

What the Dickens!

Even Scrooge got a Second Chance

A Comedy in Two Acts by James Hutchison

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Production Enquiries

To secure performance rights please contact the author, James Hutchison at:

e-mail: contact@jameshutchison.ca

Web: www.jameshutchison.ca

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What the Dickens! Even Scrooge Got a Second Chance.
A Comedy in Two Acts by James Hutchison

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A Christmas Carol

Every Man Has the Power to do Good

Two Act Drama, 2M 12F, 11Boys 7Girls, 56 Characters, Multiple Sets, 100 minutes
Actors may certainly play more than one character and the genders of some characters may certainly be switched to suit casting requirements.

In this fresh, fun and lively adaptation of A Christmas Carol you'll meet Mr. Bentley, learn about the letters Scrooge wrote to his sister Fan, and find out who Mr. Newbury is. You'll still find all the ghosts of Christmas Past, Present, and Future along with Tiny Tim, Bob Cratchit, the Ghost of Jacob Marley, Old Fezziwig, Scrooge's nephew Fred, and the love of Scrooge's life, Belle. There are some new scary bits, a few good laughs, a tender moment or two, and some surprises! It's a fresh take on an old tale sure to thrill young and old alike.

Death and the Psychiatrist

Even Death Could Use a Friend

One Act Comedy, 2M 1F, Single Set, 45 minutes

When Mortimer Graves shows up at Psychiatrist Dr. Donna Thompson's office claiming to be the Grim Reaper the good Doctor simply assumes that Mortimer is under the delusion that he is death. Although Mortimer says he is there to escort Dr. Thompson to the other side, Dr. Thompson convinces Mortimer that he should go into therapy in order to help him deal with his loneliness and emotional issues. With the Doctor's help Mortimer confronts his emotional issues and Doctor Thompson, with Mortimer's help, reevaluates her life priorities.

500 bucks and a pack of smokes

How much is your life worth?

One Act Comedy, 2M 1F, 8 Characters, Three Sets, 50 minutes

After being told by his doctor that he's dying Donny Bracco put out a contract out on his own life. So, when his Doctor calls him on his birthday and tells him the lab made a mistake, Donny is more than a little upset. Making matters worse, the original killer Donny hired, subcontracted the hit to another killer – who subcontracted it to another killer – who subcontracted it to another killer – who doesn't know Donny is the one who put the hit out on himself. With time running out, Donny has to find the killer and convince him to call off the hit otherwise this might be the last birthday he ever celebrates.

CAST: What the Dickens!

Marty Fisher	Director of the play mid to late 20s
Tami Cooper	Marty's fiancée playing Belle and Lucy mid to late 20s
Kate Cooper	Tami's mother playing Mrs. Cratchit and Mrs. Fezziwig 50s
Kevin Fisher	Marty's Uncle playing Scrooge 50s
Peter Bingham	Marty's best friend and lighting director mid to late 20s
Samantha Banger	Stage Manager 19
Jayson Moore	Playing Young Scrooge and Topper mid to late 20s
Ed Barker	Playing Bob Cratchit late 30s
David Owens	The town Doctor playing Mr. Granger, Ghost of Jacob Marley, Fezziwig, the Ghost of Christmas Present and cousin Herb 50s
Larry Irwin	Peter's lighting and sound assistant 20s

NOTE: In the opening scene The Ghost of Christmas Future can be played by the actor playing Ed Barker since the Ghost is a cloaked figure.

NOTE: Larry Irwin is a voice only character and can be played by the actor playing Ed Barker as Ed is off stage any time Larry speaks.

SETTING

The entire action of the play takes place at the Grand Theatre in the city of Pine Ridge.

TIME

DECEMBER

Act 1: The Day Before Opening Night.

Act 2: Opening Night.

STORY OF THE PLAY

Marty Fisher has doubts and fears about getting married and staying in Pine Ridge with his fiancée Tami Cooper and so he's been focusing on directing the Pine Tree Players Production of *A Christmas Carol* instead of helping his fiancée plan their wedding. On opening night when his Uncle, who's playing Scrooge, turns up drunk, half the cast gets food poisoning, and Marty gets caught kissing his stage manager Samantha both the production and Marty's relationship with Tami are on thin ice. As the curtain rises and the show lurches forward Marty will do all he can to save his show while trying to salvage his relationship with Tami.

PRODUCTION NOTES

This is the cast list for the Pine Tree Players production of A Christmas Carol. You should include this list in your program for What the Dickens! If desired you could also create fake theatre bios for Marty and the other cast members to further the fun.

PINE TREE PLAYERS PRESENT CHARLES DICKENS' A CHRISTMAS CAROL

CAST: IN ORDER OF APPEARANCE

Ebenezer Scrooge, a miser	Kevin Fisher
Mr. Granger, a philanthropist	David Owens
Bob Cratchit, Scrooge's clerk	Ed Barker
Fred, Scrooge's nephew	Michael Sullivan
Ghost of Jacob Marley, Scrooge's business partner	David Owens
Spirit of Christmas Past	Ian Phelps
Scrooge as a Young Man	Jayson Moore
Fan, Scrooge's sister	Edith Underhill
Mr. Fezziwig, Scrooge's old Master	David Owens
Mrs. Fezziwig	Kate Cooper
Belle, Scrooge's fiancée	Tami Cooper
Spirit of Christmas Present	David Owens
Mrs. Cratchit	Kate Cooper
Tiny Tim Cratchit	Chris Lee
Belinda Cratchit	Cindy Pickett
Peter Cratchit	Todd Springer
Martha Cratchit	Hester Newman
Spirit of Christmas Future	George Bickel
Topper	Jayson Moore
Lucy	Tami Cooper
Cousin Herb	David Owens
Emma, Fred's wife	Edith Underhill

The ensemble plays party guests and town folk as needed.

Directed and adapted for the stage by Marty Fisher
Stage Manager Samantha Banger
Set design and construction Hank Tucker
Lighting and Sound Design Peter Bingham
Assistant Light and Sound Larry Irwin

For Nicolø

ACT I – What the Dickens!

SCENE i: GRAND THEATRE – 2:20 pm

Setting: The stage is set for the graveyard scene near the end of A Christmas Carol between the GHOST OF CHRISTMAS FUTURE and SCROOGE.

At Rise: Erie music is heard, a greenish wash floods the stage, and fog drifts between the tombstones. A large tombstone with the name EBENEZER SCROOGE carved into it looms out of the darkness. A cloaked figure, the SPIRIT of CHRISTMAS FUTURE, drifts across the stage his hand points towards the gravestone and the coffin beneath it.

GHOST OF CHRISTMAS FUTURE

Ebenezer Scrooge

The SPIRIT stops. HE turns and faces the wings.

GHOST OF CHRISTMAS FUTURE

Ebenezer Scrooge.

KEVIN FISHER playing the part of SCROOGE enters wearing a SANTA CLAUS costume complete with a big fluffy white beard and a padded belly. Although hesitant at first, he plays along with the scene.

SFX: WIND AND ERIE MUSIC

SCROOGE (Kevin)

Spirit, uh, before I draw nearer to that stone to which you point answer me one question. Are these the shadows of things that will be, or are they the shadows of things that may be, only?

A coffin lying in front of the tombstone opens. From inside the coffin the red fires of hell glow.

SCROOGE (Kevin)

Oh, Spirit, hear me! I am not the man I was. I am a changed man. Why just look at me. My eyes – how they twinkle! My dimples how merry! My cheeks are like roses and my nose like a cherry! Ho Ho Ho! Merry Christmas to one and all.

MARTY FISHER storms onto the stage and halts the action of the play. He is followed by his stage manager SAMANTHA BANGER. The work lights come on stage.

MARTY

Cut! Cut! Cut! My eyes how they twinkle! My dimples how merry! That's not in the script.

KEVIN

Maybe not, but it seemed appropriate considering how I'm dressed. For me the costume always helps me find my character.

MARTY

Why aren't you in your Scrooge costume?

KEVIN

Sam said I could change.

MARTY

Sam, did you tell my Uncle he could change?

SAMANTHA

I thought we were done. I didn't realize you wanted to run this scene again.

MARTY

Last night during the tech rehearsal the coffin got stuck and wouldn't open. If that happens on opening night it would be a disaster. A complete and utter disaster! I don't think any one of us wants this production to be a disaster, do we? And if we don't want it to be a disaster, then we have to do all we can to make sure that doesn't happen and run this scene again. Okay.

KEVIN

Sorry Marty, I can't. I'm off to the Mayor's Christmas party. I'm playing Santa for all the kids. Ho! Ho! Ho!

MARTY

The kids can wait another five minutes.

KEVIN

Can't we just rehearse this later. This isn't Broadway.

MARTY

Don't you think we owe it to our audience to do the best we can.

KEVIN

Marty I don't mean we aren't going to do a good show, but maybe you should try to relax.

MARTY

How can I relax? We open tomorrow. Now let's run this scene again – please!

KEVIN

I'm not changing back into my Scrooge costume.

MARTY

I didn't say you had to change.

KEVIN

Well, how much longer is this going to take?

MARTY

You should have told me you wanted to leave early.

KEVIN

I told Sam. And this isn't early. You said we'd be done an hour ago.

MARTY

Alright! Alright. Sam, you have to tell me these things.

SAMANTHA

I tried to tell you Marty, but Tiny Tim's britches needed mending –and then I had to order more fog machines – and then Hank spilled eggnog all over his costume and that needed cleaning and by that time I guess I forgot – I'm sorry – I know how important this play is to you.

MARTY give SAM a reassuring hug.

MARTY

It's alright Sam. You're doing a great job. I'd be lost without you. You know that.

SAMANTHA

Thanks Marty. Your hugs always make me feel better.

MARTY

Alright, now once more from where Scrooge enters. And lose the beard and hat okay. Action.

SFX: WIND AND ERIE MUSIC

The work lights dim and the green wash covers the stage. Large amounts of fog begin to flow from the back of the stage and from above the stage completely covering the scene in a thick blanket of fog.

SCROOGE (Kevin)

Spirit, before I draw nearer to that stone to which you point answer me one question.

The SPIRIT points to the grave but so much fog is coming out that both SCROOGE and the SPIRIT start flapping their arms around trying to clear the fog.

SCROOGE (Kevin)

Can you even see me? Because I can't see you. Hello? Spirit? Peek-a-boo. Spirit can you hear me – Hello? Spirit!

SFX: FOG HORN

MARTY

Cut! Cut – cut – cut!

The work lights come back up on the stage. MARTY storms on stage. SAMANTHA and JAYSON MOORE another actor clear the stage of fog by waving large pieces of cardboard.

MARTY

(Shouting up to the lighting booth)

What the hell was that Peter?

PETER *(Intercom)*

That was a fog horn.

SFX: FOG HORN

MARTY *(Shouting)*

I know it's a fog horn what's it doing in this scene?

PETER *(Intercom)*

Well there was a lot of fog.

JAYSON

Marty.

MARTY

What!

JAYSON

You want just enough fog to set the mood not make it feel like we're in the middle of a cotton ball.

MARTY

Gee, thanks for pointing that out Jayson.

JAYSON

Well, you know, I have a few other suggestions if you'd like to hear them. After all, I've had a lot more directing experience than you've had.

MARTY

No, you haven't.

JAYSON

Well more success then. You know my production of *Camelot* is considered legend. According to Jethro Newberry from The Harvest News, "It was the most inspiring theatrical experience of a generation."

MARTY

Well I'm sure Mr. Newberry will have high praise for my production of *A Christmas Carol*.

JAYSON

Oh, you can never tell with critics. And your production – to be honest – is a little – oh – how should I put it – pedestrian don't you think?

MARTY

No, I don't. It's a gripping retelling of a classic tale that will appeal to audiences of all ages.

JAYSON

Well if you want to make it more appealing just let me know. I'd be glad to help.

MARTY

I don't need your help, thanks. (*Shouting*) Listen, Peter cut the fog back would ya.

PETER (*Intercom*)

Do you want to keep the fog horn?

MARTY (*Shouting*)

No!

PETER (*Intercom*)

Hey, I just downloaded a bunch of new sound effects. Here listen.

SFX: ELEPHANT TRUMPET

PETER (*Intercom*)

That's from the Sounds of Africa collection. They have a lion, a hyena, and a zebra as well.

KEVIN

Marty, I really have to get going.

MARTY

I know. I know. Just give me a second. No animals or foghorns, Peter. Alright places everyone. (*Shouts*) Cue the fog.

SFX: WIND AND ERIE MUSIC

A small amount of fog begins to flow from the back of the stage and a greenish wash covers the stage.

SCROOGE (Kevin)

Spirit, before I draw nearer to that stone to which you point answer me one question.

SFX: KEVIN'S CELL PHONE RINGS. THE TUNE IS JINGLE BELLS.

KEVIN tries to go on and ignore the ringing phone.

SCROOGE (Kevin)

Are these the shadows of things that will be, or are they shadows of things – I'm sorry that's my phone.

KEVIN answers his cell phone as the fog and music die and the work lights come up on stage.

THE SPIRIT of CHRISTMAS FUTURE will exit during the phone call with SAMANTHA.

KEVIN

Hello? Oh hello Madam Mayor. Yes, yes I'm on my way. Listen can we talk. No you talked; I listened. Kate, would you at least give me a chance to explain things...you know... about well...listen I can't really talk right now I'm not alone I'm still in rehearsal. I will, we're just wrapping up. Yeah he's here. I'll tell him. Yeah, sure. Five minutes. Tops. Bye. (*To MARTY*) Sorry, that was the Mayor. I really have to run. It's for the kids Marty. By the way, she wants you to give her a call.

MARTY

What for?

KEVIN

I don't know. Maybe she wants to ask you what you're getting her for Christmas. After all you are engaged to her daughter.

MARTY

This year everyone's getting gift cards. Even the Mayor. Alright, places everyone. Let's take it from the top. And where's the ghost of Christmas Future? (*Shouting*) Sam? Sam, what happened to our phantom?

SAM enters.

SAMANTHA

I'm sorry Marty, I tried to stop him, but he said he had to go pick up his kids from hockey practice.

KEVIN

I gotta run too, Marty. Don't worry everything will be fine. You're doing a great job. Just chill would ya.

MARTY

I'm sorry I got upset.

KEVIN

No production would be complete without a few emotional melt downs.

KEVIN exits in a hurry.

SAMANTHA

I wish I could be more help.

MARTY

What are you talking about? You've been amazing. I really appreciate all your help and hard work.

SAMANTHA

I wish my boyfriend was more appreciative. We went for dinner last night and he spent the entire time texting. So, I left. He didn't even notice – until I sent him a text. You're not like that. You're much more attentive. I just don't feel like I'm doing enough.

TAMI COOPER enters unseen by SAMANTHA and MARTY and observes the following.

