that he will be given a promotion and a raise starting the first of the year, their mortgage is forgiven, and that Scrooge will help with Tim’s medical treatment. Martha invites him to stay, but Scrooge declines so he can spend the day with his nephew, Harry.

The church bell chimes again, and in a cloud of glitter and flashing lights, the ghost of Phineas T. Barnum appears in Scrooge’s bedroom. He is the Spirit of Christmas Present. He takes Scrooge to a snowy field outside the Cratchit’s house in East Haddam. Inside, the family sits down to dinner, and Bob makes a toast – to Mr. Ebenezer Scrooge! Martha and Scrooge, alike, are confused by the tribute, but Bob explains that the wages Mr. Scrooge pays him helped to provide the meal on their table. Martha, on the other hand, rails against Scrooge for his stinginess; Bob earns \$12 a week and has not had a raise in four years. Martha reveals that the children will not even receive presents this year. Scrooge is shocked, but P.T. Barnum reminds him that they barely have enough money to buy food. Tiny Tim, however, understands; this year Santa has to visit the children who need toys much more than he and Kathy do. Tim moves well



Matt Gibson, Robert Berson, and Lenny Wolpe ©Diane Sobolewski

# MEET THE WRITERS



**L J FECHO** (*Book*) is the current Artistic Director of Genesis Theatre in Reading, Pennsylvania where he has directed and produced over sixty productions. His favorites include: *The 39 Steps*, *In the Heights*, *Hair*, *Man of La Mancha*, *Noises Off*, *Miss Saigon*, *RENT*, and *Dreamgirls*. Previously, Fecho has worked for Broadway producer Alexander H. Cohen, Williamstown Theatre Festival, Goodspeed Musicals, Hudson Guild, Manhattan Theatre Club, La Mamma, The Watery Star Theatre, and Fulton Theatre. He is a member of Broadway producer Ken Davenport's Mastermind Group. Other works include his play, *Just Another Illegitimate Child of John Lennon*, presented at the 2003 Philadelphia Fringe Festival, and *Genesis – The Musical* with writing partner Michael O'Flaherty, presented at the 2008 Goodspeed Festival of New Musicals and, later that year, as an Actors Equity showcase.



**MICHAEL O'FLAHERTY** (*Music & Lyrics*) is in his 26th season as Goodspeed's Resident Music Director during which time he has conducted more than 60 musicals. His musical arrangement credits include *Gentlemen Prefer Blondes* (Broadway); *Reunion-A Musical Epic in Miniature*; Carol Hall's *To Whom It May Concern*; and *Red, Hot and Blue!* (Goodspeed and Paper Mill Playhouse). He has worked at the Royal Alexandra Theatre in Toronto, Ford's Theatre in Washington D.C., North Shore Music Theatre, Playwrights Horizons, The Whole Theatre, The Acting Company, Chelsea Theatre Centre, The Brooklyn Academy of Music, The Kennedy Center, Pittsburgh Public Theatre, and The Smithsonian Institution, and he was the Musical Supervisor and Cabaret Director of the Williamstown Theatre Festival for 11 years. Michael conducted the Goodspeed Musicals productions of *By Jeeves* and *Gentlemen Prefer Blondes* on Broadway, and was Music Supervisor for Nikos Psacharopoulos' Broadway production of *A Streetcar Named Desire*. Michael was the co-founder, with Jane Simmon Miller, of Genesis Theatre, in Reading, PA. Between 1971 and 1980 he produced, directed, music directed, designed sets, lights and costumes, and performed in nearly one hundred musicals and plays there, in addition to running the day-to-day business of the theatre. His original musical *Genesis*, for which he wrote the music and lyrics, was showcased in NYC in 2009. Additionally, Michael conducted Hartford Symphony Orchestra concerts in 2013 and 2016 in collaboration with Goodspeed Musicals.



Book Writer L J Fecho with Composer/  
Lyricist Michael O'Flaherty  
©Diane Sobolewski

Back in 1971, Michael O'Flaherty (Goodspeed's Resident Music Director) co-founded, along with the late Jane Simmon Miller, a community theater called Genesis in Reading, Pennsylvania. Michael was in his early twenties, and I was just thirteen years old when I found my way to this very special theater that opened its arms to young people, encouraging them to explore every facet of musical theatre. This was the beginning of a life-long friendship. In later years,

a second theatrical collaboration evolved when I talked Michael into writing a musical about Genesis' fabled early days, called, appropriately, *GENESIUS, The Musical*. The show was presented in 2008 at Goodspeed's Festival of New Musicals and was subsequently showcased in New York City the following summer.

