SAMUEL FRENCH SAMPLE PERUSAL

This sample is an excerpt - an appetiser, if you will - from a full Samuel French title.

This sample is just for you to try out, and it can't be used for performance, downloaded, printed or distributed in any way.

Take it for a whirl and see if it tickles your fancy!

For more information about licensing this or other shows, or to browse thousands more plays and theatre books to buy please visit our website.

www.samuelfrench.co.uk
or, in the US www.samuelfrench.com

SF PERUSALS

A CHRISTMAS CAROL

by Alan Harris

based on the story by Charles Dickens

SAMUEL FRENCH

samuelfrench.co.uk

Copyright © 2019 by Alan Harris
All Rights Reserved

A CHRISTMAS CAROL is fully protected under the copyright laws of the British Commonwealth, including Canada, the United States of America, and all other countries of the Copyright Union. All rights, including professional and amateur stage productions, recitation, lecturing, public reading, motion picture, radio broadcasting, television and the rights of translation into foreign languages are strictly reserved.

ISBN 978-0-573-11696-4

Concordtheatricals.co.uk

Concordtheatricals.com

For Amateur Production Enquiries

United Kingdom and World
excluding north america
licensing@concordtheatricals.co.uk
020-7054-7200

Each title is subject to availability from Samuel French, depending upon country of performance.

CAUTION: Professional and amateur producers are hereby warned that *A CHRISTMAS CAROL* is subject to a licensing fee. Publication of this play does not imply availability for performance. Both amateurs and professionals considering a production are strongly advised to apply to the appropriate agent before starting rehearsals, advertising, or booking a theatre. A licensing fee must be paid whether the title is presented for charity or gain and whether or not admission is charged.

The Professional Rights in this play are controlled by The Agency (London) Ltd., 24 Pottery Lane, London, W11 4LZ.

No one shall make any changes in this title for the purpose of production. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form, by any means, now known or yet to be invented, including mechanical, electronic, photocopying, recording, videotaping, or otherwise, without the prior written permission of the publisher. No one shall upload this title, or part of this title, to any social media websites.

The right of Alan Harris to be identified as author of this work has been asserted in accordance with Section 77 of the Copyright, Designs and Patents Act 1988.

MUSIC USE NOTE

Licensees are solely responsible for obtaining formal written permission from copyright owners to use copyrighted music in the performance of this play and are strongly cautioned to do so. If no such permission is obtained by the licensee, then the licensee must use only original music that the licensee owns and controls. Licensees are solely responsible and liable for all music clearances and shall indemnify the copyright owners of the play(s) and their licensing agent, Samuel French, against any costs, expenses, losses and liabilities arising from the use of music by licensees. Please contact the appropriate music licensing authority in your territory for the rights to any incidental music.

USE OF COPYRIGHT MUSIC

A licence issued by Samuel French Ltd to perform this play does not include permission to use the incidental music specified in this copy. Where the place of performance is already licensed by the PERFORMING RIGHT SOCIETY (PRS) a return of the music used must be made to them. If the place of performance is not so licensed then application should be made to the PRS, 2 Pancras Square, London, N1C 4AG (www.prsformusic.com). A separate and additional licence from PHONOGRAPHIC PERFORMANCE LTD, 1 Upper James Street, London W1F 9DE (www.ppluk.com) is needed whenever commercial recordings are used.

IMPORTANT BILLING AND CREDIT REQUIREMENTS

If you have obtained performance rights to this title, please refer to your licensing agreement for important billing and credit requirements.

ABOUT THE ADAPTER



Alan Harris has written plays for theatres throughout the UK and internationally, including Paines Plough, Manchester Royal Exchange, the Sherman Theatre and National Theatre Wales. He won a Judges Award at the Bruntwood Prize for *How My Light Is Spent*.

Shows at the Edinburgh Fringe have included *Love, Lies and Taxidermy* (Theatr Clwyd/Paines Plough), *For All I Care* (National Theatre Wales) and *Sugar Baby* (Dirty Protest). He wrote the book for *A Scythe of Time* at the New York Musical Theatre Festival.

The Left Behind was recently broadcast by BBC Three (a BBC Studios commission) and he's writing new dramas for Hartswood West, Bad Wolf, BBC Studios Wales and a new theatre play for Theatr Clwyd, *For The Grace Of You Go I*.

He has also written plays for BBC Radio 4 and Radio 3, and Amazon Audible.

ADAPTER'S NOTE

This production was set in Victorian Mold, North Wales, but, of course, it can be set in a different town. It was originally staged with a cast of five along with a community cast but, again, that is flexible.

A CHRISTMAS CAROL

The world première of Charles Dickens' *A Christmas Carol* adapted by Alan Harris took place at Theatr Clwyd on 13 December 2019 with the following cast:

CAST (in alphabetical order)

BOB CRATCHIT/FEZZIWIG/ RICHARD/SCHOOLMASTER	Matthew Bulgo
MRS AUBIN/BELLE/ THE GHOST OF CHRISTMAS PRESENT/BEGGAR	Amy Drake
SCROOGE	Steven Elliott
MRS ROBERTS/THE GHOST OF CHRISTMAS PAST	Kerry Peers
TINY TIM/THE GHOST OF CHRISTMAS FUTURE	Lewis Lowry, Dylan Roberts, Ellis Williams

COMMUNITY OF MOLD
Beth Armstrong, Sean Bates, Faye Briggs, Liz Carter-Jones, Karen Campbell, Gwyneth Dillon, Gavin Hayes, Harold Hewitt, Lady Annmaria Jones, Maisie Langridge, Jeni Lee, Rachel Quayle, Rebecca Snowdon, Stephen Taylor, William Wood, Sam Wyse.