MARTY

How can you say that Sam? You've done more than anyone else on this production and as long as you're helping me, I know we'll nail it. What's the worst thing that could happen, uh?

MARTY gives SAMANTHA a hug during.

SAMANTHA

Someone could break a leg.

MARTY

Well, you know that's not bad luck. When you tell someone to break a leg in the theatre that's actually good luck.

SAMANTHA

Well then...maybe you'll get lucky?

TAMI moves downstage towards MARTY and SAMANTHA.

TAMI

Marty?

MARTY breaks his embrace with SAMANTHA.

MARTY

Tami!

TAMI

How much longer are you going to be?

MARTY

I don't know. Why?

TAMI

I thought maybe we could go for lunch.

MARTY

Not until we rehearse your scenes with Jayson.

TAMI

Do we have to? I'm hungry.

MARTY

It won't take long. Sam, can you go find that prima donna?

SAMANTHA

Sure thing Marty. And thanks.

SAMANTHA exits

MARTY (*Shouting up towards the booth*)

Hey, Peter!

PETER emerges from the wings on a unicycle and rides about on stage as he talks to MARTY.

PETER

Yes, Marty.

MARTY

Cripes. Don't do that.

PETER

Sorry.

MARTY

What are you doing on that thing?

PETER

Adjusting some lights. It makes them easier to reach.

MARTY

Listen we need to go over the sound and lighting cues before the dress tonight.

PETER

Sure, whenever.

MARTY

Ten – fifteen minutes?

PETER

Works for me.

MARTY

Can you set the stage for the opening scene while I talk to Tami. And put that thing away would ya – I don't want anyone getting hurt.

PETER

Sure, no problem.

PETER takes the unicycle and goes and gets a STAGE ASSISTANT to help him set up the opening scene as MARTY and TAMI talk.

TAMI

So, what was that little scene about?

MARTY

What little scene.

TAMI

You and Samantha. What scene were you two rehearsing?

MARTY

We weren't rehearsing any scene.

TAMI

You were hugging her.

MARTY

Yeah, alright I was hugging her. It's no big deal. This is her first time being a stage manager and she's feeling a little overwhelmed. I was just being supportive.

TAMI

Oh really? So, if your stage manager was Jayson, you'd be giving him hugs?

MARTY

Jayson? I don't think so.

TAMI

Oh. But, if your stage manager is a perky breasted nineteen year old blond, you're all over her.

MARTY

Oh come on Tami, she's my little sister's best friend. I've known her since she was nine. Since before she had perky breasts. I still think of her as a kid.

TAMI

Well, the kid is all grown up. And I'm not so sure she thinks of you the same way. Samantha has a bit of a reputation you know.

MARTY

She has a boyfriend.

TAMI

She has a new boyfriend every week. Last week it was Todd. This week it's Alan. Next week it'll be someone new.

MARTY

Fine. If it will make you happy I'll stop hugging her. Okay!

TAMI

I'll be a whole lot happier when this play is over.

MARTY

Yes, you've certainly made that abundantly clear.

TAMI

That's not fair and you know it. We've hardly spent any time together over the last four months except at rehearsal. And when you're not rehearsing you're working on the set, or doing publicity, or buying props and costumes. We're supposed to be planning our wedding – our wedding, Marty. Not mine. Not yours. Ours. There's still a lot left to do and you're not helping.

MARTY

What's left to do?

TAMI

We have to find a band; pick a place for our honeymoon; finalize the guest list. The invitations have to go out by the end of January.

MARTY

As long as Jayson isn't on the guest list I don't care who you invite.

TAMI

Marty, I know you keep telling me how important this play is to you, but I think our wedding is more important, don't you?

MARTY

Of course I do. Don't be ridiculous.

TAMI

I'm not being ridiculous I just want your help. Tell you what, why don't we pick up a pizza after the dress rehearsal tonight and head home and check out some honeymoon destinations?

MARTY

Oh that sounds like a great idea – and I wish I could – really – but I can't.

TAMI

You can't?

MARTY

I promised the techs I'd take them out for beer and wings after rehearsal.

TAMI

When did you plan that?

MARTY

A couple weeks ago.

TAMI

Really?

MARTY

Come on Tami, you know the people behind the scenes deserve a lot more credit than they usually get. And it's up to me as the director to make sure they know how much they're appreciated. And besides, once the play's finished and we get through Christmas I'll be around all the time. So much of the time, you'll get sick of me. Hell, we'll both get sick of each other. Just like an old married couple. Sounds good uh. We'll get married; buy a house; and die in Pine Ridge.

TAMI

Marty, are you okay? Where's the fun guy? Where's the guy who shows up at my work on Friday afternoon and takes me on a surprise trip to LA. Where's the guy who sends me texts telling me how much he loves me for no reason? I miss that guy.

MARTY

I know, I know, I'm sorry it's just I'm feeling a lot of pressure with the show you know and with you starting that new job and your promotion – you can't say you're not busy.

TAMI

Yeah, I'm busy too Marty, but you have to make time for the important things. You're important to me.

MARTY

I know and you're important to me but remember all the money we raise with the play goes towards the Mayor's Christmas Fund in support of the Pine Ridge Homeless Shelter.

TAMI

Oh. So, all this is just a ploy to get on the good side of my mom is it.

MARTY

It's only for a couple more weeks.

TAMI

And there's nothing going on between you and Samantha?

MARTY

I swear to God. There is nothing going on between Samantha and me. We're just friends. Nothing more.

Beat

TAMI

Alright, I guess I can wait a little longer.

MARTY

That's my girl.

MARTY gives TAMI a hug as SAMANTHA and JAYSON MOORE enter. PETER has finished setting the scene and stands near SAMANTHA. TAMI and MARTY break their embrace.

MARTY

Oh, sorry.

JAYSON

No need to apologize, Marty. You're a lucky man. Isn't he a lucky man Samantha?

SAMANTHA

I think Tami is the lucky one.

JAYSON

Samantha said you wanted to run my scenes with Tami.

MARTY

Yes.

JAYSON

Excellent. That will give us a chance to go over the kiss.

MARTY

Kiss? What kiss?

JAYSON

Between Belle and Scrooge.

MARTY

There's no kiss between Belle and Scrooge.

JAYSON

Not yet there isn't. But there will be, right Tami?

TAMI

Right. Jayson and I were talking backstage about how Belle is Scrooge's soul mate.

MARTY

Is she?

JAYSON

Oh, yes. And as soul mates they belong together.

MARTY

Alright, let's say Scrooge and Belle are soul mates. That still doesn't stop him from leaving her because he becomes obsessed with making money.

JAYSON

I know that, but we should see that he once loved her.

TAMI

That he could have been a husband and father.

JAYSON

Right, and a lover – don't forget that – his leaving her won't be as heartbreaking as it should be.

PETER

That's why you need the kiss.

JAYSON

Right you are Peter.

PETER

Oh, I love it. I could design the lighting to look like a tropical sunset.

MARTY

A tropical sunset. In London.

PETER

It would be so romantic.

JAYSON

Listen Marty, why don't we have Belle and Scrooge kiss at the end of the dance scene at Fezziwig's.

MARTY

A Christmas Carol isn't a romance.

JAYSON

But that's exactly what it is Marty. It's all about love. Every story is about love. I think you're missing a real opportunity for creating some magical moments.

MARTY

You let me worry about creating magical moments with Tami.

JAYSON

You mean Belle don't you?

MARTY

Yes Belle. And I didn't get you out here to rehearse the dance scene at Fezziwigs. I got you out here to rehearse the scene where Scrooge and Belle break up. The scene where Scrooge has grown cold and bitter towards the world – and even towards Tami.

JAYSON

You mean Belle?

MARTY

Yes!

JAYSON

So, no kiss?

MARTY

No kiss.

JAYSON

You're making a big mistake Marty.

MARTY

I'm the director. I'm allowed to make mistakes. Now Tami, take it from, "Another idol has displaced me." Okay? You ready? And action.

BELLE (Tami)

Another idol has displaced me Ebenezer, and if it can cheer and comfort you in time to come, as I would have tried to do, I have no just cause to grieve.

YOUNG SCROOGE (Jayson)

But my love, what idol has displaced you?

MARTY

Cut. He doesn't say, "But my love."

JAYSON

No? Are you sure?

MARTY

Yes, I'm sure. I wrote it.

JAYSON

Adapted might be a more appropriate term don't you think Marty. And as an adaptation you are free to take some poetic license and poetry is the language of love. Scrooge and Belle really should kiss.

MARTY

They aren't going to kiss. Now again from the top. Please.

BELLE (Tami)

Another idol has displaced me Ebenezer, and if it can cheer and comfort you in time to come, as I would have tried to do, I have no just cause to grieve.

YOUNG SCROOGE (Jayson)

What idol has displaced you, my love?

MARTY

Jayson the line is – “What idol has displaced you?” Got it? There is no “My love” in the line. Not at the beginning. Not at the end. At this point in the play Scrooge already loves money more than he loves Belle.

JAYSON

Well, I'm having a hard time understanding my character the way you've written it. Why would Scrooge throw away a chance to be with the woman he loves for money? It doesn't make any sense.

MARTY

Because he fears marriage...I mean poverty.

JAYSON

I don't know. There's some subtext we're not getting here. Maybe it would help if Tami and I worked on our back story. Maybe over lunch?

MARTY

You want to take my fiancée out to lunch?

JAYSON

Why? Do you have a problem with that? We could go in character. The MacTavish Grill has a Chinese buffet – all you can eat for 8 – 99. After all Scrooge may be in love, but he is frugal.

MARTY

Just go with what's in the script. With what I've written.

JAYSON

Marty, you should try and look past your personal feelings towards me and think about the play.

MARTY

I am thinking about the play, and I don't think you two need to work on your back story over lunch. In fact I, forbid it.

TAMI

Oh, you forbid it?

MARTY

That was a bad choice of words.

TAMI

Well, you know what I think? I think Jayson and I should go for lunch. I think we should work on our back story. You told me you wanted my support and help with the play, well maybe, this will help make the play better. After all that's the most important thing right.

MARTY

Alright then, why don't I join you two for lunch.

TAMI

Do you have the time? I thought you had work to do. Cues to run. Hugs to give.

MARTY

I already explained that.

SAMANTHA

Marty?

MARTY

Yes.

SAMANTHA

I could always order us something from Yoshi's Fried Chicken and Sushi Palace. They have a two for one special on right now: a tub of chicken and a samurai platter for 19 – 99.

MARTY

Good idea Sam. You, me, and Peter will eat here.

TAMI

Are we done rehearsing?

MARTY

Yes we're done rehearsing. Enjoy your lunch.

TAMI

I will. Enjoy yours. Come on Jayson.

TAMI and JAYSON leave.

MARTY is fuming.

SAMANTHA

Are you okay Marty?

MARTY

Can you believe that schmuck?

PETER

What about him?

MARTY

He keeps telling me how I should be directing my play. Every rehearsal it's something or other. Marty, may I suggest you change that line? Marty, have you thought of having this actor move upstage? Marty, do you think Scrooge and Belle should kiss?

PETER

I know you don't like him Marty, but he is a good director. Did you see his *Jack and the Bean Stalk*? His production focused on the love story between the giant and Jack. It was a bold retelling of a classic tale and he portrayed the giant as a misunderstood outcast searching for love. When the giant fell to earth and landed on Jack and the two lovers died, I'm not ashamed to admit it, but I was in tears. Say what you want about Jayson, but you can't deny he knows how to move an audience.

MARTY

He's not as good as he thinks and I'm not going to let him direct my play and I'm certainly not going to let him kiss Tami. *(Beat)* Look Sam, can you go order the chicken and sushi while Peter and I go over a couple of things.

SAMANTHA

Trying to get rid of me are you.

MARTY

Not at all.

SAMANTHA

It's alright. I just want you to know, I'm here if you need me. I mean it Marty.

SAM exits.

PETER

What's all that about? "I'm here if you need me."

MARTY

Oh, she's just being friendly.

PETER

Are you sure?

MARTY

You ever feel like you're making all the right decisions for all the wrong reasons?

PETER

What are you talking about? Is everything okay?

MARTY

You really think Samantha's interested in me?

PETER

No I don't. You and Tami are perfect for each other.

MARTY

Are we? I don't know, ever since we set the wedding date all we do is fight. Is that what married life is going to be like?

PETER

Part of it.

MARTY

You know she gets upset with me over the dumbest things.

PETER

Like what?

MARTY

Well, like in the bedroom.

PETER

Oh. Problems in the bedroom. That's not good. That can kill a marriage.

MARTY

It's nothing like that. She just gets mad at me for leaving my socks on the floor.

PETER

Your socks.

MARTY

Yeah, drives her up the wall.

PETER

Well, if it bothers her why don't you put your socks in the clothes hamper.

MARTY

I don't like to take my socks off until I'm in bed. Otherwise my feet get cold.

PETER

Oh. And that's why she's upset?

MARTY

That's what she says.

PETER

Well, that is kind-a silly.

MARTY

Isn't it. I told her, if having my socks in the clothes hamper before we go to bed is so damn important to her – she can do it herself. But, she says if she gives in on this point – who knows what else I'll expect her to do once we're married.

PETER

I'm sure you two can work it out before the wedding.

MARTY

Oh God – the wedding – that's all she ever seems to talk about. She's annoyed with me because she doesn't think I'm helping her enough with the wedding plans and the reception and the guest list but I just don't have the time right now – I've got the play – right – I mean the play is important too. And I really want to do a good job on this thing. I want it to be the best God Damn Christmas show this town has ever seen, because you know what I hate about this place –everything in this town is so mediocre. Everything is less than what it could be. Well I want to show people what I can do and what they can achieve if they just put in the effort and energy.

PETER

So, basically, you think Tami should be a more supportive.

MARTY

Absolutely! You know what she wants me to do tonight instead of taking you and Samantha and the crew for wings and beer? She wants us to go home and check out honey moon destinations.

PETER

Maybe you should do that. Maybe you should spend some quality time with your fiancée. Samantha and I don't need you to tag along to have a good time.

MARTY

No, I said I would take you and the rest of the crew out and that's what I'm going to do.

SAMANTHA enters.

SAMANTHA

Okay the chicken and sushi's been ordered.

MARTY

Thanks Sam.

PETER

That's great I love fried chicken. Did you order their special wasabi gravy?

SAMANTHA

Extra-large and extra hot.

PETER

Yummy. Say Samantha...

SAMANTHA

Yes.

PETER

Do you think...

Beat

SAMANTHA

Think what?

PETER

Think...I should invest in pharmaceuticals or railroads.

SAMANTHA

Pharmaceuticals. There's a little company called Biotech that you can get really cheap right now. Big things are on the horizon for them. My father started a portfolio for me when I was six and now that I'm older I manage the fund myself. I didn't know you were into investing.

PETER

Uh, well I'm not really...I was thinking about getting into it...but that wasn't...uh...you know I just...well...thanks for the tip...I'll check it out.

