

New In Town

Tidewater Women Magazine's NEW Blog

Tuesday, December 15, 2009

[Va. Stage: A Christmas Carol](#)

The backdrop of infinite stars, and branches that looked alive – if only they could speak, provided just enough mystery and unpredictability to the classic holiday story that is truly an institution – "[A Christmas Carol](#)".



The quaintness of the theater – cozy yet elegant, reminded me of the [Pantages Theater](#) in downtown [Toronto](#). Where I saw *The Phantom of the Opera* at the age of 12, the city's longest running performance. It ran from 1989 to 1999, and the returned in 2008 for a limited engagement. (For more information about POTO's success in TO [click here](#)). The Wells Theater is the perfect venue for this Dickens classic. The walls just breathe nostalgia, reminding us the utmost respect that is deserved for the stage and those who are on it and make it happen night after night.

Having seen my fair share of stage productions on both Toronto stages and the mother of stages, [Stratford Theater](#), in London, Ontario; also having acted in the on-stage production of [The Rocky Horror Show](#) in Toronto, I was deeply appreciative of the immense amount of creativity and resourcefulness that Mullins exemplified. With only a cast of thirteen, they are small yet mighty. Great blocking throughout the stage provided seamless transitions.



Moore, whose second nature is Scrooge--evident with the way his lines roll off his tongue, embodied a persona that took me back and forth--the world the way it is today, and how it was back then. Indeed I was prepared for an evening of Victorian Era charm, but couldn't help taking the script's metaphorical undertones. I have read, heard, and have referenced this story time and time again, but like a flight of vintages, "A Christmas Carol" embodies new, but yet

comparable flavors. Moore was made to be Ebenezer, as there is not even the finest line between the two on the stage, but fluidity, making Scrooge truly Scrooge.



Stafford, was a delight to watch, with a mastered English accent that could show up any ol' [Cockney](#) bloke. What great overall presence she has on stage, a believable character with each role.

The only confusing element was the Modern Child. Who represented us the audience, taking part in each scene, but it was odd, as she didn't say a word, while participating in the story. I understood that the story was being told to her, like a bedtime tale per se, but perhaps the role should have been more defined with a bit of dialog with the narrators.

When the performance came to its end and the cast took their bows as they engulfed their much deserved applause I thought about one of my college classes, specifically the one that taught us how to shoot and edit. My instructor was a camera person for a major television station in Toronto and said that he truly missed the days when there wasn't the budget for boom mics, cameras on trolleys for million dollar shots. It is when certain parameters are forced on you when creativity takes over. That is why these performances are paramount. It reminds us the audience of a simpler time in life that can still exist if we want it to.

Special Thanks to Marilyn Johnson, Marketing Director, Virginia Stage Company...the city of Norfolk is lucky to this at their finger tips.

"A Christmas Carol" - November 29-December 24


Adults...\$30-\$39

Children under 12...\$18

Wells Theatre

110 E Tazewell St, Norfolk, VA 23510

Visit <http://www.vastage.com/> or call 757-627-1234 to reserve your tickets

Posted by Kim Cuachon, Tidewater Women at [7:36 PM 2 comments](#) 

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