CREATIVE TEAM

ADAPTED BY	Alan Harris
DIRECTOR	Liz Stevenson
DESIGNER	Frankie Bradshaw
COMPOSER/MUSICAL DIRECTOR	Barnaby Race
LIGHTING DESIGNER	Matt Leventhall
SOUND DESIGNER	Alexandra Faye Braithwaite
MOVEMENT DIRECTOR	Sian Williams
CASTING DIRECTOR	Peter Hunt CDG
ASSISTANT DIRECTOR Theatr Clwyd Carne Traineeship	Francesca Goodridge
COMPANY STAGE MANAGER	Sarah Thomas
DEPUTY STAGE MANAGER	Caroline Sheard
PRODUCER	Tom Bevan
PRODUCTION MANAGER	Jim Davis
COSTUME SUPERVISOR	Flora Moyes

CAST



MATTHEW BULGO | BOB CRATCHIT/ FEZZIWIG

Matthew trained at LAMDA.
His theatre credits include: *The Cherry Orchard*, *The Sleeping Beauties*, *Clytemnestra*, *A Christmas Car*ol (Sherman Theatre); *All My Sons* (Theatr Clwyd); *Lord of the Flies* (Sherman Theatre/ Theatr Clwyd); *The Insatiable, Inflatable Candylion*, *Praxis Makes Perfect* (National Theatre Wales); *I'm With The Band*, *Horizontal Collaboration* (Traverse Theatre); *Kenny Morgan* (Arcola); *Under Milk Wood* (Royal and Derngate); *The Prince Hamlet* (Toronto Dance Theatre); *Play, Silence* (The Other Room); *Blue/ Orange* (Canoe Theatre); *The City* (Living Pictures); *Adventures in the Skin Trade* (Theatr Iolo); *Much Ado About Nothing*, *A Midsummer Night's Dream* (Mappa Mundi); *Breakfast Hearts*, *Choirplay*, *Patching Havoc* (Theatre 503); *Feeding Time*, *The Play About The Baby* (BAC); *Hamlet* (Middle Temple Hall).
Matthew is an Associate Director of Dirty Protest Theatre and also works as a playwright and dramaturg.



AMY DRAKE | MRS AUBIN/BELLE

Amy graduated from ALRA North in 2013 and has since appeared in *Emmerdale*, *Hollyoaks* and *Cold Feet*. Commercials include *Lidl*, *Ladbrokes* and a Christmas campaign for *Tesco* in 2018. Theatre credits include; *We're Going On A Bear Hunt* (Bolton Octagon); *Treasure Island* (The Dukes Lancaster); *My Mother Said I Never Should* (Theatre By the Lake); *Under*

the Market Roof (Junction 8 Theatre); *Babushka* (Hard Graft Theatre) and *Tinned Up* (Oldham Coliseum).



STEVEN ELLIOTT |SCROOGE

Theatre includes: *Frankenstein*, *The Winter's Tale* (Royal National Theatre); *Titus Andronicus*, *Julius Caesar*, *Revenger's Tragedy*, *Henry V*, *Twelfth Night*, *Pentecost*, *The Bite of the Night*, *The Jew of Malta*, *Measure for Measure*, *The Merry Wives of Windsor*, *A Christmas Carol*, *Words, Words, Words* (Royal Shakespeare Company); *The LadyKillers* (UK Tour), *The Devil Inside Him* (National Theatre Wales); *Dancing at Lughnasa* (Abbey, Dublin); *King Lear* (Almeida, London); *True West* (Glasgow Citz); *Inherit the Wind*, *Dumb Show* (New Vic, Stoke); *Arcadia* (Bristol Old Vic); *The Winter's Tale*, *The Weir* (Sherman, Cardiff); Associate Artist at Theatr Clwyd – Scrooge in *A Christmas Carol*, *Macbeth*, *A Chorus of Disapproval*, *Arcadia*, *Troilus and Cressida*, *Measure for Measure*, *The Suicide*, *Noises Off*, *Jumpy*, *Cyrano de Bergerac*.
Television includes: *The Crown*, *Da Vinci's Demons*, *Judge John Deed*, *Porthpenwaig*, *Inspector Morse*, *Holby City*, *Harpur and Isles*, *Van der Valk*, *Art that Shook the World*, *90 Days in Hollywood*, *Ghostboat*, *Rhinoceros*, *Mike Bassett, Manager*.
Film includes: *Hamlet*, *Les Miserables*, *Cold Earth*, *Rise of the Appliances*, *Green Monkey*, *Trauma*, *Time Bandits*, digital recording of *True West* and *Frankenstein* (NT Live).
Website: stevenelliott.org



KERRY PEERS | MRS ROBERTS/THE GHOST OF CHRISTMAS PAST

Wave Me Goodbye, *Much Ado About Nothing*, *Jumpy*, *A Streetcar Named Desire*, *One Flew Over the Cuckoo's Nest* (Theatr Clwyd).