SAMANTHA

No problem.

MARTY

Are you done?

PETER

Yeah, I'm done.

MARTY

Good. Then do you mind if we run a couple lighting cues?

PETER

I'm going to double check the fog machines. You can run the lighting cues with Larry.

MARTY

Peter, I need your help.

PETER

Well, I'm busy. I already told you Larry can handle it.

MARTY

Okay.

PETER exits.

MARTY

What the hell's wrong with him?

SAMANTHA

Oh, you men always get so grumpy when you haven't eaten.

MARTY

That's true – we are ruled by our stomachs. (*Shouts*) Larry can you hear me?

LARRY(*Intercom*)

Sure Marty, I can hear ya.

MARTY places SAMANTHA in position during.

MARTY (*Shouting*)

Larry I'm going to have Samantha stand downstage centre. This is the opening lighting cue in act one. Can you bring up a single spot on her please?

LARRY (*Intercom*)

Okeydokey.

A light goes on upstage right.

MARTY (*Shouting*)

That's upstage right.

A light goes on downstage left

MARTY (*Shouting*)

That's downstage left.

The downstage centre light goes on

MARTY (*Shouting*)

That's it. You got it. You got it.

SAMANTHA (*To Marty*)

He got it.

MARTY (*Shouting*)

Okay now kill all the other lights.

All the lights go out plunging the stage into darkness.

Pause.

LARRY (*Intercom*)

How's that?

MARTY

Larry?

LARRY (*Intercom*)

Yes.

MARTY

Can you please bring up a light downstage centre?

LARRY (*Intercom*)

Sure thing.

A downstage centre light goes on.

LARRY (*Intercom*)

That better?

MARTY

Perfect. Thank you.

Marty rubs his temple.

MARTY

Oh God, this is going to take forever.

SAMANTHA

Come on Marty you need to eat. The food will be here any minute. I'll give you a neck rub. Would you like that? It'll make you feel better.

MARTY

You don't have to do that.

SAMANTHA

I know I don't have to. I want to.

MARTY

You really are a sweet girl you know that.

SAMANTHA

Well you're pretty sweet yourself.

MARTY

Alright, let's have some lunch. (*Shouting*) Come on Larry lunch. Meet us in the Green room.

LARRY (*Intercom*)

Okeydokey.

MARTY & SAMANTHA exit.

End scene

SCENE ii: THE GRAND THEATRE – 6:00 pm

The stage is still set with Scrooge's Counting House and the London Streets. PETER is adding a few finishing touches to the set. He holds a can of paint and a paint brush. As he works he sings Deck the Halls.

PETER

DECK THE HALLS WITH BOUGHS OF HOLLY,
FA LA LA LA LA, LA LA LA LA.
TIS THE SEASON TO BE JOLLY,
FA LA LA LA LA, LA LA LA LA.

PETER finishes painting and stops singing. Checking to make sure no one is around he crosses to center stage with his paint can and brush. He strikes a classical pose – arm raised with paint brush in one hand and a can of paint in the other hand.

PETER

Friends, Romans, countrymen, lend me your ears

To be or not to be, that is the question.

Tomorrow, and tomorrow, and tomorrow...

KEVIN (*From the wing*)

Creeps in this petty pace from day to day

PETER

Jesus you scared the crap out of me.

KEVIN walks on stage dressed as SCROOGE.

KEVIN

I'm not familiar with that Shakespearian Quote. "Jesus you scared the crap out of me." Is it from *Merchant of Venice*?

PETER

Very funny Chief.

KEVIN

Twelfth Night?

PETER

You shouldn't sneak up on somebody like that.

KEVIN

You could always be in the play if you wanted.

PETER

No way, I get way too nervous. Say Chief, what are you doing for Christmas?

KEVIN

That depends. Why?

PETER

Well my Mom's in Phoenix with the new boyfriend and Dad's in Hawaii with the new wife so I'm on my own for Christmas. I was thinking I'd get a turkey and invite a couple of friends over and if you weren't busy you'd be welcome to join us.

KEVIN

Oh, that's nice of you Peter but my own plans are a little up in the air this year.

PETER

Oh?

KEVIN

Yeah. Well...you see...I'm sort of seeing someone...and I'd really like to spend Christmas with her.

PETER

You old devil. When did this happen?

KEVIN

At the Mayor's Halloween Party.

PETER

I'm sorry I missed it.

KEVIN

Oh, it was a lot of fun. We had it here at the theatre. This year's theme was – *The Chamber of Horrors*. We had a haunted house and a great band – lots to eat. It was a blast.

PETER

What did you go as?

KEVIN

The Wizard of Oz.

PETER

So who's the lucky lady you put under your spell?

KEVIN

I'm not supposed to say.

PETER

What do you mean you're not supposed to say? Who are you dating? The Mayor.

PETER laughs.

KEVIN doesn't laugh.

PETER

Oh my God. You are dating the Mayor.

KEVIN

We're not dating.

PETER

So, after all these years you finally got up enough courage to ask her out did ya. Well, good for you.

KEVIN

Shhh, not so loud.

PETER

So how'd you two hook up?

KEVIN

I needed a ride home after the party. You can't have the chief of police driving home under the influence and it was late and Kate offered to drive me home and then she came in for coffee and then we got talking and then one thing led to another and then well...

PETER

You showed her your magic wand.

KEVIN

Yeah, the only problem is she's wants to keep what happened between us a secret. I don't want to keep it a secret.

PETER

Just tell her how she makes you feel.

KEVIN

I've been trying to tell her but she keeps brushing me off.

PETER

Well don't give up Chief. I think you two would make a great couple.

KEVIN

You know you might want to follow that same advice Peter.

PETER

I'm not interested in dating the Mayor.

KEVIN

I'm talking about Samantha. I see how you look at her. You should ask her out.

PETER

She'd never go out with me. Besides, she has a boyfriend.

KEVIN

I don't think she's too serious about this one. You should ask her out and find out how she feels about you – instead of never asking – and never knowing.

PETER

I've tried, but every time I try to ask her out I say something stupid. She must think I'm an idiot.

KEVIN

You're not an idiot. Don't be so hard on yourself.

MARTY enters with SAMANTHA.

MARTY

Hey, the set looks great Peter.

PETER

Uh, thanks Marty.

MARTY

Listen we need to run a couple of scenes before the full dress.

ED and DAVID enter and stand off to the side.

MARTY

I'd like to start with the opening. *(To Samantha)* Can you get Michael and Ed?

SAMANTHA

Ed's here but Michael had to run to the drug store.

MARTY

What for?

SAMANTHA

He thinks he might be coming down with the flu.

MARTY

The flu! Oh my God, that's the last thing we need. I hope everyone's had their flu shot.

KEVIN

A flu shot? Who needs a flu shot? Vaccines don't do a damn bit of good.

DAVID

Oh really? I didn't know you were a fan of small pox and polio.

KEVIN

That's not what I mean, Doc.

DAVID

I guess we should just let our dogs get rabies. Does that sound like a good idea?

KEVIN

You just need to take plenty of vitamins, get enough sleep, and eat right. Nobody needs a flu shot.

MARTY

Well, it seems like Michael could have used one. How are we going to rehearse without him?

KEVIN

Hey, why don't we have Peter fill in?

PETER

Why not have Doc do it?

DAVID

I'm already in this scene Peter.

MARTY

I just need somebody to read Fred's lines.

SAMANTHA

Come on Peter why don't you do it. It'll be fun.

SAMANTHA hands PETER a script.

PETER

Well okay, since you asked I'll do it. Say Sam I was wondering...

SAMANTHA

Yes?

PETER

I was wondering...

SAMANTHA

You had another investment question?

PETER

Uh, no...I was wondering...if you...preferred stuffing or mashed potatoes at Christmas.

SAMANTHA

Can't I have both?

PETER

I don't see why not.

MARTY

Are you done?

PETER

Yeah, I'm done.

MARTY

Alright, let's take it from the top of page one.

Peter fumbles with the script and then finds his place.

PETER (Nervously)

Odd Marley was dead.

MARTY

Old.

PETER

Sorry?

MARTY

Old Marley was dead.

PETER
What did I say?

MARTY
You said odd Marley.

PETER
Is he?

MARTY
What?

PETER
Odd?

MARTY
Who?

PETER
Marley.

MARTY
Look Peter the line is, "Old Marley was dead."

PETER
I thought that's what I said.

MARTY
No, you didn't. Never mind. Let's just take it from where Fred is talking with his Uncle Scrooge. Alright, places and action.

FRED (Peter)
A Merry Christmas, Uncle Scrooge! God save you!

SCROOGE (Kevin)
Bah Humbug!

FRED (Peter)
Christmas a humbug, uncle! You don't mean that, I am sure?

SCROOGE (Kevin)
I do. If I had my way every idiot who goes about with "Merry Christmas" on his lips, would be boiled in his own pudding, and buried with a stake of holly through his heart!

FRED (Peter)

But Uncle, I have always thought of Christmas time as a kind, forgiving, charitable time.

MARTY

That's good – thanks Peter – you nailed it.

KEVIN

See, you're a natural.

PETER

I don't feel very natural.

MARTY

Now let's rehearse the scene where Mr. Granger comes in collecting for charity. Sam, where did David disappear to?

DAVID comes into the scene in full costume carrying a pastry.

DAVID

Here I am Marty – prepared as always.

MARTY

Alright, let's take it from Granger's line, "Mr. Scrooge at this festive time..."

DAVID hands the pastry to MARTY.

MR. GRANGER (David)

Mr. Scrooge at this festive time of the year, a few of us are raising a fund to buy the poor some meat and drink, and means of warmth. Sadly hundreds of thousands are in want of common comforts, sir.

SCROOGE (Kevin)

Are there no prisons?

MR. GRANGER (David)

There are.

SCROOGE (Kevin)

Are there no workhouses?

MR. GRANGER (David)

Plenty of workhouses.

SCROOGE (Kevin)

In full vigor are they then?

MR. GRANGER (David)

Very busy, sir.

SCROOGE (Kevin)

Oh! I was afraid, from what you said at first, that something had occurred to stop them in their useful work. I'm very glad to hear it.

MR. GRANGER (David)

But Mr. Scrooge...

MARTY

Good we can stop there. Thanks David great job.

DAVID walks over to MARTY and takes back his pastry.

DAVID

Thank you Marty. It's nice to finally get some recognition. Of course, I was disappointed when you cast your Uncle in the role of Scrooge instead of me, but as you know, I am playing Mr. Granger, The Ghost of Jacob Marley, old Fezziwig, the Ghost of Christmas Present, and cousin Herb. Not every actor is so versatile.

MARTY

Definitely not, and you're doing a terrific job Doc. Can we set up for the last scene.

DAVID

You know Marty, considering the number of roles I'm playing and my overall contribution to the play, I think I deserve equal billing with your Uncle, don't you?

MARTY

Listen Doc, as much as I appreciate all your hard work, I can't give you equal billing. The lead character is Scrooge. My Uncle is playing Scrooge. He gets top billing.

DAVID

I see. Well, I guess it helps to have your nephew directing the show then doesn't it.

MARTY

That has nothing to do with it.

DAVID

So you say!

DAVID stomps off stage.

MARTY

Okay so last scene. Scrooge is now a changed man. And when you're ready.

SCROOGE is in his Counting House the day after Christmas. HE stands near the door with his pocket watch in his hand waiting for BOB CRATCHIT. BOB comes rushing into the counting house out of breath.

SCROOGE (Kevin)

Well Cratchit – what do you mean by coming here at this time of day?

BOB (Ed)

I am very sorry Mr. Scrooge. I am behind my time. I was making rather merry yesterday – it shan't be repeated.

SCROOGE (Kevin)

I am not going to stand for this sort of thing one second longer Mr. Cratchit. And therefore – I am left with no choice but to triple your salary!

BOB(Ed)

Triple my salary? Um Marty? Can I make a suggestion?

MARTY

You want to make a suggestion.

ED

Yes, now I know I'm not the director.

MARTY

That hasn't stopped anyone else.

ED

But I think we're missing an opportunity.

MARTY

An opportunity for what?

ED

An opportunity for social change.

MARTY

What is it you want to change?

ED

Dickens was writing about the oppression and exploitation of the common man during the industrial revolution. I think there are plenty of places around the world where today's workers are being exploited.

PETER

That's perfectly true you know. There are tens of millions of people being exploited.

ED

And not just in faraway lands. There are people being exploited right here in Pine Ridge.

MARTY

Okay, so what does that have to do with the play?

ED

What if Cratchit was a member of the Communist party.

MARTY

The Communist Party.

ED

Yes, think about it. He could carry around the Communist Manifesto.

MARTY

The Communist Manifesto.

PETER

By Karl Marx.

ED

That's right.

MARTY

I know who wrote it.

ED

Maybe Cratchit could quote from it.

MARTY

From the Communist Manifesto by Karl Marx!

ED

I can e-mail you some changes I'd like you to look at.

PETER

You know Marx was a contemporary of Dickens.

ED

They both wrote about the plight of the working class.

PETER

Dickens in fiction and Marx from a socio economic and political point of view.

MARTY

Don't you think history has proven that Marx was also writing fiction.

ED

He still made a number of valid observations.

MARTY

Listen, I think bringing awareness to the plight of those less fortunate than us is admirable, but I'm not putting any Marxist propaganda into my production of a Christmas Carol.

ED

Don't you care about the plight of the poor and the underprivileged in the world Marty?

MARTY

Of course I do, but that doesn't mean I want my production to offend people.

ED

Theatre is supposed to offend people. It's the whole point of theatre. To make us uncomfortable with the status quo. To point out our hypocrisy; create awareness; and motivate change.

MARTY

No.

ED

Well then Marty, I don't know if I can be in the play. I think it's socially irresponsible not to use the theatre for its true purpose.

MARTY

Its purpose is to entertain.

ED

Would you just look at my suggestions and if you feel with a clear conscience you can't put them in your production I'll accept your decision.

MARTY

God, give me strength.

ED

Praying won't help Marty. Religion is simply the opium of the masses.

MARTY

Alright, I'll look at your suggestions – e-mail them to me – but I'm not going to promise anything.

ED

Thank you! I'll send them to you right away. I have my tablet in the green room.

ED exits.

SAMANTHA

Are we done Marty?

MARTY

Yes, we're done. Full dress in half an hour.

SAMANTHA

Alright. I'll let everyone know.

MARTY, ED and SAMANTHA exit.

KEVIN and PETER are left on the stage.

PETER

So how do you think I really did?

KEVIN

You did great. I told you it wasn't that hard.

PETER

It's a lot easier when there's no audience and you're reading from a script.

KATE COOPER in costume as MRS. FEZZIWIG enters from the opposite direction from which MARTY left.

KEVIN

Kate.

PETER

Madam Mayor.

KEVIN

And how may I be of service?