Michael and I were not writers by trade, although we had dabbled in the process throughout the years. But after *GENESIUS*, we had caught the "creating-bug" and wanted to write something else. I had been the Artistic Director at Genesis Theatre for over a decade, and I was looking for an annual production of *A Christmas Carol*. Many of the versions I found had already been presented several times in the Reading area, and, to be honest, we were looking for something where we wouldn't have to pay royalties. Reading is in the heart of Pennsylvania Dutch Country, so I thought it would be very unique to take this classic story and set it in Berks County, which has an abundant German heritage. The "Belsnickel" is a sort of "Bad Santa" etched in Germanic folklore, and from that character concept, Michael and I created *The Belsnickel Scrooge*, a Pennsylvania Dutch version of *A Christmas Carol* set in Reading during the Great Depression. The production has been performed at Genesis and other Berks venues since 2009, with much success.

Approximately four years ago, Michael mentioned that Goodspeed was looking for a holiday production to call their own, and I jumped right on that and suggested that we take the coveted Dickens tale and transplant our Pennsylvania Dutch version of the musical to Central Connecticut—

Hartford/East Haddam. We decided to set the show on the stage of the Goodspeed Opera House in 1925. The premise is that Mr. Goodspeed himself has requested that legendary Connecticut actor and original Sherlock Holmes (and hometown boy) William Gillette play Scrooge in a final production of *A Christmas Carol* before the Opera House is shuttered for good. After doing extensive research, I discovered that the brilliant writer Harriet Beecher Stowe, the great showman P. T. Barnum, and satirist Mark Twain not only lived in Central Connecticut at one time, but they all knew each other and were also friendly with William Gillette. So, in this salute to the Nutmeg State, they become the pesky Spirits—past, present, and future—who visit Scrooge on that fateful Christmas Eve. To add to the fun, J.P. Morgan, the influential Hartford financier, visits Scrooge as the musical's new version of Jacob Marley. All the other classic Dickens characters are on hand, too, such as Bob Cratchit, Tiny Tim, Scrooge's nephew Harry, and his sister Jen, to name a few.

Taking a page from the late, great Broadway librettist Peter Stone's theatrical playbook (*1776, Titanic*), I appropriated Gillette's, Stowe's, Barnum's, and Twain's humorous and often times thought-provoking quotations. I stitched them together throughout the scenes so their sage advice and comedic mockery of old Scrooge, entwined with Michael's inspiring music and lyrics, make for a lighthearted, amusing, and very special holiday experience! And now, we are both truly looking forward to assessing your reactions to this customized storyline and fully digesting your localized "Nutmegger" input, which will certainly add another layer of Connecticut-ian whimsy and Christmas merriment to this time-honored classic.

Thinking long term, Michael and I have high hopes that this magical Christmas story will become a tradition at Goodspeed and be presented annually for many Decembers to come. However, since "the gift is the present," it's our sincerest wish that you and all of Connecticut embrace our new version of *A Christmas Carol* that features this great state and the wonderful people in it, as we hope you make this your newest holiday tradition!

# BEHIND THE SCENES COSTUME DESIGNS BY NICOLE V. MOODY

J.P. Morgan



Harriet Beecher Stowe



Scrooge



P.T. Barnum



Mark Twain

# RETELLING CHARLES DICKENS' A CHRISTMAS CAROL



One of John Leech's illustration from the original publication of *A Christmas Carol*.

Charles Dickens' *A Christmas Carol* is a classic work of literature in every sense of the word. From the moment the book hit the shelves on December 19, 1843, it immediately sold all six thousand first edition copies and two thousand pre-sold second editions, as well as garnered critical and individual praise from across Great Britain. With that praise came imitation. By January 6, 1844—just 18 days after its initial release—*Peter Parley's Illuminated Library* had published its “re-originated” version of the novel. This magazine specialized

in rewriting popular works of the time as serials. With its emphasis on easy reading and low prices (a single edition cost only a penny), *Peter Parley's Illuminated Library* was a favorite among children and adults, alike, but the publication's blatant plagiarism incensed Charles Dickens. By January 8th of that year, he had filed suit against the magazine.