Other theatre credits include: *The Words are Coming Now* (Theatre503); *Pride and Prejudice* (Nottingham Playhouse/York Theatre Royal); *Brighton Beach Memoirs* (Manchester Theatre Awards Winner); *The Father* (Manchester Theatre Awards nominee); *Dead Funny* (Manchester Theatre Awards nominee); *Absent Friends* (Oldham Coliseum & Tour); *Shirley Valentine* one-woman show (Frinton Summer Theatre); *Billy Liar* (Liverpool Playhouse); *The Diary of Anne Frank* (York Theatre Royal/Touring Consortium); A *Song at Twilight*, *Paradise Bound* (Liverpool Everyman); *Bloody Poetry*, *Les Liaisons Dangereuses* (RSC).

Her television credits include: numerous recurring characters: Dr Trish Wendell in *Clink*, Helen Carey in *Brookside* (Mersey TV) and WDC Suzi Croft in *The Bill* (Thames TV). Kerry can currently be seen playing Marion Logan in *Coronation Street*.

Other television credits include: *Doctors*, *Casualty* (BBC), *Open Doors* (LA Productions), *Butterfly* (Red Productions), *Bulletproof* (Vertigo for Sky), *Hollyoaks*, *The Case* (Lime Pictures), *Shameless* (Channel 4), *The Royal Today* (ITV), *Family Affairs* (Channel 5), *September Song* (Granada TV). Kerry has also performed in many Radio plays for BBC Radio 4.



DYLAN ROBERTS | TINY TIM/THE GHOST OF CHRISTMAS FUTURE

Dylan is twelve and has been a part of Trap Door Theatre School for over three years, his roles have included: The Artful Dodger in *Oliver!* and The White Rabbit in *Alice in Wonderland*.



ELLIS WILLIAMS | TINY TIM/THE GHOST OF CHRISTMAS FUTURE

Ellis is nine and has appeared in Bill Kenwright's production of *Joseph and the Amazing Technicolor Dreamcoat* staring Union J's Jaymi Hensley. *A Christmas Carol* is Ellis' first solo appearance. Ellis is a keen rugby player, a member of Wrexham Rugby Club Under 10's he can be found on the rugby pitch every Sunday morning come rain or shine.



LEWIS LOWRY | TINY TIM/THE GHOST OF CHRISTMAS FUTURE

Lewis is very excited to play one of the Tiny Tims this year in his favourite theatre, having previously starred in *Peter Pan*, *Oliver!* and *Bugsy Malone* and is also looking forward to his role in *Made in Dagenham* in 2020.

CREATIVE TEAM

LIZ STEVENSON | DIRECTOR

Liz is the Artistic Director at Theatre by the Lake, Keswick. She won the 2015 JMK Young Director Award. Her production of *Barbarians* at the Young Vic was nominated for a 2016 Olivier Award for Outstanding Achievement in an Affiliate Theatre. She is the co-founder of Junction 8 Theatre.
Work as a Director: *Lancastrians*, *Under The Market Roof* (Junction 8 Theatre); *The Secret Garden* (York Theatre Royal, Theatre by the Lake); *Handbagged* (Theatre by the Lake); *How My Light Is Spent* (Royal Exchange Theatre, Sherman Theatre, Theatre by the Lake); *Macbeth* (Dukes Theatre, Lancaster), *Barbarians* (Young Vic).

FRANKIE BRADSHAW | DESIGNER

Frankie Bradshaw together with director Lynette Linton recently won The Stage Best Creative West End Debut Award for Sweat at the Gielgud Theatre 2019. She was a Jerwood Young Designer in 2017 and won the Off-West End Best Set Design award in 2016.
Frankie's design credits for theatre include; *Sweat* (Donmar Warehouse/West End); *Skellig* (Nottingham Playhouse); *Two Trains Running* (Royal & Derngate/ETT UK Tour); *Cinderella* (Lyric Hammersmith); *Kiss Me Kate*, *Jerusalem*, *Nesting*, *Robin Hood* (Watermill Theatre); *Napoli Brooklyn* (UK Tour/Park Theatre), *Trying It On* (UK Tour/RSC/Royal Court); *Cookies* (Theatre Royal Haymarket); *On The Exhale* (Traverse Theatre); *This Is* (Arts Ed); *Hansel* (Salisbury Playhouse); *Acceptance* (Hampstead Theatre); *Mercury Fur, Saved* and *Colder Than Here* (GSMD); *Easter* (RADA), *Oxy and the Morons* (New Wolsey Theatre); *Jess and Joe Forever*, *Di and Viv and Rose* (Stephen Joseph Theatre) and *Assata Taught Me* (Gate Theatre). For opera she has designed *Macbeth*, *Idomeneo* and *Elizabetta* for English Touring Opera. www.frankiebradshawdesign.com

BARNABY RACE | COMPOSER/MUSICAL DIRECTOR

Barnaby is a classically trained musician who studied as a Chorister at Canterbury Cathedral, Trinity College of Music and The Guildhall School of Music and Drama.
Musical Director and Composer credits include: *CinderELLA*

The Musical (The Nuffield Theatre); *Romeo and Juliet* (Secret Cinema); *The Secret Garden* (Theatre by the Lake/York Theatre Royal); *The Last Days of Anne Boleyn* (Historic Royal Palaces/ Tower of London); *Babe, the Sheep-Pig* (Polka Theatre/UK Tour); *Pine* (Hampstead Theatre); *One Flew Over The Cuckoo Nest* (Secret Cinema); *Minotaur* (Polka Theatre/Clwyd Theatr Cymru); *The Devil Speaks True* (Goat and Monkey); *Clybourne Park*, *As You Like It* (RADA); *Dracula* (LAMDA); *How to be Immortal* (Soho Theatre/National Tour); *A Feast with the Gods* (Almeida Theatre); *Alice: The Ballet* (Marlowe Theatre Canterbury); *Cesario* (Assistant MD. National Theatre); *The Class* (NYT) and workshops for Aramco/NYT in Saudi Arabia. Barnaby was Musical Director for the Welcome Ceremonies at the Glasgow Commonwealth Games.
Film and Advert credits include: commissions for Ikea, Argos and various large campaigns for Graff Diamonds; additional music, orchestral arranging/vocal recording for *The Harry Hill Movie*; songwriting for *Lizard Girl* (BBC); composition and sound design for *Playing the Game* (IRIS Film Festival).