PETER

Planning on servicing the mayor are you?

KATE

What's that Peter?

PETER

Oh nothing.

KEVIN

Listen Kate, we need to talk.

KATE

You're damn right we need to talk. Did you know Ed is planning to work in a bunch of communist propaganda into the play.

KEVIN

Is that why you want to see me?

KATE

This show is supposed to be about Christmas and raising money for my Christmas fund and here he is using it to promote his political beliefs.

KEVIN

I'm sure Marty will handle it.

KATE

If you see Marty tell him I'm looking for him. He never called me.

KEVIN

I was kind-a hoping you were looking for me. We didn't really get a chance to talk this afternoon.

KATE

Why on earth would I be looking for you? What have we got to talk about? I just saw you a few hours ago. Why would I need to see you again?

PETER

Me thinks, the lady doth protest too much.

KATE

And what's that supposed to mean Peter?

PETER

Oh nothing.

PETER, KATE, and KEVIN exchange looks.

KATE

You told him didn't you?

KEVIN

Told him what?

KATE

About Halloween.

KEVIN

I had to tell someone.

KATE

I asked you not to.

PETER

Now Kate, don't go blaming Kevin. The poor fools crazy about you. Has been for years and you know it.

KATE

This doesn't have anything to do with you, Peter.

PETER

Maybe not. But you be nice to my boss. If you go and break his heart I'll be the one picking up the pieces.

KATE

I had no idea you two were that close.

PETER

There's a brotherhood amongst policemen.

KATE

Is there?

PETER

There is. Now I think I'll head backstage and let you two sort things out.

KEVIN

Thanks Peter. And don't you give up on Samantha.

KATE

And don't you say anything to anyone else about me and the Chief. You hear me.

PETER

Don't worry, I can keep a secret.

PETER exits. As KATE and KEVIN talk they move towards a corner of the stage where they will be unseen when MARTY and TAMI enter.

KATE

Kevin, what is wrong with you? Would you be willing to give up your job to be with me?

KEVIN

Why would I have to give up my job?

KATE

How does it look to have the Mayor and Chief of Police dating each other?

KEVIN

What does that matter? You know how I feel. How do I love thee? Let me count the ways.

KATE

Don't be silly.

KEVIN

I love thee to the depth and breadth and height

KATE

Kevin.

KEVIN

My soul can reach.

KATE

Stop it.

KEVIN

Have dinner with me.

KATE

No.

KEVIN

Lunch?

KATE

No.

KEVIN

Breakfast. You've done that before.

TAMI & MARTY enter the stage. TAMI is fuming and MARTY is angry.

TAMI

Well in my opinion, you're the one who's being completely unreasonable!

MARTY

Well in my opinion, I think, you're the one who's being unreasonable. We share the bedroom and that means we have to make compromises.

TAMI

Just because we share the bedroom doesn't mean I'm going to do it. I don't care if we are getting married. I didn't do it for my last boyfriend and I'm certainly not going to do it for you.

MARTY

Why not? My mother does it for my dad. She does it every night before they go to bed.

TAMI

Well as far as I'm concerned you can bloody well do it yourself.

MARTY

Why is this such a big deal with you?

TAMI

I just don't want you taking advantage of me the way your father takes advantage of your mother.

TAMI storms off.

MARTY

Oh, come on Tami. You're being unfair.

MARTY runs after TAMI.

KATE and KEVIN walk back down stage

KATE

What the hell was that all about?

KEVIN

Every couple fights Kate. You have to let them sort it out for themselves.

KATE

I know that. And I don't want to come across as the meddling mother-in-law but Marty better watch his step.

KEVIN

I'm sure they'll sort it out. What on earth do you think they were fighting about?

KATE

In the bedroom – who knows. It could be any number of things. What did you think it was?

KEVIN

Performance problems maybe?

KATE

I doubt it. Not at his age. I wouldn't think. If I was to guess I'd say it was...

KATE whispers something into KEVIN's ear.

KEVIN

You think so?

KATE

Well, what else could it be?

KEVIN

Well it could be –

KEVIN whispers something into KATE's ear.

KATE

Right. I hadn't thought of that.

KEVIN

Have you ever? You know.

KATE

What me?

KEVIN

Yes. You.

KATE

No. *(Beat)* You?

KEVIN

No. *(Beat)* Have you ever?

KATE

Ever what?

KEVIN

Thought about it?

KATE

Oh, I've thought about it.

KEVIN

Me too.

KATE

We did have a good time at Halloween?

KEVIN

We did, we had a wonderful time, but it's more than just sex Kate. I really care about you. I want you in my life. You don't answer my e-mails; return my phone calls; or reply to my text messages. It's driving me crazy and when you do agree to see me you always cancel out at the last minute. You're breaking my heart. Don't you have any feelings for me?

KATE

Of course I have feelings for you, that's why this is so hard – but I also have a responsibility to the citizens of this city. There's so much more I want to do to make Pine Ridge a better place to live and I don't want to give that up.

KEVIN

You wouldn't have to give it up.

KATE

One of us would have to resign.

KEVIN

I don't think either one of us has to resign. Come on Mrs. Fezziwig what say we go for a drink after rehearsal.

KATE

I don't think that's a good idea.

KEVIN

Well you're also playing Mrs. Cratchit in the play. Would she be interested in a drink? I've heard that before she married Bob – had a half-dozen children – and ended up with a dead beat husband – she was quite the party animal.

KATE

Must be a different Mrs. Cratchit.

Come on kiss me Kate. KEVIN

No. KATE

Let's go away for the weekend. KEVIN

If I won't have dinner, lunch, or breakfast with you, what makes you think I'll go away for the weekend? KATE

Then let's go for coffee. You owe me that much, at least. KEVIN

Beat

Alright, but just coffee. KATE

And you promise you won't cancel. KEVIN

I won't cancel. KATE

KATE and KEVIN exit.

How do I love thee let me count the ways. KEVIN

Would you stop it. KATE

I can't help it I'm happy. KEVIN

End Scene

SCENE iii: THE GRAND THEATRE - SCROOGE's COUNTING HOUSE - 10:00 pm

DAVID, TAMI, KATE, JAYSON sing We Wish You a Merry Christmas. KEVIN as SCROOGE joins in and ED as BOB CRATCHIT walks down and into the spotlight downstage centre.

ALL

WE WISH YOU A MERRY CHRISTMAS;
WE WISH YOU A MERRY CHRISTMAS;
WE WISH YOU A MERRY CHRISTMAS AND A HAPPY NEW YEAR
GOOD TIDINGS WE BRING TO YOU AND YOUR KIN;
GOOD TIDINGS FOR CHRISTMAS AND A HAPPY NEW YEAR.

The CAST goes from singing We Wish You a Merry Christmas to softly humming the song in the background as BOB speaks.

BOB (Ed)

Scrooge kept his promise to honour Christmas. And to Tiny Tim, who did not die, he was a second father. He became as good a friend, as good a master, and as good a man, as the good old city knew. And it was always said of him, that he knew how to keep Christmas well, if any man alive possessed the knowledge. May that be truly said of us all! And so, as Tiny Tim observed,

ALL

God bless us, everyone!

As the play ends everyone cheers and applauds. MARTY enters along with SAMANTHA

MARTY

Oh my God! Wow! That was perfect. I really have to thank every last one of you for making the time to work on the show. I know how busy everyone is this time of year with Christmas shopping and family obligations and all kinds of extra things going on and I just want to thank all of you for being so dedicated and helping to make this such a fantastic production. You guys nailed it. You hear me. You nailed it!

MARTY applauds others join in with whoops and high fives.

SAMANTHA

Hang on everyone. I just want to say something. Marty, on behalf of the whole cast and crew, I just want you to know how much we appreciate the hard work and effort you've put into the show.

Applause and whoops from the cast and crew.

SAMANTHA

We could have never done it without you, Marty. Thank you.

SAMANTHA gives MARTY a big kiss on the cheek. TAMI looks on as she stands beside JAYSON.

MARTY

Well thanks, I appreciate that Sam. Okay, let's get out of our costumes and get home and get lots of rest. Tomorrow is a big day. Break a leg everyone.

CAST MEMBERS start to leave the stage except for TAMI.

CAST AS THEY LEAVE

Thanks Marty. Great job. Appreciate it. You break a leg too. See you tomorrow.

MARTY

Sam can you make sure everyone gets their props and costumes back in the right places.

SAMANTHA

Sure Marty.

SAMANTHA exits as TAMI crosses downstage towards MARTY.

TAMI

So now you've started kissing your stage manager.

MARTY

Hey, she kissed me.

TAMI

You didn't stop her.

MARTY

I'm sure she didn't mean anything by it.

TAMI

Can I ask you something?

MARTY

What?

TAMI holding her cell phone up.

TAMI

I got a message from the hotel where we're having our reception.

MARTY

Oh, what did they want?

TAMI

Apparently the post-dated cheque we left them bounced. You wouldn't know anything about that would you?

MARTY

Really. Uh. Isn't that odd. Must have been a mistake. Leave it to me and I'll sort it out.

TAMI

Oh, I've already checked into it.

MARTY

You have?

TAMI

Yeah, I went on-line.

MARTY

On-line?

TAMI

To the bank.

MARTY

Oh.

TAMI

Our wedding account is missing almost two thousand dollars. You wouldn't know anything about that would you?

MARTY

Listen Tami there's a simple explanation.

TAMI

Are you spending the money on drugs?

MARTY

Drugs! I don't do drugs. The only drug I'm addicted to is caffeine.

TAMI

Are you gambling?

MARTY

I'm not gambling.

TAMI

Jayson said it's either drugs, gambling, or another woman.

MARTY

You told Jayson about this.

TAMI

Well, if it's not drugs or gambling that leaves only one thing.

MARTY

It's not another woman.

TAMI

I won't give you up without a fight Marty.

MARTY

I told you it's not another woman.

TAMI

Then what is it?

MARTY

I put the money into the play.

TAMI

Into the play. Right. Of course. The play. But even so, that doesn't explain why you didn't talk to me about it.

MARTY

I should have, I know. I'm sorry, I didn't. We'll make our money back. It's just a little extra to help with some unexpected production expenses that's all.

TAMI

You had no right to use our money without asking me.

MARTY

I was afraid if I asked you – you might have said no.

TAMI

Which means you don't care about my opinion. And that means you don't think about us like we're equal partners in this relationship. Does this mean once we're married the only time you're going to ask me about something is when you know I'll agree with you? What's going on with you? This isn't the Marty I fell in love with.

MARTY

I already told you I'm under a lot of pressure – okay – you know with the play and the wedding...and everything.

TAMI

That doesn't excuse your behaviour. You don't think I'm stressed out about things? Jayson says you can't be trusted. I told him that wasn't true, but now I'm having my doubts.

MARTY

Jayson's only interested in you because he wants to get back at me for directing this year's Christmas show.

TAMI

I'm sorry. This is all about you and your stupid play.

MARTY

It's not a stupid play and that's not what I meant. You know damn well that arrogant ass has been trying to take over my production from the start.

TAMI

He may be an arrogant ass Marty, but let's be honest – everyone knows – he's a better director than you.

MARTY

Uhhhh, that's not true. How dare you say that to me.

TAMI

You wouldn't want me to lie, would you?

MARTY

I have never lied to you. Never. *(She gives him a look)* The money doesn't count.

TAMI

I just can't believe you would take the money we saved for our wedding and spend it without asking me.

MARTY

Tami.

TAMI

Let's just go home.

MARTY

Ah, sorry – can't.

TAMI

Why not?

MARTY

I already told you I'm taking the crew out for wings.

TAMI

Right, well when you get home you can sleep on the couch. Goodnight Marty.

TAMI storms off.

MARTY

Tami. Great. Just great. Oh my God, what a freakin' mess!

PETER enters.

PETER

Oh my God Marty, what are we going to do? The dress rehearsal went off without a hitch. You know what that means – opening night is going to be a disaster.

MARTY

Like hell it does. That's just a dumb superstition.

PETER

I should have deliberately missed that last sound cue. Why didn't I think of that. Oh I'm sorry now I've gone and upset you.

MARTY

I'm not upset with you. It's Tami.

PETER

What about Tami?

MARTY

She found out I put some of our wedding money into the play without asking her and now she thinks there's something going on between Samantha and me.

PETER

There isn't something going on between you and Samantha – is there?

MARTY

No. At least I don't think so.

PETER

What do you mean – you don't think so.

MARTY

I don't know. I never really dated much, you know. I feel like maybe I missed out on something.

PETER

You haven't missed out on anything. You're lucky you and Tami found each other. You're just getting cold feet – that's all – right?

MARTY

Maybe Tami and I aren't meant to be together. You know there's plenty of fish in the ocean.

PETER

You've already got your fish, why don't you leave some for the rest of us.

MARTY

What is up with you?

PETER

I'm interested in Samantha, okay. There. Now you know.

MARTY

Well don't get mad at me you should have said something. And if you are interested in her – you should ask her out.

PETER

I've tried but it's not that easy.

MARTY

Just ask her to go for coffee or lunch. Don't make a big thing about it. Just get to know her. She's an amazing girl and if I wasn't with Tami...well...you know...you should try asking her out again.

PETER

Maybe you should head home and try to patch things up with your girl.

MARTY

No way I'm going anywhere near Tami until she's had time to cool off. The last thing I want to think about tonight is the wedding and married life. I just want to have some fun – cut loose – get some beer and some wings – okay.

PETER

You sure?

MARTY

I'm sure.

PETER

Okay...well...I guess...I'll see you at the bar then.

MARTY

Thanks Peter. You're a good friend, you know that.

PETER

And your best man. And speaking as your best man I really want you to make sure things between you and Tami are okay. Don't you go messing things up with that woman. She's smart, and pretty and successful and she makes twice the money you do. She's a keeper.

MARTY

Well then you can marry her.

PETER

Uh, I don't want to marry her. She's not my soul mate. She's yours. Remember that.

PETER exits. MARTY stands centre stage.

SAMANTHA comes in. MARTY looks over at her. She smiles at him. He returns the smile.

SAMANTHA

It's starting to snow.

MARTY

That's good. It means we'll have a white Christmas. I love a white Christmas.

SAMANTHA

Me too.

Pause

MARTY

You hear that Sam.

SAMANTHA

Here what? I don't hear anything.

MARTY

Exactly. The stage without a play is nothing. But take some words and some actors, and we can be transported back in time to a street in London long ago.

SAMANTHA

I'm not sure I know what you're talking about.

MARTY

I'm talking about the magic of theatre. You can find yourself traveling across the infinite expanse of space and time or sailing the seven seas with Long John Silver. Anything is possible on stage. I wish life was that simple.

SAMANTHA

Life is that simple Marty. You know what I did last summer. I spent three months in Nepal helping to build a school with a bunch of volunteers. And next year when my VISA goes through I'll spend the summer working in Australia. I want to travel – do things – expand my world – make a difference.