*Peter Parley's Illuminated Library* was not the only retelling of *A Christmas Carol* that first year. In fact, by February of 1844 (three months after its publication), eight different theater companies had mounted productions of the story. These included an adaptation by Edward Stirling for Theatre Royal, Adelphi; *Scrooge, the Miser's Dream* by Charles Webb for Sandler's Wells; and *A Christmas Carol; or, the Miser's Warning!* by C.Z. Barnett for the Royal Surrey Theatre. These theatrical adaptations also incorporated songs and additional scenes to enhance the melodrama that was so popular on the stage at the time. The tradition of adapting Dickens' story is as old as the story itself, with versions passed down orally, through radio broadcasts, television shows, ballets,

opera, and movies. The story is not only a work of great literature but also a folk story, told and retold from different perspectives, places, and times, and each retelling contributes to our collective memory of this celebrated work.

In L J Fecho and Michael O'Flaherty's new musical *A Connecticut Christmas Carol*, the well-known personalities of Dickens' tale are Connecticut natives during the Second Industrial Revolution, and Fecho and O'Flaherty add a dash of local Connecticut history to the spirits that illuminate Scrooge's past, present, and future. Rather than Jacob Marley, we meet J.P. Morgan, banking and railroad mogul of New England and beyond, as Scrooge's deceased business partner, haunted by his greed and unethical business ventures in the afterlife. Harriet Beecher Stowe appears as the Spirit of Christmas Past, while P.T. Barnum and Mark Twain helm the present and the future, respectively. Like the innumerable adaptations of Dickens' Christmastime classic, *A Connecticut Christmas Carol* preserves Dickens' story while bringing the characters closer to the hearts of our Connecticut audience.

Given Charles Dickens' personal motives for writing the novel, adapting the work to suit the time and place of a new iteration makes sense. Initially, Dickens set out to write a Christmas story that celebrated the good will of the working people of London as well as a work that responded to an upsetting parliamentary report on child labor that had been published the previous February. In writing *A Christmas Carol*, Dickens sought to be the voice of the poor and working class families and children in his city, to highlight the disparity of wealth and privilege he observed in his society. It only follows, then, that adaptors of the work retell the story from their perspectives for their audiences. At once a great literary classic and a folk tale, each new version of *A Christmas Carol* strengthens its place in our collective consciousness and ensures its longevity for generations to come.

# WILLIAM H. GOODSPEED AND HIS OPERA HOUSE

Toward the end of his career as a shipping magnate and renowned banker, William H. Goodspeed wanted to transform Goodspeed's Landing into the fashionable destination in East Haddam. As such, his opera house was not only a theater but rather a central meeting and shopping location. In addition to the theater on the 5th and 6th floors, the opera house also contained a post office, a re-creation of Joseph Goodspeed's general store, shipping and railroad offices, an insurance office, a bank, newspaper offices, a broom factory, and a dentist. For the theater, Mr. Goodspeed acted as his own producer, arranging for popular New York acts and even full productions to travel by steamship up the Connecticut River to the opera house and perform for the residents of East Haddam. They would unload all the sets, costumes, props, and performers for one-night engagements before being transported back to New York City the following day.