MATT LEVENTHALL | LIGHTING DESIGNER

Matt trained at RADA. Recent credits include: *Trial By Laughter* (Watermill and UK Tour); *No Kids* (UK, USA and Hong Kong Tour); *Turn of The Screw* (Mercury and UK Tour), *The Secret Garden* (York Theatre Royal), *Hamlet* (Kenneth Branagh Theatre Company, Associate LD); *The Terrible Infants* (Wilton's); *The Events* (Mercury Theatre); *Light* (Barbican, Bristol Old Vic and European Tour); *Barbarians* (Young Vic); *The Comedy About a Bank Robbery* (Criterion, Associate LD); *My Mother Never Said I Should* (St James Theatre, Associate LD), *The Collector* (The Vaults Theatre); *The Vaudevillans* (Assembly); *Captain Flinn and the Pirate Dinosaurs* (Pleasance and UK Tour); *Moth* (Hope Mill); *Hamlet is Dead: No Gravity* (Arcola); *Ant Street* (Arcola); *Lady Anna All At Sea* (Park Theatre); *Scarlet* (Southwark Playhouse); *Islands* (New Diorama, Underbelly); *God's Own Country* (Zoo); *Sikes and Nancy* (Trafalgar Studios and UK Tour); *Suffolk Stories* (Theatre Royal Bury St Edmunds); *Who Framed Roger Rabbit?* (Secret Cinema, Site Specific); *Fishskin Trousers* (Finborough); *Wild West End* (Pleasance); *Bed* (Lakeside Arts Nottingham); *Madame Butterfly* (Leatherhead Theatre and UK Tour);

Fresher The Musical (Pleasance); *The Songs of My Life* (Garrick Theatre); *TEDx London* (The Roundhouse). For a full list of credits visit www.mllx.co.uk

ALEXANDRA FAYE BRAITHWAITE | SOUND DESIGNER

Theatre credits include: *Light Falls* (Royal Exchange); *Groan Ups* (Vaudeville Theatre); *Enough*, *How Not To Drown* (The Traverse); *The Audience* (Nuffield Theatre); *Hamlet* (Leeds Playhouse); *Cougar*, *Dealing with Clair* (Orange Tree Theatre); *My Name Is Rachel Corrie* (The Faction, Beirut); *Things of Dry Hours* (Young Vic); *Talking Heads* (West Yorkshire Playhouse); *Toast* (The Lowry & Traverse); *Grotty* (The Bunker); *Grumpy Old Women IIII* (Uk Tour); *Acceptance* (Hampstead Theatre); *Chicken Soup* (Sheffield Crucible); *Dublin Carol* (Sherman Theatre); *Kanye the First* (Hightide); *Room* (Theatre Royal Stratford East & The Abbey); *If I Was Queen* (The Almeida); *Rudolph* (West Yorkshire Playhouse); *The Remains of Maisie Duggan* (The Abbey); *The Tempest* (The Royal & Derngate); *Simon Slack* (Soho Theatre); *Diary of a Madman* (The Gate & Traverse); *The Rolling Stone* (The Orange Tree), *Happy To Help* (Park Theatre); *The Future* (The Yard); *My Beautiful Black Dog* (Southbank Centre); *Hamlet Is Dead*, *No Gravity* (The Arcola); *Juicy & Delicious* (Nuffield Theatre); *Remote* (Theatre Royal Plymouth); *The Shelter* (Riverside Studios); *Lonely Soldiers* (Arts Theatre).

SIAN WILLIAMS | MOVEMENT DIRECTOR

Siân Williams co-founded The Kosh physical theatre company in 1982.
Credits range from Shakespeare's Globe to Broadway, Edinburgh to Glastonbury.
Productions include artist Kate Bush's *Before The Dawn* concerts; *Wolf Hall* (BBC 2, adapted from Hilary Mantel's novel); *Richard III* (Belasco Theatre Broadway); *Henry IV part 1&2*, *Henry V*, *As You Like It* (Shakespeare's Globe); *A Midsummer Night's Dream*, *Troilus* and *Cressida* (RSC); James Graham's political drama *Labour of Love* in the West End; *Beauty and the Beast*, *The Secret Garden* (Theatre By The Lake); *My People* (Theatr Clwyd/Invertigo).
Most recently choreographed and currently performing in Gluck's opera *Orfeo Ed Eurydice* for Purefeo Productions.

PETER HUNT CDG | CASTING DIRECTOR

Peter started out as an actor before moving across to the world

of Production and Casting. Now splitting his time between London and Manchester Peter and his team work on a diverse range of projects spanning the worlds of Theatre, Film, TV, Radio, Music Videos and TV Commercials.
Recent Screen Projects include: *Hollyoaks* (Channel 4); *Thick as Thieves* and *Aiysha* (both for Steel Films). *To Know Him* (Pencil Trick Productions).
Recent Theatre Projects include: *Lancastrians* & *Under the Market Roof* (both for Junction 8 Theatre).
In 2018 Peter was voted as Casting Director of the Year and his 2019 projects have already received various award nominations to include the NTA's and BAFTA. Peter is currently working on a new International TV Drama project due for release in 2020.