MARTY

You're amazing you know that. I admire you. You see what you want and you go after it. Me – well – I wasn't going to stay in Pine Ridge – I was going to travel too – I had plans – lots of plans and dreams but then you get involved with someone and things change – it's not just your future you have to think about – it's theirs.

SAMANTHA

Have you ever thought about a future with me.

MARTY

Sorry.

SAMANTHA

About the possibility of you and I.

MARTY

You and I what?

SAMANTHA kisses MARTY gently on the lips.

MARTY

What was that for?

SAMANTHA

Just wanted to give you something to think about. I like you Marty and maybe you and I could be more than friends.

MARTY

Now listen, Sam, you're a beautiful and intelligent girl but I'm getting married.

SAMANTHA

You're not married yet and I'm not a girl. I'm a woman.

MARTY

Yes of course – a very beautiful and desirable woman and any man would be thrilled to have you in his life. But I just...you know...I'm...not...Peter.

SAMANTHA

What about Peter.

MARTY

Nothing. I just...oh to hell with it.

MARTY takes SAMANTHA into his arms and they kiss.

End Scene

ACT II: What the Dickens!

SCENE i: GRAND THEATRE 10 minutes before Curtain

Setting: SCROOGE's BED along with other set pieces are scattered about. Two long tables, decorated for the bake sale, are loaded up with pies, cakes, and pastries.

At Rise: JAYSON and TAMI enter from the wings.

TAMI

Jayson, you and I both know last night was a mistake.

JAYSON

A mistake! I don't think so. It wasn't a mistake for me. If you were truly happy with Marty you wouldn't have called me up and invited me out for drinks.

TAMI

All I wanted to do was talk about the play.

JAYSON

If I recall correctly, we didn't do a lot of talking. How about we pick up where we left off last night.

JAYSON tries to kiss TAMI.

TAMI

I don't think that's a good idea.

JAYSON

Tami, Marty takes you for granted. I'd never do that. You'd be my Juliet in life, and on stage. Now come on, how about a kiss.

TAMI

No. Someone might see us.

JAYSON

You didn't care about that last night when we kissed over bruschetta and calamari at Spanky's Steak House and Grill.

TAMI and JAYSON exit.

KEVIN, dressed in a Santa jacket and hat but still wearing Scrooge's pants, pops up from under the covers of the bed. He looks off in the direction of TAMI and JAYSON and shakes his head. He has a bottle of

Bourbon. He takes a swig from the bottle, gives a big sigh, and disappears beneath the covers.

MARTY and SAMANTHA enter from the wings. MARTY is carrying SCROOGE's jacket, shirt and hat.

MARTY

Have you seen him anywhere?

SAMANTHA

He was in the dressing room five minutes ago.

MARTY

Why didn't you stay with him you know he was acting weird!

SAMANTHA

I would have Marty, but Tiny Tim was feeling sick to his stomach. What was I supposed to do? I only left your Uncle for a minute and when I got back he was gone.

MARTY

Oh God, give me strength. Michael is out with the flu. So now we have to find someone to play Fred. And my Uncle turns up drunk and now we can't find him and the curtain goes up in less than ten minutes.

SAMANTHA

It's all right. We'll find him.

DAVID enters.

MARTY

Any luck Doc?

DAVID

No. He's not in the basement.

PETER enters riding the unicycle.

PETER

I just checked the props room and he's not in there.

MARTY

Where the hell could he be?

PETER rides across the stage and exits into the wings.

DAVID

You know Marty, I could always play Scrooge if you wanted

MARTY

Thanks Doc, but if you play Scrooge who would play all your parts?

DAVID

Once again, cursed by my versatility and talent. And yet I get second billing.

DAVID takes a cinnamon bun.

MARTY

Doc, would you stop eating all the cinnamon buns.

DAVID

Sorry Marty, but the Mayor's cinnamon buns are irresistible. Your Uncle can't keep his hands off them. Yummy.

DAVID exits munching on a cinnamon bun.

LARRY (*Intercom*)

Uh Marty –

MARTY (*Shouting*)

What!

LARRY (*Intercom*)

Cindy wants to know if they can open the house.

MARTY (*Shouting*)

Does it look like we're ready to open the house!

LARRY (*Intercom*)

I don't know – does it?

MARTY (*Shouting*)

No!

LARRY (*Intercom*)

Okeydokey then.

MARTY

Alright, you check backstage and I'll check the washrooms.

SAMANTHA

Marty, can we talk about last night?

MARTY

Now?

SAMANTHA

I really had a good time. Didn't you?

MARTY

Well, yes, but...I...can't we just talk about this later.

SAMANTHA

Oh, alright, but only if I get another kiss.

TAMI and PETER enter.

MARTY

Sam.

MARTY moves back but SAMANTHA grabs him and gives him a big kiss.

TAMI

You're getting rather generous with the kisses don't you think Marty.

MARTY

Tami this isn't how it looks.

TAMI

No? That kiss wouldn't have anything to do with you coming home at two o'clock in the morning, would it?

MARTY

I told you I took the crew out for beer and wings.

TAMI

That's what you told me. But, I just talked to Peter, and according to him, everyone except you and Samantha went home at midnight.

MARTY

Peter told you that, did he. *(To Peter)* Why would you do that?

PETER

I'm sorry, I didn't know it was it a secret.

TAMI

So, what were you two doing for two hours?

SAMANTHA

Oh, why don't you just tell her Marty. He kissed me.

TAMI & PETER

You kissed her!

MARTY

Okay I kissed her. In the car. Is that what you want to here?

TAMI

Is that the only place you kissed her?

SAMANTHA

No it isn't. He kissed me in lots of different places. We kissed here at the theatre. In the bar, after everyone left. We did a lot of kissing.

MARTY

Okay listen Tami, I know you're angry. Yes, Samantha and I kissed but that's all we did.

TAMI

Can you give me one good reason I shouldn't walk out of here right now and break off our engagement?

MARTY

Because all the money we raise with the play is going to your mom's Christmas Fund to help build a new homeless shelter. There are homeless people, Tami. Homeless people depending on us to put on a show – don't punish them for my behaviour.

TAMI

That's not the right answer Marty, but for the sake of the homeless and for my mother I'll stay – but not for you.

MARTY

Thank you. Now has anyone seen my Uncle?

SAMANTHA

Why don't you try his cell phone.

MARTY

Yes! Brilliant. Thank you Sam. (*MARTY takes out his cell phone and dials*) Peter, can you get things set up for the opening scene before you cause any more trouble.

PETER

I'm not the one causing trouble Marty.

PETER and CREW begin to remove the tables with the pies and start to set the stage for the opening scene including Scrooge's bed.

SFX: JINGLE BELL SOUND OF CELL PHONE.

SAMANTHA

It's ringing.

TAMI

I hear it too.

SFX: JINGLE BELL SOUND OF CELL PHONE

MARTY

It's coming from the bed.

MARTY runs over to the bed and pulls the sheets off his UNCLE KEVIN.

KEVIN

Blast!

MARTY

Uncle!

KEVIN

I'm not going on Marty. You'll have to find someone to replace me. I'm terribly sick, I have the flu.

MARTY

You don't have the flu, you're drunk. What the hell's wrong with you? And what are you doing dressed up as Santa?

KEVIN

Everybody loves Santa. I just want to be loved Marty. Doesn't everyone just want to be loved?

SFX: BACKSTAGE CRASH FOLLOWED BY A CRY OF AGONY.

MARTY

Oh God, Peter, can you go see what happened.

PETER

Why don't you do it. I'm busy.

MARTY

I have to deal with my Uncle, okay? *(Beat)* Fine then, Samantha, can you go see what that noise was.

SAMANTHA

Sure thing Marty.

SAMANTHA exits.

PETER

You know what, on second thought, I think I'll go help Samantha.

PETER runs after SAMANTHA.

MARTY

Tami, can you please make yourself useful and grab some coffee for my Uncle.

TAMI

Make myself useful!

MARTY

I'm sorry, bad choice of words.

TAMI

We have to talk about this thing between you and Samantha.

KEVIN

What about the thing between you and Jayson, huh Tami. Are you going to tell Marty about that?

MARTY

What's he talking about?

KEVIN

There's no point denying it. I heard everything. Marty's not the only one who has some explaining uh explaining to do.

MARTY

Is there something I should know?

TAMI

Oh your Uncle's hammered you can't believe a word he says. There's nothing going on between me and Jayson. Nothing. Okay. I don't know what your Uncle is talking about. Now, I'll go get some coffee, but Marty don't you think for one minute you have any right to run around behind my back with Miss Perky Nipples.

TAMI exits.

MARTY

Alright, tell me what you know.

KEVIN

All I know is Jayson and Tami went out for drinks

MARTY

When?

KEVIN

Last night.

MARTY

Last night?

KEVIN

Yes. And apparently they kissed.

MARTY

I don't believe it.

KEVIN

Oh believe it. Is there anything more wonderful in this world than a kiss from the one you love Marty? From the one you desire.

KEVIN goes to take a swig from the bottle of bourbon.

MARTY grabs the bottle of bourbon from his Uncle.

MARTY

What's going on? This isn't like you.

KEVIN

I'm in love Marty. I'm in love with a beautiful woman who won't love me back and I don't know what to do about it. I'm missburrble. I have a broken fart.

KEVIN grabs the bottle but MARTY keeps a firm grip on it and the two wrestle over the bottle.

KATE enters dressed in costume to play MRS. FEZZIWIG.

KATE

Marty, we need to talk.

MARTY

Now?

KATE

Yes, now. This is important Marty. It's about you and Tami.

KEVIN and MARTY stop wrestling as KEVIN let's go of the bottle and walks over to KATE.

KEVIN

Well, well, well, look who finally decided to show up.

KATE

I'm sorry I cancelled on you last night, but something came up.

KEVIN

Something always comes up. I waited for over an hour and all I got was a text saying, "Sorry, can't make it." Well you know what Kate, I'm not going to do the show unless you agree to see me. You hear me? Otherwise, you can damn well find yourself another Stooge.

KATE

I won't be blackmailed. I'll play Scrooge myself if I have to.

MARTY

That won't work. Who would play your parts and besides Scrooge is a man.

KATE

Kevin, you have no right to do this.

KEVIN

No right! How else can I get you to talk to me? I love you Kate.

KATE

Kevin.

KEVIN

Go out with me. I love you. I love you. I love you.

KATE

Alright! Alright! I'll go out with you. Just shut up would you.

MARTY

Are you two?

KATE
No we're not.

KEVIN
Let's go to Vegas for the weekend.

KATE
We'll have coffee at Kirbies Donuts.

KEVIN
You promise?

KATE
I promise.

KEVIN
I don't know. What's to stop you from not showing up again?

MARTY
I'll make sure she shows up, okay.

KEVIN
Thank you Marty. I know I can count on you. Alright, you've got a deal.

KATE, and MARTY help KEVIN get out of his Santa jacket and hat and into his SCROOGE shirt and jacket during the following. The SANTA costume ends up under the covers on the bed along with the cell phone.

MARTY
Thank God. Now can you help me here?

KATE
Marty, I want to talk to you about Tami. Your Uncle and I overheard you two fighting yesterday.

KEVIN
We didn't mean to eavesdrop we just happened to be on stage when you two came in arguing about what goes on in the bedroom.

MARTY
Oh? Oh! You heard that did you? I am so embarrassed but honestly, I don't think I'm being that unreasonable, do you? I mean what about you and Tami's father? Did you two ever fight about this sort of thing?

KATE

Well Marty, I was a virgin when I married Tami's father. I didn't have a lot of experience. It's not like today where you can find out everything you want to know with the click of a mouse.

MARTY

Uh okay.

KATE

Tami's father was a wonderful man.

KEVIN

Harry was the luckiest man in the world because he was married to you.

KATE

I was the lucky one. Harry was a very passionate and generous lover and he certainly knew how push my buttons if you know what I mean.

MARTY

I'm not sure that I do.

KATE

Listen Marty when Tami's father died I remember thinking about all the stupid little things we used to fight about and how unimportant they were.

MARTY

That's my point – I don't think what I'm asking for is such a big deal, do you?

KATE

Marty, if you want Tami to do things for you then you have to be willing to do things for her. If your partner wants you to dress up as a Christmas Elf, like Tami's father wanted me to do every Christmas Eve, and play find the candy cane then you should do it.

KEVIN

It's only fair, Marty. You have to give to receive.

MARTY

Alright. Alright. I'll put my socks in the God Damn clothes hamper before I go to bed. Jesus!

KATE

Put your socks in the clothes hamper.

MARTY

Yes, socks. That is what we're talking about isn't it?

KATE and KEVIN look at each other.

KEVIN

Oh...well we thought it was –

KATE

Socks! We thought it was socks. What else could it be in the bedroom.

KEVIN

Right socks. Ha!

MARTY and KATE have finished getting KEVIN into his SCROOGE costume as PETER runs in carrying a bent unicycle.

PETER

Marty, we've got a problem.

MARTY

What now?

PETER

Ian was riding the unicycle and he fell down the stairs and crashed into the furnace room.

MARTY

Oh my God, is he okay.

PETER

He broke a leg.

MARTY

He broke a leg!

PETER

He broke two.

MARTY

Two!

KEVIN

Hey, that's good luck in the theatre! Good luck times two!

KATE

Did somebody call an ambulance?

PETER

They're on their way. The Doc is with him now.

MARTY

That's just great, with Ian out who are we going to get to play the Ghost of Christmas past. And I still have to get someone to play Fred. *(To Peter)* Wait a minute, you could play Fred.

PETER

No way. Get someone else.

JAYSON and SAMANTHA enter.

MARTY

Come on Peter you can do it. You were great in rehearsal yesterday. And Larry can handle the lights and sound, right?

PETER

I don't want to be on stage. I'll just end up making bigger fool of myself than I already have. You do it.

JAYSON

Perhaps I could be of some assistance here Marty.

MARTY

What's this I hear about you and Tami going out for drinks?

JAYSON

Oh, you found out about that did you. Well, Marty you haven't exactly been the perfect fiancée now have you.

MARTY

You scheming little bastard.

JAYSON

Name calling. Really Marty. I thought you would be above that sort of thing but I'm not really surprised you aren't. Now you may have lost your fiancée, but the good news is – I'm here to help you save your play.

MARTY

I don't need your help.

TAMI and ED enter. TAMI has a travel mug filled with black coffee. She goes over to KEVIN and helps him gulp down the coffee.

ED

Hey, Marty did you ever get a chance to look at those changes I sent you?

MARTY

No, I'm sorry I didn't.

ED

So, the Mayor got to ya did she?

KATE

Trying to do push your own political agenda again Ed.

ED

Now, I know you and I don't see eye to eye on things Madam Mayor but I think we both agree: no nation – especially one as wealthy as this one – should have its citizens living in the streets and its children going hungry.