## CREATING GOODSPEED OPERA HOUSE

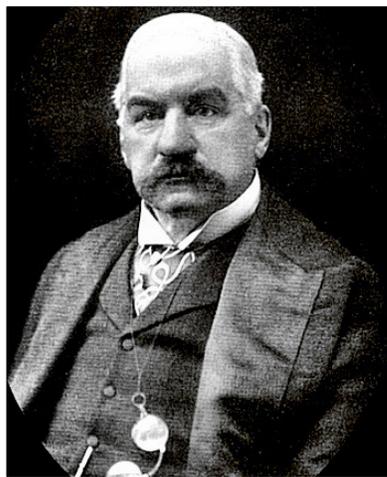


- 1848:** William H. Goodspeed takes control of the family businesses—ship building and banking—after the passing of his father, Joseph Goodspeed
- 1876:** After building a successful career and reputation as both a shipping giant and a banker, W.H. Goodspeed builds his opera house for the sum of \$30,000, and it is completed in 1877; many East Haddam residents refer to it as “Goodspeed’s Folly”
- October 24, 1877:** Goodspeed Opera House opens its doors to the public for the first time
- 1882:** Following W.H. Goodspeed’s death, the building continued to be used as a summer theatre as well as a general store over the next two decades
- 1902:** The last stage production from the Goodspeed family era is performed at the opera house; it was a stage adaptation of Harriet Beecher Stowe’s novel Uncle Tom’s Cabin
- 1903:** New York, New Haven and Hartford Railroad purchases the building as it expands to eventually monopolize New England transportation facilities, orchestrated by banker J.P. Morgan
- World War I:** The opera house was the headquarters for the Connecticut militia and used as a base for the duration of the war
- 1937:** Even though the building is labeled a fire hazard and all businesses are ordered to leave it, actor, playwright, and East Haddam resident William Gillette intends to convert it to a Shakespearean theatre; unfortunately, Gillette dies before this dream can become a reality
- 1943:** State of Connecticut purchases the building for \$4,000, opening the front of the building and converting it to a Department of Transportation maintenance garage
- 1945, End of World War II:** The opera house is abandoned completely for the next 13 years
- 1958:** Goodspeed Opera House is marked for demolition by the state, but two local women, Mrs. Paul (Libby) Kaye and Mrs. Alfred Howe Terry—an historian and an antiquarian, respectively—mobilize the East Haddam community to raise funds and convince Governor Abraham Ribicoff to turn the property over to the newly formed Goodspeed Opera House Foundation
- 1959:** Governor Ribicoff deeds the opera house to the foundation for the sum of one silver dollar under the condition that the entire structure be restored; the prominent Selden family becomes instrumental in securing funding for the renovation
- 1963:** Goodspeed Opera House reopens as the home of Goodspeed Musicals and continues to present revivals of musicals and new musical works today

# HISTORIC FIGURES OF A CONNECTICUT CHRISTMAS CAROL



**WILLIAM GILLETTE** was a Connecticut native known nationally as an actor, playwright, and director. He was born in Hartford in 1853 to Francis Gillette and Elizabeth Daggett Hooker Gillette; Francis was a former United States senator, known as a progressive who supported reforms like public education and the abolition of slavery, while Elizabeth was a direct descendant of Thomas Hooker, co-founder of Connecticut Colony. As a child, he enjoyed growing up in a Hartford neighborhood replete with artists, intellectuals, and writers, including his neighbors Harriet Beecher Stowe and Mark Twain, and he would build puppets to perform short plays for family and friends at his homemade puppet theater. Gillette attended both Harvard and Yale universities before beginning his career as a professional actor. His first role, not coincidentally, was in Mark Twain's stage adaptation of *The Gilded Age*. By 1881, he had made enough of a name for himself that two producers, Gustave and Daniel Frohman, hired him as an actor, director, and playwright. Under the Frohman umbrella, Gillette had his first playwriting success with *The Professor*, which played a 151-performance engagement in New York followed by a national tour. In a period in which the theater was saturated with melodrama, William Gillette was a naturalistic actor who also experimented with new sound and lighting techniques to enhance live performances. He enjoyed a successful career in the theater both in New York and London when, in 1897, author Sir Arthur Conan Doyle and his agent contacted Gillette and the Frohmans to write an adaptation of *Sherlock Holmes* for the stage, as Doyle was not satisfied with any of his own work on the project. Two years later in 1899, Gillette presented his play version of *Sherlock Holmes* to Doyle, and they began to plan for production. Not only did Gillette write the play, but he also played the famous detective. His interpretation of Sherlock Holmes became the image of the character in the public conscience; Gillette added the deerstalk cap, long traveling cloak, and curved briar pipe so associated with Holmes, as well as the phrase "Oh, this is elementary, my dear fellow," later shortened by Clive Brook—the first Holmes on film—to "Elementary, my dear Watson." William Gillette made his first appearance as Holmes on October 23, 1899 and his last on March 19, 1932, a span of 33 years and 1,300 performances. He enjoyed the last twenty years of his life in his famously eccentric East Haddam residence, now known as Gillette's Castle, until he passed away at the age of 87 in 1937.