FRANCESCA GOODRIDGE | ASSISTANT DIRECTOR
(Theatr Clwyd Carne Traineeship)
Francesca trained at Liverpool Institute for Performing Arts (LIPA) achieving a BA Hons in Acting. She is now one of the two directors of Theatr Clwyd's Carne Traineeship for Directors in Wales. Francesca has experience as an actor, vocalist, choreographer and director, she is the former Trainee Director of The Other Room Theatre in Cardiff.

Theatr Clwyd

THE AWARD-WINNING THEATR CLWYD IS WALES' BIGGEST PRODUCING THEATRE.

Based in Flintshire, the gateway to North Wales, since 1976 Theatr Clwyd has been a cultural powerhouse producing world-class theatre, from the UK Theatre Award-winning musical The Assassination Of Katie Hopkins and Olivier award-winning West End comedy Home, I'm Darling in co-production with the National Theatre, to the site specific, immersive The Great Gatsby, the epic community Mold Riots and its sell-out rock 'n' roll pantomimes. Led by Artistic Director Tamara Harvey and Executive Director Liam Evans-Ford, Theatr Clwyd's world-class team of workshop, wardrobe and scenic artists, props makers and technicians ensure the skills vital to a vibrant theatre industry are nurtured right in the heart of Wales. Alongside the three theatre spaces, cinema, café, bar and art galleries, Theatr Clwyd works with the community in many different guises across all art forms and is recognised as a cultural leader for its cross-generational theatre groups, work in youth justice and diverse programme of arts, health and wellbeing.

Find out more: www.theatrclwyd.com
Twitter: @ClwydTweets
Follow Us: Facebook.com/TheatrClwyd

CHARACTERS

EBENEZER SCROOGE – (45–65)
A miserly man deeply affected by his own father's spiral into debt. The losses he's suffered in life have given him a hard shell. Has run a money-lending business alone (apart from his clerk Bob Cratchit) since the death of his partner, Marley. It's not that Scrooge dislikes Christmas, he finds it all a bit obscene. Sees himself as a realist. Also thinks he's funnier than people find him. Has it in his heart, of course, to transform from the most miserly to the most generous of men.

BOB CRATCHIT / SCHOOLMASTER / FEZZIWIG / RICHARD (30–40)
Each of these characters has a kind heart – Bob, especially, wears his heart on his sleeve.

BEGGAR / MS AUBIN / BELLE / GHOST OF CHRISTMAS PRESENT (20–30)
There's a hope and strength about these characters. A mixture of optimism and pragmatism.

MRS ROBERTS / GHOST OF CHRISTMAS PAST (30–60)
Both are sarcastic, they've seen the world and its problems and know what a struggle life can be. Mrs Roberts loves to talk. Both have a bit of a sharp tongue.

TINY TIM / YOUNG SCROOGE / GHOST OF CHRISTMAS FUTURE
There is an innocence to these characters – but also a wit and naughty side (especially Tiny Tim). They feel the importance of family (whatever that means – blood relative or not, it's about connecting to other people; they need that to survive).

TOWNSPEOPLE / TRADESPEOPLE / DICK / MRS SAUNDERS / CHURCH CHRISTMAS SHOW CAST / MRS TOPPER / PARTY-GOERS

In this production Marley is never seen – his voice is heard and his presence felt through lighting and sound design

Thanks to:
Gerrards Bakery, Mold, Spavens, Mold,
Holywell Library, Mold Library

CHARACTER LIST

EBENEZER SCROOGE

BOB CRATCHIT

BEGGAR

MRS ROBERTS

TINY TIM

MS AUBIN

MARLEY

GHOST OF CHRISTMAS PAST

YOUNG SCROOGE

SCHOOLMASTER

FEZZIWIG

DICK

MRS SAUNDERS

BELLE

GHOST OF CHRISTMAS PRESENT

GHOST OF CHRISTMAS FUTURE

MRS TOPPER

MR TOPPER

RICHARD

The year is 1843. High Street, Mold. Christmas Eve. The bells of St Mary's Church ring out. There's a hustle and bustle about the street, which is a little threadbare at the edges – the town is doing its best to get into the spirit of Christmas but there's an obvious lack of cash around. There are stalls, street vendors and shops selling Christmassy things (including sweets, mistletoe and turkey). It's fun and a bit anarchic. There is only one building not decorated – **SCROOGE***'s office.*

As the audience enters they are each given three tokens to spend in the street. Some things must be too expensive for one person to buy – they will have to club together. There is one thing that is worth more than all the tokens in the High Street – the Big Prize Turkey.

In the street there are carol singers and a tree where children (and adults) can write down what they think is the most special thing about Christmas and hang their messages on the branches. (Maybe these are on snowflakes made of card?)

EBENEZER SCROOGE *is collecting money on debts owed by the shopkeepers / the shoppers / the audience.* **BOB CRATCHIT** *accompanies him and (apologetically) records every payment in a notebook.* **BOB** *keeps getting distracted by talking to people (asking how their family is, etc.).*

Despite **SCROOGE** *putting a downer on things, the townspeople break into singing carols.* **BOB** *loves it. It's too much for* **SCROOGE** *– he retreats towards his office. Above the door it says:* **MARLEY** *and* **SCROOGE***, Money Lenders, est. 1826.*

BOB *is exchanging pleasantries with people when:*

SCROOGE Bob Cratchit! I'm not paying you fifteen shillings a week to gossip.