KATE

Oh, so if I don't agree with you then I'm promoting poverty and hunger, am I? You know that's not true.

ED

Next election, I'm going to be Mayor and then things will change.

ED storms off

KATE (Shouting)

You'll have to beat me first.

ED (Shouting)

Oh I will.

DAVID enters.

DAVID

Marty, Edith had to run Tiny Tim and all the little Cratchits over to the emergency.

MARTY

Oh my God! Now what?

DAVID

A touch of food poisoning by the looks of it.

MARTY

Food poisoning. From what?

SAMANTHA

I think they got into the day old Sushi.

DAVID

You know that refrigerator in the green room hasn't really worked in years.

LARRY (Intercom)

Uh Marty – it's almost eight. Cindy wants to know if she can open the house.

MARTY (*Shouting*)

No!

LARRY (*Intercom*)

Okeydokey, then.

JAYSON

Marty, I am prepared to take over the lead if necessary.

MARTY

I don't need you to take over the lead.

JAYSON

We don't want to cancel the show.

MARTY

We're not cancelling the show.

TAMI

No, of course not. You wouldn't dare think of canceling your show, but when it comes to our wedding you're only too happy to put it in jeopardy.

KATE

I think I'm out of the loop. What exactly is going on between you two?

TAMI

Marty spent last night with Samantha.

KATE

Oh Marty, how could you?

MARTY

That's not exactly true. And besides your daughter went out for drinks with Jayson last night and who knows what mischief they got up to.

KATE

Tami would never do such a thing.

JAYSON

Oh who can blame her, after all, I was voted the most eligible bachelor in Pine Ridge by the Harvest News for the last three years.

TAMI

All we did was kiss. Same as you and Samantha. Isn't that right Jayson.

JAYSON

Yes, but what a kiss.

MARTY

Well, there better be no more kissing tonight is that understood?

TAMI

Oh dear, sounds like someone's jealous.

JAYSON

Marty, you still need to find somebody to play Scrooge's nephew Fred.

MARTY

Come on Peter can't you give it a shot?

PETER

No way, I don't want to be the first person on that stage, under the lights, facing an audience, all alone.

MARTY

Well then what about the Ghost of Christmas Past. Could you at least do that?

SAMANTHA

Come on Peter, be a sport and do it for me.

PETER

I don't have the lines memorized.

MARTY

You can carry the script.

KEVIN

You've seen the show in rehearsal a hundred times, Peter – you can do it.

SAMANTHA

Please Peter it would be such a huge help.

PETER

Oh... alright – what the Dickens – I'll give it shot.

MARTY

Thank you! Okay now I need somebody to play Fred's wife. Do you think that's something you could do Samantha.

SAMANTHA

You want me to be Fred's wife?

MARTY

It's a small but important part of the play. Will you do it for me?

SAMANTHA

For you?

MARTY

Yes. For me.

SAMANTHA

Of course I'll do it for you, but only if you'll play Fred.

MARTY

You want me to play Fred.

SAMANTHA

Yeah, we'll be husband and wife. I like the sound of that.

PETER

You know, on second thought, maybe I could be Fred.

MARTY

I thought you didn't want to be Fred.

PETER

Can't a guy change his mind.

MARTY

No, you're going to be the ghost of Christmas past. I'll be Fred. Okay. That's it. We're covered. Right?

JAYSON

I don't think so. There's still the small matter of Tiny Tim and the other Cratchit children.

PETER

And Edith is still at the hospital.

DAVID

She was playing Scrooge's sister Fan as well as Fred's wife.

JAYSON

You still need to find someone to play little Fan.

LARRY (Intercom)

Uh Marty?

MARTY (Shouting)

Yes Larry?

LARRY (Intercom)

It's after eight; we have to open the house.

MARTY

Listen everyone, we're going to have to figure some of these things out on the run. We'll be fine as long as we don't panic. Okay. (*Shouting to Larry*) Open the house Larry. Places everyone. And break a leg. On second thought forget that. Good luck! No forget that.

PETER

Say Marty how about, "May the Force be with you."

MARTY

Oh why the hell not. "May the Force be with you."

End Scene

SCENEii: – GRAND THEATRE 8:10 P.M.

SFX: CHRISTMAS MUSIC UP THEN UNDER

KATE enters. MARTY is just off stage struggling to get into his costume.

KATE

Hello. Good evening everyone. Hello George. Nice to see you Elizabeth. Thank you so much for coming and thank you for your patience. We've had a few minor technical problems but everything's been more or less sorted out. So, welcome to the Pine Tree Players opening night presentation of A Christmas Carol by Charles Dickens adapted for the stage and directed by our very own Marty Fisher.

KATE applauds as MARTY enters wearing the costume to play FRED. The pants and coat are too short for his legs and arms. KATE helps MARTY get the jacket on during.

MARTY

Thanks everyone. Thank you. We really appreciate your support and just want to remind all of you that there will be a bake sale, after the show, up here on the stage, with all the proceeds going towards the Mayor's Christmas Fund in support of the Pine Ridge Handy Home Hardware Homeless Shelter.

MARTY and KATE applaud.

KATE

Thank you Marty, and let's not forget that next year is an election year, and I do hope I'll be able to count on your vote so that I can continue to make Pine Ridge the envy of the nation.

ED enters.

ED

Well, Madam Mayor, since you've brought up politics I see no reason why I shouldn't announce my intention to run for Mayor myself next year.

MARTY

Hey, Ed this isn't really the time or place.

ED

Why not? If the Mayor can ask for votes why can't I?

KATE

Since I've been Mayor –

ED

– since you’ve been Mayor you’ve let corporate America set the agenda.

KATE

Our corporate sponsors, like the Handy Home Hardware, are very important and help provide the necessary funds and resources to make our city vibrant and livable.

MARTY starts to shuffle the MAYOR and ED off stage.

MARTY

Yes, well I’m sure you two can continue the debate next year on the campaign trail but right now we have a show to do – right. The show. That’s really what’s most important right now and what we should be thinking about – the show.

ED

That’s fine by me, so long as the Mayor doesn’t go asking for any more votes.

KATE

And as long as Ed doesn’t make any more campaign speeches.

MARTY

And on that cheerful note, and without further delay, we take you back to a street in London on a Christmas Eve in 1843.

MARTY, KATE, and ED exit.

End Scene

SCENEiii: – A LONDON STREET & SCROOGE’S COUNTING HOUSE

Along the street people are walking and tipping their hats to each other and singing Deck the Halls. SCROOGE sits at his desk working on his books and drinking coffee from a travel mug. MR. GRANGER stands near SCROOGE and CRATCHIT sits at his desk.

ALL BUT SCROOGE
DECK THE HALLS WITH BOUGHS OF HOLLY,
FA LA LA LA LA, LA LA LA LA.
TIS THE SEASON TO BE JOLLY,
FA LA LA LA LA, LA LA LA LA.

MARTY enters and crosses down stage center and a spot light comes up downstage left. MARTY pauses. He waits a moment and then walks into the spotlight.

FRED (Marty)

Odd Marley was dead. Uh old Marley was dead. There’s was nothing particularly odd about him really except that he was dead. Dead as a door nail. Marley was Scrooge’s business partner and had died seven years ago this very night. This must be understood or nothing wonderful can come of the story you are about to hear. My Uncle – that grasping, scraping, clutching, covetous old sinner sat busy in his counting house on Christmas Eve.

Lights up on SCROOGE’s Counting house.

MR. GRANGER (David)

Mr. Scrooge at this festive time of the year, a few of us are raising a fund to buy the poor some meat and drink, and means of warmth. Sadly hundreds of thousands are in want of common comforts, sir.

SCROOGE is drunk at the beginning of the play but as the play progresses he becomes more sober and is not drunk by the last scene of the play.

SCROOGE (Kevin)

Are there no prisons?

MR. GRANGER (David)

Plenty of prisons.

SCROOGE (Kevin)

Are there no warehouses!

MR. GRANGER (David)

Whorehouses?

SCROOGE (Kevin)

In full vigor are they then?

MR. GRANGER (David)

Um, very busy sir, I suppose.

SCROOGE (Kevin)

Oh good, I was afraid, from what you said at first, that something had occurred to stop them in their useful work. My taxes support the institutions I have mentioned and those who are in need must go there.

MR. GRANGER (David)

To prisons and...um...but Mr. Scrooge many would rather die than go to the types of establishments you have mentioned.

SCROOGE (Kevin)

Then let them die and decrease the surplus – I mean superfluous no...uh surplus population. There – close enough.

MR. GRANGER (David)

Mr. Scrooge!

SCROOGE (Kevin)

Mr. Granger!

Beat

MR. GRANGER (David)

Mr. Scrooge!

SCROOGE (Kevin)

Mr. Granger!

Beat

MR. GRANGER (David)

Uh um, Mr. Scrooge I take it that you believe the plight of others is not your business...

SCROOGE (Kevin)

Do I? Oh, right yes. (*Whispers*) I do believe that. Sorry. Umm lets see – oh right... (*Normal Voice*) Yes, it's enough for a man to – understand his own business and not to – interfere with others. Mine occupies me constantly. Good afternoon, sir! Good Day.

BOB CRACHIT goes to open the door and the door handle comes off in his hand.

BOB (Ed)

Oh dear...uh...the door seems to be broken again Mr. Scrooge. What would you suggest?

SCROOGE (Kevin)

Why not use the window.

BOB (Ed)

The window?

SCROOGE (Kevin)

Yes, why not. Good day.

MR. GRANGER (David)

Uh, good day.

BOB helps MR. GRANGER through the window as MARTY appears on the other side of the window and waves to his Uncle as GRANGER struggles to climb out.

FRED (Marty)

A Merry Christmas, Uncle Scrooge!

SCROOGE (Kevin)

Oh? And what's so merry about it I ask you? Christmas is nothing but a bum-hug. A bum-hug I say!

FRED starts to crawl through the window as Granger continues to climb out.

FRED (Marty)

A bum-hug, uncle? Surely you don't mean that?

SCROOGE (Kevin)

I most certainly do. If I had my way every idiot who goes about with "Berry Crispmas" on his lips, would be boiled in his own pudding, and buried with a stake of holly through his – heart!

FRED falls through the window and BOB and FRED end up in a heap on the floor. FRED continues with his lines as he struggles to get up.

FRED (Marty)

But Uncle, I have always thought of Christmas as a kind, forgiving, charitable, time. And although it has never put a scrap of gold in my pocket, I believe that it has done me good, and will do me good; and I say, God bless it!

BOB (Ed)

Here! Here! Well said Mr. Fred.

SCROOGE (Kevin)

To Bob Cratchit

That's enough out of you Bob Scratchit.

FRED and BOB get up off the floor.

FRED (Marty)

Uncle! Come have dinner with us tomorrow.

SCROOGE (Kevin)

No thank you.

FRED (Marty)

Well Uncle, if you won't accept my invitation, how about you Bob? How about you and your lovely family join us for Christmas?

BOB (Ed)

Well, that's most kind of you sir, but I'm afraid I'm scheduled to work.

FRED (Marty)

On Christmas! That is a bum-hug. What miserable old skin flint would make you work on Christmas day I wonder?

SCROOGE (Kevin)

Oh and I suppose if I was to stop him half-a-crown for it, he'd think himself ill-used, I'll betcha. And yet, you don't think me ill-used, when I pay a day's wages for no work. Do ya!

BOB (Ed)

It's only once a year Mr. Scrooge.

FRED & SCROOGE (Marty & Kevin)

That's a poor excuse for picking a man's pocket every twenty-fifth of December!

SCROOGE (Kevin)

Bah! Very well – if you must have it – have it.

FRED (Marty)

Then you'll come dine with us Uncle?

SCROOGE (Kevin)

No. I shall use my time for more profitable enterprises.

FRED takes a chair and puts it beside the window and crawls out during.

FRED (Marty)

I am sorry, with all my heart, to find you so resolute Uncle. But, I have made the invitation in the spirit of Christmas, and I'll keep my Christmas cheer to the last. So, a Merry Christmas to you uncle!

SCROOGE (Kevin)

Bugger off!

FRED (Marty)

And a Happy New Year!

SCROOGE (Kevin)

Oh, go blow it out your own ear.

FRED exits.

SCROOGE (Kevin)

So Bobby, you have tomorrow off do you? Well that just means I want you here all the earlier the next morning. Capisce.

SCROOGE crosses down to the door. BOB helps SCROOGE with his scarf and gloves. BOB holds SCROOGE's top hat.

BOB (Ed)

Uh, yes. Capisce. Thank you Mr. Scrooge.

SCROOGE (Kevin)

Mark my word Bob, this is a cruel world where your only shield against the cold hand of poverty is acquisition, profit, and game. Uh acquisition, profit and gain. Unless of course you meet the right woman, eh Bob.

BOB (Ed)

Uh, I suppose Mr. Scrooge.

SCROOGE (Kevin)

That wife of yours is quite the catch you know.

BOB (Ed)

Well, thank you Mr. Scrooge. I don't know what to say.

SCROOGE (Kevin)

You don't need to say anything Bob. You're a lucky man.

SCROOGE puts the hat on his head and looks at the window.

SCROOGE (Kevin)

I think I'll go out the side door if you don't mind.

SCROOGE exits around the corner of the set.

BOB (Ed)

Yes Mr. Scrooge, what a good idea. Merry Christmas.

SCROOGE (Kevin)

Bah!

BOB closes up the Counting House and puts on his scarf and hat. He sings Revolution and Change to the tune of God Rest Ye Merry Gentlemen.

BOB (Ed):

BEWARE THEY NOBLE GENTLEMEN
THE WORKING CLASS WILL RISE
REMEMBER, MARX, OUR SAVIOUR
PREDICTED YOUR DEMISE
TO SAVE US ALL FROM EXPLOTATION
YOUR GREED WILL BE BETRAYED
O UPRISINGS OF REVOLUTION AND CHANGE,
REVOLUTION AND CHANGE
O UPRISINGS OF REVOLUTION AND CHANGE

End Scene

SCENE iv: SCROOGE's BEDROOM CHAMBER

SCROOGE enters his bed chamber dressed in a night-gown, slippers, and nightcap. The Chamber includes a large four poster bed and a large well-worn high back chair beside the hearth.

SCROOGE (Kevin)

Kissmas indeed. A kind forgibing charible time? Humblug.

SFX: HEAVY CHAINS AND METAL BOXES CAN BE HEARD. THE NOISE GROWS LOUDER AND LOUDER.

SCROOGE (Kevin)

O dear, what's this! What's this! What could it be? Stay away – stay away – whatever you are – be gone. Vamoose spirit. Be gone!

SCROOGE cowers behind his chair as MARLEY's GHOST appears and is wrapped in a chain made of cash boxes, keys, padlocks, ledgers, and deeds. (Should the theatre company have the capacity to fly in the ghost, then MARLEY's GHOST should fly into the scene and may float and crash about the set as you see fit.)