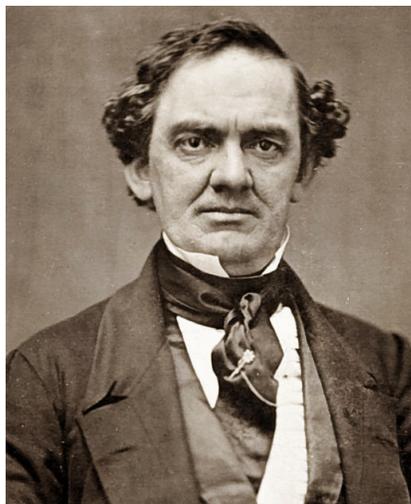


**JOHN PIERPONT MORGAN**, "Pierpont" to those who knew him personally, was born in Hartford, Connecticut on April 17, 1837. His grandparents on both sides of his family were already prominent and influential in the state; his mother's father, John Pierpont, was a founder of Yale University, and his paternal grandfather was a founder of Aetna Insurance Company, still headquartered in Hartford today. In 1861, Morgan married Amelia Sturges, but, tragically, Sturges died of tuberculosis only four months after their wedding. Four years later, he remarried and eventually had four children with his wife, Frances Louisa Tracy. Professionally, J.P. Morgan was one of the most powerful bankers in the country as J.P. Morgan & Company (now JPMorgan Chase), and early in his career, railroad companies were some of his biggest clients. Over time, he acquired shares and even seats on the boards of several of these companies, ultimately leading to his domination over industrial consolidation, nicknamed "Morganization," which began in the railroad industry. He also coordinated the mergers that created General Electric and the United States Steel Corporation, the world's first billion-dollar corporation upon completion of the deal. On at least two occasions, once in 1895 and once in 1907, Morgan assisted the federal government—which, at the time, had no central bank—in re-stabilizing the US economy by orchestrating bail outs and loans for several failing financial institutions. Due to his immense control over major industries, wide-reaching financial institutions, and heavy financial support in politics, Morgan and a handful of other contemporary millionaires (Vanderbilt, Rockefeller, and Carnegie, for example) virtually controlled national politics. For all his business success, Morgan also ran into trouble when President Theodore Roosevelt brought a federal antitrust lawsuit against him. Morgan's many reorganizations and consolidations of companies in the railroad industry and, later, in steel were found to have demonstrated monopolistic intentions, and after two years of litigation, the federal

government won the suit. Outside of his business and financial ventures, J.P. Morgan was one of the country's foremost collectors of art and books, and his Pierpont Morgan Library, built in 1906, was turned into a public institution posthumously by his son, J.P. Morgan Jr., in 1924.

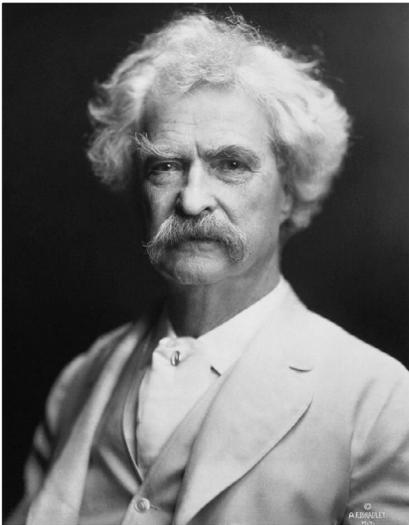


**HARRIET BEECHER STOWE** was born in 1811 in Litchfield, Connecticut. She was one of eleven children born to locally-revered preacher Lyman Beecher, and she attended Litchfield Female Academy. Christianity was a prominent feature of Beecher Stowe's upbringing and education, and when her sister founded the Hartford Female Seminary with the mission of educating women with the same rigorous curriculum as that of a top male educational institution, Harriet became a pupil of the school and, later, a teacher. In 1832, the Beecher family moved to Ohio where Harriet began publishing her literary work and met her husband, biblical scholar Calvin Ellis Stowe. She lived near the Ohio-Kentucky border and, as such, met abolitionists and runaway slaves alike who recounted their struggles fighting the institution of slavery. These stories and experiences were the inspiration for the work that made Harriet Beecher Stowe an international icon of the abolitionist movement, her novel Uncle Tom's Cabin, credited with exposing the immorality of slavery to the general public. The story was initially published as a 45-part series in an abolitionist newspaper, and it was so successful that the publishers asked her to combine it and complete it as a novel. The book was first published in March of 1852 and sold 10,000 copies in the first week. By the end of the first year, the novel had sold over 300,000 copies, despite the fact that it was banned throughout most of the South, and it became the best-selling book of the 19th century—except for the Bible. Uncle Tom's Cabin was also a favorite across Great Britain and other parts of Europe, and Beecher Stowe was invited to abolitionist events across the globe. However, as a woman in the 19th century, she was not invited to speak herself but rather to pen speeches to be delivered on her behalf by her husband or her brother. The novel had multiple stage adaptations—in fact, when Beecher Stowe visited London in 1853, there were 10 stage versions of the story playing simultaneously throughout the city. An adaptation was also presented at the Goodspeed Opera House in 1902. Following the success of Uncle Tom's Cabin, Harriet Beecher Stowe wrote primarily on domestic science and horticulture, though she did also publish works of children's literature and two additional pieces on the issue of slavery, The Key to Uncle Tom's Cabin and Dred: A Tale from the Swamp. Her literary career spanned 51 years and included 30 books in addition to numerous poems, short stories, hymns, and articles. Harriet Beecher Stowe and her husband returned to Connecticut in 1864 and resided in Hartford—next door to a young William Gillette—until she passed away in July, 1896.