BOB Yes, Mr Scrooge.

A **BEGGAR** *grabs hold of* **SCROOGE***'s coat tails.*

BEGGAR Please, sir, can you spare a farthing for a cup of cheer?

SCROOGE You must be new in town.

BEGGAR Yes sir, arrived this morning. Mold's a lovely town. But cold. I'm living in an old army tent behind the/church.

SCROOGE *tries to remove the* **BEGGAR***'s hand. As he's trying,* **MRS ROBERTS***, who is selling sprigs of mistletoe, holds a sprig above* **SCROOGE***'s head and gives him "pretend" kisses. When he turns she's far too close.*

MRS ROBERTS Oh, Mr Scrooge, can I have a quick word?

SCROOGE You've never been quick, Mrs Roberts.

MRS ROBERTS Can you believe our roof has fallen in? Mr Roberts is at this very moment standing, like this, in our bedroom, dressed only in his undergarments, holding it up. If it rains, well, I shudder to think – we have to get it fixed, you can see that? And we were wondering, the three pounds we owe you, I don't think we're going to be able to, what with Mr Roberts holding up the roof, like this, pay you this week and this is a special circumstance and me and Mr Cratchit being neighbours and /

SCROOGE Cratchit?

BOB Yes sir?

SCROOGE When is Mrs Roberts's next payment due?

As **BOB** *flicks through the book:*

BOB Mrs Roberts... Mrs Roberts...

MRS ROBERTS It's Christmas Day, this is very good of you Mr Scrooge, thank /

SCROOGE Tomorrow it is then, or I send in the bailiffs. Cratchit!

He enters his office, giving **MRS ROBERTS** *and the* **BEGGAR** *no hope.*

BOB I'm sorry Mrs Roberts, I'll see if I can work on him. *(giving the* **BEGGAR** *a coin)* Here you go.

MRS ROBERTS You'd sooner fashion a slab of granite with your fingers. *(beat)* Sorry Bob, I know it's not your fault.

BOB But I work for him, doing his bidding – doesn't that make me even worse in a way?

MRS ROBERTS I know you only do it for Tiny Tim.

BOB Where is Tim? Thought he was with you today?

MRS ROBERTS He's rehearsing.

BOB Rehearsing? Mrs Roberts?

MRS ROBERTS A Christmas surprise for you. He wants to be in the Christmas church show but I don't think he's strong enough – last night, through the walls, I heard him coughing.

BOB He's not getting any better.

MRS ROBERTS He so wants to be in the performance so I said he can learn a song and sing it next year. He's practising now – he's going to sing it for you on Christmas Day. Act surprised when he does.

BOB *acts surprised.*

Maybe you could do with some rehearsals yourself.

BOB I'm going to ask Mr Scrooge for an hour off this afternoon – take Tiny Tim to the doctor.

MRS ROBERTS Good luck with that.

SCROOGE Don't test me Cratchit!

BOB *acts surprised.*

MRS ROBERTS Better.

BOB Good luck with the roof Mrs Roberts. *(with a wink)* And with the rehearsing...

BOB *runs to the office.*

MRS ROBERTS *joins* **TINY TIM** *at Mrs Foggarty's (one of the shops).*

MRS ROBERTS Now Tim, you found a song you want to sing?

TINY TIM That boy there *(one of the audience)* taught me one.

MRS ROBERTS *(to the audience member)* That's kind of you.

TINY TIM *starts to hum the tune to* ***"SILENT NIGHT"*** */ warms up.*

Oh I like this one.

TINY TIM *starts to sing:*

TINY TIM

SILENT FART, STINKY FART
POLLUTES THE AIR WHEN MY CHEEKS PART
ROUND YON TOWN ALL WAS PEACEFUL AND CALM
THEN I WENT AND DROPPED MY BOMB
AND I THINK EVERYONE KNOWS IT WAS MEEEEEE
I SHOULDN'T HAVE HAD THOSE BEANS FOR TEA

SILENT FART /

MRS ROBERTS That's enough! *(to the audience member)* You should be ashamed of yourself. Pure muck! You'll have to think of something else!

In his office, **SCROOGE** *lights a single candle to work by and gives a lump of coal to* **BOB**.

BOB A lump of coal? What am I supposed to do with that?

SCROOGE Huddle close to it to keep warm. *(pause)* If you get really cold, light it.

BOB Mr Scrooge?

SCROOGE *goes about his work.*

I was wondering, you know I have a little boy, Tiny Tim, well it's vital I get him to the doctor's before /

SCROOGE Suppose you'll want all day off tomorrow? It being Christmas Day.

BOB If it's convenient.

SCROOGE It's not – and it's not fair. If I was to stop half-crown for it you'd think yourself hard done by, I'm sure. Yet – you don't think me hard done by when I pay a day's wages for no work, do you?

BOB About my boy, he's not very well and I was wondering this afternoon if, it being Christmas Eve /

MS AUBIN *bustles into the office. She's blowing bubbles from a small bubble bottle.*

MS AUBIN *(heavy French accent)* Enchanté, Monsieur Marley I presume?

SCROOGE Marley is dead – he died seven years ago this very night.