MARLEY (David)

Ohhhhhhaahhhhhhhaooooahhhhhhhhh!!!!!!!!!!!!!!!

SCROOGE (Kevin)

Oh, what dreadful phantom are you?

MARLEY (David)

In life, I was your partner, Jacob Marley.

MARLEY screams and shakes his chains as he advances on SCROOGE. As MARLEY moves forward his chains becomes hooked on the chair by the fireplace and as he moves forward the chair now moves with him.

SCROOGE (Kevin)

What is it you want?

MARLEY's GHOST struggles to free his chain from the chair but he only ends up becoming even more tangled up. MARLEY plays the whole thing straight trying not to break the illusion of the scene.

MARLEY (David)

It is required of every man that he should be concerned with the welfare and good of his fellow man. And if he does not go forth in life he is condemned to do so after death. In life, my spirit never walked beyond the narrow confines of our counting house.

SCROOGE now tries to help MARLEY untangle the chain from the chair but only ends up entangling himself so that now the chain is caught not only on the Chair but also on Scrooge's nightgown buttons.

SCROOGE (Kevin)

Oh, but you were always a good man of business, Odd Jacob Barley.

MARLEY (David)

Mankind was my business. The common welfare was my business; charity, mercy, forbearance, and benevolence, were all my business. (*MARLEY tries to rattle his chain but can hardly do so being tangled up with Scrooge and the Chair*). Hear me! My time is nearly gone. I am here tonight to tell you, that you have a chance and hope of escaping my fate.

SCROOGE (Kevin)

Yes, well life is about taking chances isn't it. I just want a chance to tell Kate how I feel about her, but she's more interested in being mayor than in love. Does that seem right to you?

MARLEY (David)

I know not who this Kate is – you speak of – Ebenezer. I am here to tell you – are you listening – good – I am here to tell you how to escape my fate...do you understand?

SCROOGE (Kevin)

I'm only doing this because she said she'd go for coffee with me at Kerbies.

MARLEY (David)

Scrooge.

SCROOGE (Kevin)

And Marty said he'd make sure she went, but how's he going to do that? What's to stop her from running out of here at the end of the night and cancelling out on me again.

MARLEY (David)

And the shooooowww must go on...right Scrooooooge!

SCROOGE (Kevin)

Oh, yes – right the show. You were always a good friend to me, Doc.

MARLEY walks backwards away from SCROOGE. SCROOGE and MARLEY try to untangle the night shirt but only end up in ripping it and the shirt slips off SCROOGE as MARLEY retreats. SCROOGE is left standing in his nightcap, his boxers with Candy Canes printed on them and his slippers.

MARLEY (David)

You mean Jacob.

SCROOGE (Kevin)

Right. Doctor Jacob. Sorry. You were saying.

MARLEY (David)

You are to be haunted by three spirits. Expect the first when the bell tolls one. And for the sake of the show Ebenezer, try to stick to your lines.

MARLEY disappears as his final words are spoken. (If MARLEY flew in then he will fly out.)

SFX: PHANTOMS – SCREAMING IN TORMENT – THE SOUNDS FADE AWAY.

SCROOGE is left standing on stage in his underwear, night cap, and slippers.

SCROOGE (Kevin)

Three spirits. The first to appear when the bell tolls one.

SFX: ELEPHANT TRUMPET

The lights change and in a puff of smoke the FIRST SPIRIT (Peter) appears. PETER is dressed in a white tunic and has long white hair and carries a copy of the script which he refers to as he plays his part.

SCROOGE (Kevin)

Are you the Spirit, whose coming was foretold to me?

SPIRIT (Peter)

Uhhhhhhhhh. Ummmmmm. Ahh. Yes.

SCROOGE (Kevin)

Who and what are you?

SPIRIT (Peter)

I am the ghost of Christmas past.

SCROOGE (Kevin)

Long past?

SPIRIT (Peter)

Nope. Your past.

(Pause)

SCROOGE (Kevin)

And...

SPIRIT (Peter)

And?

PETER fumbles with the script.

MARTY

Sticks his head out from the side of the stage and whispers.

Mortal, why do you tremble?

SPIRIT (Peter)

Oh...sorry. Ummm. *(Whispers)* Mortal, why do you tremble?

MARTY *(Whispers)*

Don't whisper.

SPIRIT *(Peter whispers)*

Don't whisper.

MARTY *(Whispers)*

No, no, no.

SPIRIT *(Peter whispers)*

No, no, no.

MARTY *(Whispers)*

Just say, mortal why do you tremble in a normal voice.

SPIRIT *(Peter whispers)*

Just say, mortal why do you tremble in a normal voice. Oh! *(Normal Voice)* Mortal why do you tremble?

SCROOGE (Kevin)

Because I'm freezing my chestnuts off out here. You know I could really use a robe or a nightshirt if you happen to have one lying around by any chance. A woolly sweater maybe? Anything. We did that production of Julius Caesar this summer I'm sure there must be some Toga's in the back. Even one with a few holes would be fine.

A women's pink or purple or fuchsia bathrobe with fake fur flies from the wings and lands on SCROOGE.

SCROOGE (Kevin)

Okay, well I guess we're doing La Cage aux Folles then.

SPIRIT (Peter)

Do I have to sing? I can't sing. I don't want to sing.

SCROOGE (Kevin)

No. You don't have to sing. Tell me Spirit, what has brought you here?

SPIRIT (Peter)

Uh, your welfare! Come put on your robe and walk with me. I have much to show you.

End Scene

SCENE v: A SCHOOLROOM/JUNGLE

The SPIRIT and SCROOGE move aside as the setting changes to what is supposed to be SCROOGE's boarding school. But instead of the ENGLISH COUNTRY background a JUNGLE BACKGROUND drops into place. The actors recognize the backdrop is wrong but continue the scene. JAYSON as a young SCROOGE stands looking out a window facing the audience.

SCROOGE (Kevin)

Um well, good heavens, would you look at that. This is where I grew up. I was a boy here.

SPIRIT (Peter)

You were?

SFX: JUNGLE SOUNDS AND A HOWLING APE

SCROOGE (Kevin)

Yes, uh, I was a boy – here in – Kenya. This was my school at the edge of the Serenpeti I mean Serengeti. You could see the mitigating herds of elefontos for miles.

SPIRIT (Peter)

These are the shadows of things that have been.

SCROOGE (Kevin)

Yes, life is but a walking shadow, a poor player that struts and frets his hour upon the stage and then is heard no more. You know what that means Peter? It means life is short. *(Whispers)* You should ask Samantha out.

SPIRIT (PETER)

Uh, okay? Um it would appear that neglected by your friends you are...left alone on Christmas.

There is a pause in the action. The three actors stand nervously on stage waiting for SCROOGE's sister FAN to enter. There is movement and discussion backstage. They look off stage. They look at each other.

YOUNG SCROOGE (Jayson)

Oh dear – let me try and see what happens. It would appear that I am left alone by my friends on Christmas. If only I wasn't alone. If only my dear sweet little sister Fan were here. Then I would not be so all alone.

MARTY stumbles onto stage as FAN. He wears a wig quickly plopped on his head and an ill fitted dress.

FAN (Marty)

Dear, dear brother!

FAN awkwardly lumbers towards YOUNG SCROOGE and gives him an uncomfortable hug.

YOUNG SCROOGE (Jayson)

Oh, dear! Sister! I mean – oh dear sister. Fan.

SCROOGE (Kevin)

Fan, oh dear Fan. My dear sweet little Fanny. (*Whispers*) You know who else has a sweet little fanny?

SPIRIT (Peter)

Uh no, but you have no doubt missed your sister's loving embrace.

SCROOGE (Kevin)

Have I?

SPIRIT (Peter)

That's what it says.

FAN (Marty)

I have come to bring you home, dear brother.

YOUNG SCROOGE (Jayson)

Home, little Fan – to England!

FAN (Marty)

Yes! To England!

FAN and YOUNG SCROOGE hit and push each other about.

FAN (Marty)

We sail on the morning tide.

SFX: JUNGLE SOUNDS AND A ROAR OF A LION.

FAN (Marty)

Father is so much kinder than he used to be. And he said that you might come home and that we are to be together for Christmas.

YOUNG SCROOGE (Jayson)

I'm coming home. Oh joy!

FAN (Marty)

Yes, and we'll have the merriest and happiest time in the world.

YOUNG SCROOGE (Jayson)

Oh, you are quite a woman, little Fan.

FAN grabs YOUNG SCROOGE's hands and the two dance around in a circle becoming dizzy as they do so.

SPIRIT (Peter)

Yes, she was always a delicate little creature, whom a breath might have withered.

SCROOGE (Kevin)

Yes, but she had a large and loving heart.

SPIRIT (Peter)

She died a woman and had children.

SCROOGE (Kevin)

One child.

SPIRIT (Peter)

Your nephew: Marty.

SCROOGE (Kevin)

Yes.

SPIRIT (Peter)

I mean Fred.

SCROOGE (Kevin)

I adore Marty as if he were my own son and Tami is such a sweet girl. It tears my heart to pieces to see them fighting the way they are. Those two are soul mates and they're acting like idiots.

SPIRIT (Peter)

I know. They're so perfect for each other.

SCROOGE (Kevin)

You and I can see that why can't they? What fools they have become.

End Scene

SCENE vi: FEZZIWIG'S WAREHOUSE

Around the SPIRIT and SCROOGE the school room disappears and is replaced by a medieval torture chamber backdrop with the words Chamber of Horrors written across it instead of FEZZIWIG's warehouse. FAN and YOUNG SCROOGE dizzily wander around the stage. FAN disappears into the wings. BELLE appears and grabs young SCROOGE.

SFX: FIDDLER PLAYING A CHEERFUL AND FUN POLKA.

Other couples including FEZZIWIG and his wife MRS. FEZZIWIG are dancing. SAMANTHA is in the scene dancing but without a partner. After a moment MARTY rushes onto the stage without the dress but still wearing the wig he had on in the last scene. He grabs SAMANTHA and joins the dancing. As he dances he notices he is still wearing the wig and takes it off and goes to toss it off stage but instead tosses it to FEZZIWIG who tosses it to BELLE who tosses it back to MARTY who tosses it off stage.

SPIRIT (Peter)

Um let's see...you know this place?

SCROOGE (Kevin)

Happily clapping and dancing to the music

Know it! I was apprenticed here! Old Fezziwig's Farm Implements and Chamber of Horrors. Only one like it in London. Why look, it's old Fezziwig himself. Bless his heart; it's Fezziwig alive again!

SPIRIT (Peter)

Yes, old Fezziwig. *(Fumbles with the pages then continues)* A delicate little creature, whom a breath might have withered.

SCROOGE (Kevin)

Yes, but he had an enlarged heart.

SPIRIT (Peter)

And a little round belly.

SCROOGE (Kevin)

That shook when he laughed -

SPIRIT & SCROOGE (Hank & Kevin)

- like a bowl fully of Jelly.

SPIRIT (Peter)

Ah, here we are. Tell me, Ebenezer do you still think that fools like old Fezziwig should be boiled in their own pudding, and buried with a stake of holly through their hearts?

SCROOGE (Kevin)

We're all fools when it comes to love you know. I think I'd like to have a word with Kate uh I mean cut in on old Fezziwig there.

SCROOGE approaches FEZZIWIG and MRS. FEZZIWIG. He taps FEZZIWIG on the shoulder but FEZZIWIG dances away from SCROOGE and SCROOGE runs after them.

SPIRIT (Peter)

Remember Scrooge these are the shadows of things that have been. Shadows. We cannot change them or dance with them. They are but shadows.

SFX: THE POLKA SUDDENLY CHANGES TO A 1950s TWIST.

All the actors hesitate for a moment and then all start dancing the twist including SCROOGE and the SPIRIT until the music abruptly ends.

The couples applaud. FEZZIWIG and MRS. FEZZIWIG are beside YOUNG SCROOGE and BELLE. MARTY stands behind the FEZZIWIG's keeping an eye on YOUNG SCROOGE and BELLE.

MRS. FEZZIWIG (Kate)

Why husband you never told me that our dear Mr. Scrooge was such an accomplished dancer.

MR. FEZZIWIG (David)

Yes it would appear that young Ebenezer has feet for dancing as well as a talent for torture.

MRS. FEZZIWIG (Kate)

What more could you ask for in a husband I wonder Belle. Although, if you want a mother's advice I'd say you need to make sure the man you marry is honest and trustworthy. Someone who values your opinion and isn't careless with your heart.

SCROOGE (Kevin)

Well, isn't that interesting. You don't want your daughter's heart being toyed with but you're only too happy to toy with mine.

MRS. FEZZIWIG (Kate whispers)

Not now Kevin.

SCROOGE (Kevin)

Well when then?

MR. FEZZIWIG (David)

Ha, ha, ha. Oh dear the spirits do seem to be active tonight. Now, now my dear we're making the young couple blush. Come let us attend to our other guests.

The FEZZIWIGs move away and mingle with the other guests. MARTY keeps a close watch on BELLE and YOUNG SCROOGE. SCROOGE stays close to MRS. FEZZIWIG.

BELLE (Tami)

Don't be embarrassed Ebenezer. They're only teasing.

EBENEZER (Jayson)

I know, but it takes a great deal more than being able to dance to provide for a family and a wife in this harsh world. It takes time to build wealth and position. Time that you, my dear and beautiful Belle, may not wish to wait. If only there was some small sign by which I could know your heart.

TAMI – looks over at MARTY and then turns back to JAYSON and gives him a kiss. SHE looks over at MARTY.

MARTY crosses to SAMANTHA and gives her a kiss and then looks over at TAMI.

TAMI gives JAYSON a bigger kiss.

MARTY gives SAMANTHA a bigger kiss.

TAMI leans JAYSON back and gives him a passionate kiss as MARTY leans SAMANTHA back and gives her a passionate kiss.

Both MARTY and TAMI end their kisses and stand facing each other hands on hips.

BELLE (Tami)

How's that for a sign?

SFX: POLKA MUSIC UP

SPIRIT (Peter)

Oh there's the music. *(The SPIRIT rushes over to SCROOGE)* Time to carry on. We must hurry – we must get to the next scene.

End Scene

SCENE vii: SCROOGE'S COUNTING HOUSE

The other couples dance off the stage leaving EBENEZER and BELLE on stage as the scene changes to Scrooge's counting house. MARTY however remains on stage crouched behind a piece of the set as he jealously watches JAYSON and TAMI. SCROOGE and the SPIRIT watch from the side. It is some years later.

BELLE (Tami)

My dear sweet misguided Ebenezer another idol has displaced me; and if it can cheer and comfort you in the years to come, as I would have tried to do, I have no just cause to grieve.

YOUNG SCROOGE (Jayson)

What idol has displaced you – my love?