**PHINEAS TAYLOR (P.T.) BARNUM** was born on July 5, 1810 in Bethel, Connecticut. As a young adult, Barnum worked as a storekeeper and lottery promoter in his hometown until 1836 when he joined Aron Turner's circus as a ticket seller, eventually working his way up to treasurer and partner in the company. Years later in 1841 when Scudder's American Museum in New York City, a collection of oddities ranging from animal taxidermy to a guillotine, came up for sale, Barnum purchased it on brass and credit for \$15,000. On January 1, 1842, Barnum's American Museum opened to the public. He was determined to revive the museum by programming a constantly changing rotation of exhibits, ranging from living wild animals to Biblical panoramas to "freak shows," and launching a massive publicity campaign to encourage ticket sales. Barnum was a master of advertising and publicity, and while much of what he promoted was false or intentionally misleading (for example, when he wrote erroneous articles claiming that scientists had proven the authenticity of his "Feejee [Fiji] Mermaid," which was in reality nothing more than a monkey's head and torso sewn to the tail of a fish in a feat of taxidermy), it is undeniable that he was successful in accomplishing his personal goal. Thousands clamored to see the wacky exhibits, and at the end of the first year of operation, the museum had made almost \$30,000, triple the income earned the previous year. P.T. Barnum had many claims

to fame during his lifetime, and while he is remembered as the great showman and circus owner today, it is not widely known that he was elected to the U.S. House of Representatives from the Fairfield district, serving from 1865 to 1869, and elected Mayor of Bridgeport, serving from 1875 to 1876. As a showman, his biggest accomplishments include creating the character General Tom Thumb for Charles Sherwood Stratton; his infamous, large-scale freak shows; and, of course, "The Greatest Show on Earth," which opened under a 3-acre tent on April 10, 1871. Contrary to popular belief, P.T. Barnum himself did not have a hand in creating "The Greatest Show on Earth" but rather provided his name and financing to W.C. Coup and Dan Costello who conceived and operated the circus. Ten years after the premiere of the circus that bore his name, rival circus owner James Anthony Bailey's circus elephant gave birth to the first elephant born in captivity in this country. Barnum wired Bailey, offering him \$100,000 for the attraction. Bailey responded with a stark refusal as well as a packet of advertising he had made quoting Barnum's telegram with the headline "What Barnum Thinks of the Baby Elephant." The publicity king had met his match, and the two joined forces to create "Barnum & Bailey's," the largest circus the world had ever seen. Following a successful run of "Barnum & Bailey's" at the Olympia in London in the winter of 1889-1890, P.T. Barnum declared that the circus had grown so large that no building in the United States could hold it. He died the following year on April 7, 1891.



**SAMUEL LANGHORNE CLEMENS**, known later in life as author **MARK TWAIN**, was born on November 30, 1835 in Florida, Missouri and was the sixth of seven children born to John Marshall and Jane Moffit Clemens. He spent his childhood living with his family in Hannibal, Missouri on the banks of the Mississippi River, and even though he was born prematurely and battled poor health for the first ten years of his life, Sam spent much of his childhood outdoors. At the time, Missouri was a slave state, and both his father and his uncle owned slaves whose stories and spirituals influenced Clemens from a young age. When his father died in 1847, 11-year-old Sam Clemens left school after 5th grade and became the apprentice to a printer at a local newspaper. Though his formal schooling ended abruptly, he continued to read the news as he worked for the printer. At 18 years old Sam moved east and subsequently worked at several different newspapers in New York City and Philadelphia until he returned to Missouri in 1857 to apprentice under a riverboat pilot. Just two years after earning his license, the Civil War began, and virtually all Mississippi River traffic halted along with Sam's career as a riverboat pilot. Meanwhile, his brother Orion recently had been appointed Secretary of the Nevada Territory, and he invited Sam to join him there in the midst of the silver rush. Sam documented his journey west and the people he met along it, eventually weaving these memories into his later short stories and