MS AUBIN Marley is mort?

BOB Oh yeah, he's dead. Marley is definitely dead. Dead as a door nail. Dead. Dead as a door knocker. Dead as a dodo. Deader than the dead of the night. Dead as /

SCROOGE Thank you Cratchit, I think we've established Marley is definitely dead.

MS AUBIN Then you'll be Monsieur Scrooge.

SCROOGE We've a sharp one on our hands here, Cratchit.

MS AUBIN As this is the festive season, I can't believe it's Christmas Eve already, where does the time / go?

SCROOGE Time is money.

MS AUBIN I'm collecting for the poor in the parish of Mold. I'm thinking of setting up a central point in the church to hand out basic foodstuffs and clothes and whatzenots and what with the rising cost of living, the lack of well-paid jobs, it's an austere time for the best of us I'm sure you'll agree /

SCROOGE Where's the profit in that?

MS AUBIN Oh, no, we're not going to make a profit /

BOB Are you French?

MS AUBIN Whatever gave it away? *(to* **SCROOGE***)* But you don't get nuffin for your cash, mon cheri – you get one of these! It's a bubble machine! I'm sure a fine gentleman like yourself would like to contribute...?

BOB Oh dear *(He knows what's coming...)*

Behind **SCROOGE***'s back he tries to signal to* **MS AUBIN** *that she should drop the subject...*

SCROOGE Are there no prisons?

MS AUBIN Plenty.

SCROOGE And the workhouses? The Poorhouse? Still in operation?

MS AUBIN *Oui, regretment,* they are.

SCROOGE Glad to hear it.

MS AUBIN Hmmm. What shall I put you down for? Your contribution?

SCROOGE Nothing.

MS AUBIN You want to stay anonymous, I totally understand, I too am the shy / sort.

SCROOGE I wish to be left alone. I don't make merry myself at Christmas and I can't afford to make idle people merry. Charity is not my business. I pay taxes to help pay for the establishments I've mentioned. Those who are badly off – it's their own fault they're poor. They can go to the workhouse.

MS AUBIN Many would rather die than let their families /

SCROOGE If they would rather die, they'd better get on with it – and decrease the surplus population.

MS AUBIN *(heavy Welsh accent)* Look, butty, you going to give any cash to the poor or not? There's people proper starving out there.

SCROOGE No. Good day to you, madam – and take your blasted bubbles with you!

SCROOGE *bustles* **MS AUBIN** *out of the office.*

I knew she wasn't French.

As she leaves, **MS AUBIN** *recovers her French persona and speaks to the audience as she walks away.*

MS AUBIN Why are some people so mean? I'm only wanting to spread some Christmas joy, mai oui? After all it's Christmas Eve – a time of magic."

SCROOGE *turns to* **BOB.**

SCROOGE Something you wanted to ask me Cratchit?

BOB No, I see now that it's pointless.

SCROOGE How much do the people of Mold owe me Cratchit?

BOB Uh, off hand, not sure /

SCROOGE About time we had a reckoning – write me a list of all debts and add it up. A man should know his worth.

BOB *picks up three volumes of ledgers.*

BOB You want me to count up all these debts? There's tons of them.

SCROOGE I find that a comfort.

BOB I'll be doing sums till New Year.

SCROOGE You'd better get on with it then!

BOB *really wants to say something – but knows he shouldn't. He starts work.*

The carols continue outside and drift away.

Time passes.

The crowd in the street starts to thin as the weak sun goes down.

The clock strikes six o'clock. **BOB** *takes this as a sign that the working day has ended and gets up.*

That's the quickest you've moved all day.

BOB It is Christmas Eve sir.

SCROOGE As everyone seems keen to remind me.

BOB I can go home? I've probably missed the doctor now... And tomorrow...sir? Christmas Day...sir?

SCROOGE Be here extra early on Boxing Day, yes?

BOB Of course. Thank you.

BOB *gathers his belongings.*

Mr Scrooge? Where are you spending Christmas Day?

SCROOGE Thought you wanted to go home?

BOB If you're on your own sir, you're very welcome to spend it with me and Tiny Tim... we've a small goose.

SCROOGE Oh I get it – you want me to lavish you with presents and pay for a meal, that it?

BOB No, sir, I /

SCROOGE I know your game Bob Cratchit.

Frustrated, **BOB**, *starts to leave.*

Before he does, he puts a small, wrapped present on **SCROOGE***'s desk and backs away.*

BOB Merry Christmas.

SCROOGE What the…?

BOB I did think about suggesting a Secret Santa but with only two of us in the office… this is just a small something. Tiny Tim made it. Merry Christmas.

SCROOGE Humbug! What's merry about it? What's good about it?

BOB I said my Tim made it – doesn't that mean anything to / you?

SCROOGE What right do you have to be merry Cratchit? You're poor enough.

SCROOGE *tosses the present aside* – **BOB** *can't believe it.*

BOB *(finally snaps)* And what reason do you have to be grumpy? – You're rich enough.

BOB *slaps his hand over his mouth – he can't believe he's finally done it.*

SCROOGE *shoots up.*

SCROOGE Bah! Humbug! What else can I be with a world filled with fools such as you? Merry Christmas! Out upon Merry Christmas. What's Christmas but a time for spending money you haven't got? Keep your Merry Christmas in your own way Cratchit and let me keep it in mine.

BOB *composes himself and really wants to know the answer to the following question. He might as well, he's past the point of no return:*

Why are you so afraid of life?

SCROOGE*'s anger is slow to rise but when it comes –.*

SCROOGE That's it! Out – you can have tomorrow off and the next day and the day after that.

BOB You're…

SCROOGE I'm teaching you a valuable lesson Cratchit – that there's no such thing as a job for life any more. Clerks are ten a penny.

BOB You can't sack me – it's Christmas Eve.

SCROOGE We have no formal contract. Now leave me alone.

BOB *knows it's useless to argue further.*

SCROOGE *holds out* **BOB***'s gift.*

And you can take this with you.

SCROOGE *throws the present on the floor.*

BOB *picks up the present, thinks about taking it but lays it on* **SCROOGE***'s desk.*

BOB May you get the Christmas you deserve, sir.

BOB *leaves.*

SCROOGE Bah! Humbug!

As **BOB** *goes down into the street...* **SCROOGE** *takes his candle and goes up to his bed (which is above the shop). He takes* **TINY TIM***'s present with him.*

Maybe I'll put this on the fire. Christmas. Bah! Humbug!

As he gets changed into his bed clothes...

BOB I don't know what to do – sacked on Christmas Eve. Should I tell Tiny Tim I've been sacked? *(He asks audience members).* What you reckon, do you think I should tell Tiny Tim? It'll ruin Christmas.

BOB *comes to the conclusion:*

Yes, you're right – I shouldn't lie to Tiny Tim. I'll tell him the truth. On Boxing Day.

SCROOGE *settles down in bed.*

SCROOGE I don't need Bob Cratchit. I'm the reason I'm rich, hard graft has got me to where I am, and being sensible and responsible and… stopping work for a whole day? Humbug!

The candle goes out.

SCROOGE *relights it. He feels the cold.*

Think I'm getting a chill.

The candle goes out again.

The wardrobe door opens on its own. He closes it.

He lights the candle.

Just a draught. Maybe I should eat something before sleep.

He gets a lump of cheese and a pickled onion from under his pillow, blows off any hair and dust and starts to eat.

The candle goes out again.

The place seems colder, darker.

The wardrobe door opens again.

As **SCROOGE** *approaches the door to the wardrobe…*

A noise? The sound of a bell? No, it's duller than that.

Humbug.

Another noise. A rattling. Of chains.

Hello? Who's there?

SCROOGE *picks up a poker – in order to defend himself? He closes the wardrobe door.*

The sound starts to increase – **SCROOGE** *can't work out where it's coming from. The sound grows – it's a clanking, mixed with a slow thud and throbbing, as if someone is dragging a heavy chest up some stairs. Underneath*

is a sort of music that is filled with dread. The lights change – a strangeness (more blue than yellow?), the music builds and builds and builds...

Then it stops. Quiet.

Then the lights go crazy, the curtains blow, the wind howls, the wardrobe door is flung open. We don't see **MARLEY** *– but he's there.*

MARLEY Ebenezer Scrooge.

SCROOGE *wheels around, still holding the poker.*

Something swirls around the room. It gives **SCROOGE** *a fright, he drops the poker on his foot. It shifts and moves – and the sound of the dragging chains is everywhere.*

SCROOGE Who are you?

MARLEY Ask me who I was.

SCROOGE Is this some sort of parlour game?

MARLEY In life, I was your partner Jacob Marley.

SCROOGE Bah, Hum...humbug!

MARLEY You don't believe me?

SCROOGE Why should I?

MARLEY You don't trust your senses?

SCROOGE A little thing can affect your senses. A slight disorder of the stomach makes them cheat – you might be an undigested piece of beef. There's more gravy than grave to you.

MARLEY Scrooge, you look even Scroogier than when I was alive.

SCROOGE What does "Scroogier" mean?

MARLEY You'll find out. For the past seven years I've been doomed to wander through the world /

SCROOGE You're been travelling for seven years and you've only just got to Mold? – you must have used Transport for Wales.

MARLEY I, Jacob Marley, made my chains, link by link – forged by our greed

SCROOGE Our /?

MARLEY and now I cannot rest, no rest Ebenezer, no peace, burdened by the incessant torture of remorse.

SCROOGE Are your chains heavy?

MARLEY Is a frog's bum water-tight?

SCROOGE You can't be Marley – he'd never make a joke.

MARLEY I've gained one thing since death.

SCROOGE Weight?

MARLEY A sense of humour.

SCROOGE I hate laughter almost as much as I hate Christmas.

MARLEY Do you want to know the length of chain that you drag with you?

SCROOGE I've no chain /

MARLEY You have. Seven years ago your chains were as full and heavy as mine. You've laboured on them since. You just can't see them yet...

SCROOGE Can't I pay someone else to hold them?

MARLEY The man without money is poor; the man with only money is poorer still. My dreadful fate will be your fate Ebenezer, no rest, no peace.

SCROOGE The lack of money is the root of all evil.

MARLEY Tonight, you will be haunted by three spirits. The first will appear to you at midnight. The second at /

SCROOGE Fine, let them haunt me. But can't I meet them all at once and get it over with? I'm usually tucked up in bed by ten.

WAIT, THERE'S MORE!

Please visit our website to buy the full script, apply for a license to perform this show (if it's available), or to explore hundreds of similar titles.

www.samuelfrench.co.uk
or, in the US www.samuelfrench.com

To be the first to know about new books, licensing releases, and enjoy other theatre-related larks, do follow us on our spangley social media channels.



Samuel French London



SamuelFrenchLtd

SF **PERUSALS**