books. While writing for the Nevada newspaper *Territorial Enterprise*, Sam Clemens used his signature pen name for the first time, though it was not the first pen name he had employed. Prior to landing on "Mark Twain," Clemens also wrote under the guises of W. Epaminondas Adrastus Perkins, W. Epaminondas Adrastus Blab, Rambler, Grumbler, Peter Pencilcase's Son, John Snooks, Thomas Jefferson Snodgrass, Sergeant Fathom, and Josh. Twain claimed to have lifted his famous pseudonym from an old friend, riverboat captain Isaiah Sellers, who sometimes used it when writing for newspapers in New Orleans. However, scholars believe this claim to be another of Twain's stories, as there is no proof that Sellers ever used this name. Modern scholars hypothesize that he took the name from the common navigational term "mark twain," which for riverboat pilots on the Mississippi indicated that the depth of the water was changing. It had dual meaning, which many believe to be one reason Clemens chose it: depending on whether the boat was entering or leaving shallow water, it could be a warning of danger or a signal of safety. In 1865, Twain had his first successful foray into fiction with the publication of his short story, "Jim Smiley and His Jumping Frog," in newspapers across the nation. The following year, the Sacramento Union hired him to visit Hawaii (then known as the "Sandwich Islands") and report on his travels. His reports were incredibly popular, and when he returned, he set out on his first lecture tour, which was a resounding success. For the next several years, Twain worked as a travel writer and even toured Europe and the Holy Land. Following his marriage to Olivia Langdon in 1870 and a brief stint at the Buffalo Express, Twain and his new wife moved to Hartford in 1871 to be closer to his publisher, and his writing took a turn to social criticism, most notably the novel [The Gilded Age](#), co-written with *Hartford Courant* publisher Charles Dudley Warner. It was in Hartford that he dove into writing the works of fiction that would make him world famous, including [The Adventures of Tom Sawyer](#) (1876), [The Prince and the Pauper](#) (1881), [Life on the Mississippi](#) (1883), [Adventures of Huckleberry Finn](#) (1884), and [A Connecticut Yankee in King Arthur's Court](#) (1889). He and his family traveled the world from 1891 to 1900, and Twain wrote about and published his observations of exploitation of weaker nations by European powers. By the time he returned to the United States in 1900, he was a staunch anti-imperialist, and from 1901 until his death in 1910 he held the position of Vice President of the Anti-Imperialist League. When he died on April 21, 1910, he was 74 years old.

- "A Life Lived in a Rapidly Changing World: Samuel L. Clemens, 1835-1910." *The Mark Twain House & Museum*, The Mark Twain House & Museum, [www.marktwainhouse.org/man/biography\\_main.php](http://www.marktwainhouse.org/man/biography_main.php).
- "Austria: 'Tis the Season to Be Scared." *New Zealand Herald*, n.d. EBSCOhost, [search.ebscohost.com/login.aspx?direct=true&AuthType=cookie,cpid&custid=csl&db=n5h&AN=HOB269247157510&site=eds-live](http://search.ebscohost.com/login.aspx?direct=true&AuthType=cookie,cpid&custid=csl&db=n5h&AN=HOB269247157510&site=eds-live).
- Basu, Tanya. "Who Is Krampus? Explaining the Horrific Christmas Devil." *National Geographic*, National Geographic Society, 19 Dec. 2013, [news.nationalgeographic.com/news/2013/12/131217-krampus-christmas-santa-devil/](http://news.nationalgeographic.com/news/2013/12/131217-krampus-christmas-santa-devil/).
- Billock, Jennifer. "The Origin of Krampus, Europe's Evil Twist on Santa." *Smithsonian.com*, Smithsonian Institution, 4 Dec. 2015, [www.smithsonianmag.com/travel/krampus-could-come-you-holiday-season-180957438/](http://www.smithsonianmag.com/travel/krampus-could-come-you-holiday-season-180957438/).
- Bruce, Maurice. "The Krampus in Styria." *Folklore*, vol. 69, no. 1, Mar. 1958, pp. 45–47. *JSTOR*.
- Chase, Peter P. "Beware of the Krampus!" *Skipping Stones*, vol. 14, no. 5, Nov/Dec2002, p. 6. EBSCOhost, [search.ebscohost.com/login.aspx?direct=true&AuthType=cookie,cpid&custid=csl&db=mih&AN=7694986&site=eds-live](http://search.ebscohost.com/login.aspx?direct=true&AuthType=cookie,cpid&custid=csl&db=mih&AN=7694986&site=eds-live).
- Davis, Paul. "Retelling a Christmas Carol." *American Scholar*, vol. 59, no. 1, Winter90, p. 109. EBSCOhost, [search.ebscohost.com/login.aspx?direct=true&AuthType=cookie,cpid&custid=csl&db=f5h&AN=9002121720&site=eds-live](http://search.ebscohost.com/login.aspx?direct=true&AuthType=cookie,cpid&custid=csl&db=f5h&AN=9002121720&site=eds-live).
- Delaney, Edmund. *Connecticut River: New England's Historic Waterway*. Globe Pequot, 2015.
- Durant, John, and Alice Durant. *Pictorial History of the American Circus*. Castle Books, 1967.
- "Explore the Collection." Mark Twain Autograph Calling Card, The Shapell Manuscript Foundation, [www.shapell.org/manuscript/mark-twain-calling-card?gclid=EAlaIqobChMl6-qGp97Z1gIVDpBpCh289gRpEAAAYASAAEgL81vD\\_BwE](http://www.shapell.org/manuscript/mark-twain-calling-card?gclid=EAlaIqobChMl6-qGp97Z1gIVDpBpCh289gRpEAAAYASAAEgL81vD_BwE).
- Forma, Warren. *They Were Ragtime*. Grosset & Dunlap, 1976.
- Gifford, Emily E. "Holmes at Home: The Life of William Gillette." *ConnecticutHistory.org*, Connecticut Humanities, [connecticuthistory.org/holmes-at-home-the-life-of-william-gillette/](http://connecticuthistory.org/holmes-at-home-the-life-of-william-gillette/).
- Gilbert, Elliot L. "The Ceremony of Innocence: Charles Dickens' A Christmas Carol." *PMLA*, vol. 90, no. 1, Jan. 1975, pp. 22–31. *JSTOR*.
- Glennon, Lorraine, editor. *Our Times: the Illustrated History of the 20th Century*. Turner Pub., 1995.
- Hancher, Michael. "Grafting 'A Christmas Carol.'" *Studies in English Literature, 1500-1900*, vol. 48, no. 4, 2008, pp. 813–827. *JSTOR*.
- "Harriet Beecher Stowe." *ConnecticutHistory.org*, Connecticut Humanities, [connecticuthistory.org/people/harriet-beecher-stowe/](http://connecticuthistory.org/people/harriet-beecher-stowe/).
- "Harriet Beecher Stowe." *Connecticut Women's Hall of Fame*, Connecticut Women's Hall of Fame, [cwhf.org/inductees/writers-journalists/harriet-beecher-stowe/#.WdVBXVtSyUk](http://cwhf.org/inductees/writers-journalists/harriet-beecher-stowe/#.WdVBXVtSyUk).
- Jacobs, T. M., et al. *Goodspeed's Folly: the Life of William Henry Goodspeed and His Opera House*. Published by T.M. Jacobs, 1996.
- "J.P. Morgan." *Encyclopædia Britannica*, Encyclopædia Britannica, Inc., 4 Nov. 2016, [www.britannica.com/biography/J-P-Morgan](http://www.britannica.com/biography/J-P-Morgan).
- "J.P. Morgan." *History.com*, A&E Television Networks, 2009, [www.history.com/topics/john-pierpont-morgan](http://www.history.com/topics/john-pierpont-morgan).
- Lalumia, Christine. "Scrooge and Albert." ["History Today"]. *History Today*, vol. 51, no. 12, Dec. 2001, p. 23. EBSCOhost, [search.ebscohost.com/login.aspx?direct=true&AuthType=cookie,cpid&custid=csl&db=khh&AN=5602265&site=eds-live](http://search.ebscohost.com/login.aspx?direct=true&AuthType=cookie,cpid&custid=csl&db=khh&AN=5602265&site=eds-live).
- "Mark Twain." *History.com*, A&E Television Networks, 2010, [www.history.com/topics/mark-twain](http://www.history.com/topics/mark-twain).
- May, Earl Chapin. *The Circus from Rome to Ringling*. Dover Publications, 1963.
- McCracken-Flesher, Caroline. "--But I Saw the Movie!" *Novel: A Forum on Fiction*, vol. 26, no. 1, Fall92, p. 116. EBSCOhost, [search.ebscohost.com/login.aspx?direct=true&AuthType=cookie,cpid&custid=csl&db=f5h&AN=9301190982&site=eds-live](http://search.ebscohost.com/login.aspx?direct=true&AuthType=cookie,cpid&custid=csl&db=f5h&AN=9301190982&site=eds-live).
- Morris, Lloyd. *Incredible New York: High Life and Low Life of the Last Hundred Years*. Bonanza Books, 1951.
- Taubman, Howard. *The Making of the American Theatre*. Longmans, 1967.
- Wilson, Kip. "Krampus the Anti-Claus." *Faces*, vol. 26, no. 3, Nov/Dec 2009, p. 42. EBSCOhost.