MARTY

Oh Christ.

YOUNG SCROOGE AND BELLE ignore the comment and continue.

BELLE (Tami)

A golden one.

YOUNG SCROOGE (Jayson)

But my dear, there is nothing in this world as harsh as poverty. How can you condemn with such severity the pursuit of wealth?

The set piece MARTY is hiding behind falls forward revealing MARTY on his knees to the audience.

YOUNG SCROOGE (Jayson)

Well, well, well if it isn't my sister's little boy Fred. (*JAYSON walks over to MARTY and roughly tussles MARTY's hair.*) How are you Freddy? You little scallywag. (*JAYSON pinches MARTY's cheeks*) My my look at how much you've grown. That suit barely even fits you.

FRED (Marty)

Get your bloody hands off me you creep.

YOUNG SCROOGE (Jayson)

Now now. Temper temper Freddy. You don't want your Uncle Scrooge to paddle your little fanny do you.

FRED (Marty)

I'd like to see you try.

YOUNG SCROOGE (Jayson)

Belle this is my nephew. Fred this is Belle.

FRED walks across the stage on his knees over to BELLE.

FRED (Marty)

Hello Belle. My aren't you pretty.

YOUNG SCROOGE (Jayson)

Isn't she. Belle is the sort of woman that comes along once in a life time. She is how can I put it – oh I know she's Juliet to my Romeo. Isn't that right Belle.

BELLE (Tami)

You know I don't happen to think *Romeo and Juliet* is all that romantic.

YOUNG SCROOGE (Jayson)

It's the most romantic heart-breaking play ever written. How can you say that? It's not some modern Vampire rubbish it's Shakespeare Belle, Shakespeare.

BELLE (Tami)

What's so romantic about suicide? Nothing as far as I can see. Why would any woman kill herself over a man. And why would any woman want to be Juliet: a silly girl whose whole life revolves around her love for a boy. I'd rather be Kate, in *Taming of the Shrew*. Now there's someone I can relate to. Someone like my mother. A strong woman. A woman who doesn't need a man to have a full and happy life.

FRED (Marty)

And what does that mean?

BELLE (Tami)

It means marriage is supposed to be a partnership based on love and honesty. It's supposed to be about sharing both the good times and the bad.

FRED (Marty)

Well maybe this is one of the bad times and the good times are still to come.

BELLE (Tami)

Do you really think if Romeo loved Juliet he'd leave his socks lying on the bedroom floor.

YOUNG SCROOGE (Jayson)

He would not. A tidy bedroom is a happy bedroom.

BELLE (Tami)

Well if *Romeo and Juliet* teaches us anything – maybe it teaches us that it's better to end things. And maybe that's what you really want. Well if that's what you want then here you might as well take this.

BELLE hands MARTY her engagement ring.

FRED (Marty)

Why are you giving me your engagement ring?

BELLE (Tami)

Up until today Freddie, your Uncle was the most important thing in the world to me, but if I'm not the most important thing in the world to him, then he doesn't really love me.

FRED (Marty)

He loves you Belle; I know he does.

BELLE (Tami)

If Scrooge really loved me he wouldn't spend all his time in his counting house – he'd be helping me plan our wedding. And so, I release him with a full heart, for the love of him he once was and for what we could have been. May you be happy in the life you have chosen.

FRED (Marty)

Come on Belle don't do this.

BELLE (Tami)

Farewell Ebenezer. Good bye Freddie, I'm sure one day you'll meet a perky breasted blond and be very happy.

TAMI exits. MARTY runs after her. JAYSON runs after MARTY.

SCROOGE (Kevin)

Spirit, these shadows are not exactly as I remember them. Perhaps you should take me home and remove me from this place. Torture this audience no more! I mean torture me no more!

SPIRIT (Peter)

Yes, of course. As you wish. Good night, Good night! Parting is such sweet sorrow, that I shall say good night till it be tomorrow.

The SPIRIT vanishes as he came in a puff of smoke.

End Scene

SCENE viii: SCROOGE'S BEDROOM

SFX: GRANDFATHER CLOCK RINGS TOP OF THE HOUR AND CHIMES TWO

SCROOGE's bed moves onto stage. The GHOST of CHRISTMAS PRESENT appears in a blaze of light. The SPIRIT stands beside a large Christmas tree and is surrounded by food and gifts and is dressed in a simple green robe bordered with white fur. On his head he wears a holly wreath.

SPIRIT (David)

Come closer! Come closer and know me better man!

SCROOGE steps closer to the spirit.

SPIRIT (David)

I am the Ghost of Christmas Present. Have you never seen the like of me before?

SCROOGE (Kevin)

No. Never.

SPIRIT (David)

Have you never walked forth with the other members of my family?

SFX: KEVIN'S CELL PHONE RINGS JINGLE BELLS

SCROOGE and the SPIRIT freeze uncertain for the moment. The phone continues to ring from SCROOGE's bed.

SCROOGE (Kevin)

Oh bloody hell. Sorry, that's me. *(To audience)* Sorry. I should probably just get that.

SCROOGE heads to the bed and rummages through the sheets and finds his cell phone during:

SCROOGE (Kevin)

Ah here it is. Hello? *(Pause)* Oh I see.

SPIRIT (David)

Who is it?

SCROOGE (Kevin)

It's the Ghost of Christmas Future.

SPIRIT (David)

Is it?

SCROOGE (Kevin)

Yes. Well he only just arrived. Oh yes, yes – you have plenty of time. No, don't worry about it. Thanks. Bye.

SPIRIT (David)

So, what did he want?

SCROOGE (Kevin)

Said he was running late.

SPIRIT (David)

Good thing he called then. Shall we continue?

SCROOGE (Kevin)

Yes, of course. And I'll just turn this off shall I.

KEVIN stuffs the phone into his robe.

SPIRIT (David)

Good idea. Come come Ebenezer surly you know there is more to life than your counting house and your dismal apartments. Let me show you how even the poor find much to celebrate on Christmas Day.

End Scene

SCENE ix: THE CRACHIT HOME

The light comes up on the home of BOB CRACHIT. The setting is empty for a moment and then BOB CRACHIT and MRS. CRATCHIT rush in.

BOB (Ed)

Well here we are my dear. And what a splendid table you've set. I'm sure all the children will enjoy the meal...you being such a fine cook and all. Once they get here – ha, ha, ha. Oh look, here they come now. Home from the factories where they work long hours for pennies a day.

MRS. CRATCHIT (Kate)

Maybe they do Bob, but I'm sure in the future labor codes will be implemented to make sure that people are treated fairly by their employers.

The children enter. BELINDA CRATCHIT is played by SAMANTHA. PETER CRATCHIT is being played by MARTY. MARTHA CRATCHIT is being played by TAMI. TINY TIM is being played by PETER and WILBER CRACHIT is being play by JAYSON.

BOB (Ed)

And here comes our darling Belinda. My, how pretty she looks. And Master Peter. What a fine young man he has become.

MRS. CRATCHIT (Kate)

And here's our Martha, home for holidays. And last, but not least, our little Tiny Tim.

ALL

Our little Tiny Tim.

WILBUR (Jayson)

And don't forget me father. Hello mom.

BOB (Ed)

You? Yes, well how could we forget – you – um?

WILBUR (Jayson)

Wilbur.

BOB (Ed)

Wilbur. Yes, of course Wilbur and Peter the twins – ha ha ha I always get you two mixed up – that's why I always think there's just one of you. Well the whole family together for Christmas. Isn't that wonderful.

MRS. CRATCHIT (Kate)

It would be if Peter's wasn't such a scoundrel and treating his sister Martha so horribly. Isn't that right Martha.

MARTHA (Tami)

Oh, it doesn't matter. After much consideration I've come to the conclusion that my brother is not the sort of man I would want to marry anyway.

BELINDA (Samantha)

Well maybe he doesn't want to marry you anymore either, Martha. Maybe he wants to marry me.

TINY TIM (Peter)

Well if you ask me I think Peter should marry Martha and leave Belinda alone. I mean what kind of a brother are you anyway.

PETER (Marty)

Listen Tim I'm sorry you feel betrayed but you have to understand I was feeling trapped and desperate.

MARTHA (Tami)

You felt trapped and desperate.

PETER (Marty)

Okay that was a bad choice of words but Martha you've got this new job and I just don't know if London is the right place for me and well we really should be eating Christmas dinner – right – we can talk about all of this later – okay.

WILBER (Jayson)

Don't listen to a word he says Martha, I'll marry you.

MARTHA (Tami)

Oh, thank you Wilber that's very nice of you to offer.

PETER (Marty)

Is it? Well, considering how Martha likes to run around and kiss the boys I pity the poor fool she does marry.

MARTHA

When it comes to running around and kissing the boys you're not so innocent yourself.

MRS. CRATCHIT (Kate)

Peter, I'm sure that Martha only kissed another boy because you gave her good reason to.

PETER (Marty)

Well of course you're going to take her side you're her mother.

MRS. CRATCHIT (Kate)

I'm your mother too let's not forget.

BOB (Ed)

Yes, yes, yes, well all families squabble a bit. Peter's right, we should eat dinner.

BELINDA (Samantha)

Oh, yes I quite agree.

BOB (Ed)

What are we having this year, my dear.

MRS. CRATCHIT removes the lid on the serving platter to reveal a small Goose.

MRS. CRATCHET (Kate)

What we have every year, my dear: a cooked goose.

BOB (Ed)

Well Tiny Tim's goose is certainly cooked, wouldn't you say.

TINY TIM (Peter)

God bless us, everyone!

BOB (Ed)

What a sweet boy. If only we could get our little Tiny Tim the medical care he so desperately needs.

ALL

Our little Tiny Tim.

BOB (Ed)

I mean look at him the poor scrawny lad – he can barely support himself – how can a family of six – um seven –live on the meager wages I get paid?

MRS. CRATCHIT (Kate)

Oh Bob, I thought we weren't going to talk politics at the dinner table.

BOB (Ed)

Well you know if we didn't have a two tier health care system our poor little Tim would already have had the operation he needed.

MRS. CRATCHIT (Kate)

That's why there's health insurance Bob.

BOB (Ed)

But what about people like us who can't afford insurance? It's for the good of society that we look after the health of our citizens.

PETER (Marty)

Yes of course, and speaking of health I really think we should make a toast to the health of Mr. Scrooge the founder of the feast.

BOB (Ed)

The founder of the feast indeed! Why on earth should we drink to the health of such an odious, stingy, hard, unfeeling capitalist as Mr. Scrooge?

PETER (Marty)

Because it's Christmas! And Christmas is a time to forgive and forget. A time for second chances – a time to let past transgressions go and to start fresh – right – at least we should talk about it – what do you say sis?

MARTHA (Tami)

Talk is cheap. You judge someone by their actions, right mother.

MRS. CRATCHIT (Kate)

Right you are Martha.

PETER (Marty)

Fine, but we still need to toast Scrooge. How about you Tim? You're always blessing everyone – right – God Bless us, everyone – that's what you're always saying isn't it. Mom? Dad?

BOB (Ed)

Oh, I'll drink to his health, but not because it's Christmas. I'll do it simply as a gesture of good faith that people can change their political views once they've been presented with all the facts.

MRS. CRATCHIT (Kate)

Oh, very well. A Merry Christmas and a Happy New Year to the old man. But don't you think for one minute Peter that you're off the hook do you understand? And don't you think for one minute Bob that you can manipulate people's feelings just to get their votes.

PETER (Marty)

To Mr. Scrooge.

ALL

Mr. Scrooge.

BOB (Ed)

Good riddance to him, I say.

The lights dim on BOB CRATCHIT and his FAMILY.

SCROOGE (Kevin)

Oh spirit tell me will Tiny Tim live? Will Peter and Martha get married? Do I yet have a ghost of a chance with Mrs. Cratchit?

SPIRIT (David)

These are questions I cannot answer. I am the Ghost of Christmas present and cannot see beyond this day. Expect the next Spirit when the clock chimes three. My time here is very brief and our parting is at hand.

THE SPIRIT of CHRISTMAS PRESENT dissolves into the blackness and fades away. SCROOGE stands alone in the darkness.

SCROOGE (Kevin)

Oh spirits do not abandon me. Do not leave me here alone. Pray come to my rescue.

SFX: CUCKOO CLOCK STRIKES THREE

There is a long pause and then some commotion back stage.

SCROOGE (Kevin)

Ha, ha, ha, oh those spirits do work in mysterious ways. They do seem to take their time and we mortals must be patient and wait until the spirits choose to reveal themselves to us.

From stage left MARTY appears with a bed sheet wrapped around him.

SPIRIT 1 (Marty)

Ohhhhaaahhhoohhh.

SCROOGE (Kevin)

Ah, here we are. And what Spirit are you?

SPIRIT 1 (Marty)

I am the Ghost of Christmas yet to come.

From stage right JAYSON appears wrapped in a bed sheet.

SPIRIT 2 (Jayson)

Ohhhhaaaaahhhoohhh.

SCROOGE (Kevin)

Oh and look at this – someone else has joined us – and you are?

SPIRIT 2 (Jayson)

I am the Ghost of Christmas yet to come.

SCROOGE (Kevin)

Ah, two ghosts...does this mean that my future has two possibilities perhaps. Yes, what else could it mean.

SPIRIT 1 (Marty)

Come Ebenezer follow me.

SPIRIT 2 (Jayson)

I am here to show you the shadows of things that have not yet happened.

SCROOGE (Kevin)

Oh of all the spirits I fear you two the most but lead on and I shall follow.

The lights come up on the home of BOB CRATCHIT, MARTHA, BELINDA, and MRS. CRATCHIT sit sadly at the table.

SCROOGE (Kevin)

Oh Spirits what has happened to our little Tiny Tim?

ALL

Our little Tiny Tim.

SPIRIT 1 (Marty)

I see a vacant seat in the chimney-corner.

SPIRIT 2 (Jayson)

And a crutch without an owner, carefully preserved.

SPIRIT ! (Jayson & Mary)

If these shadows remain unaltered, the child will die.

SCROOGE (Kevin)

No spirits – please don't let little Tim die.

BOB (Ed)

Do you know I ran into Mr. Scrooge's nephew Fred today, my dears, and he told me how sorry he was to hear of Tiny Tim's painful and agonizing death – and he asked if there was anything he could do – and I told him that I could use some help setting up the Tiny Tim Foundation for Political Justice and Reform so that our little Tiny Tim's life will not have been in vain.

ALL

Our Little Tiny Tim.

MRS. CRATCHIT (Kate)

Well maybe if you'd worked a little harder and applied yourself you wouldn't have been stuck working for Mr. Scrooge all these years in the first place you know and you could have afforded better health care for your family and our little Tiny Tim would be alive. I mean there are other opportunities out there Bob. Other jobs. One just needs to apply himself.

BOB (Ed)

Oh sure blame the victim why don't ya. Kick the guy who's already down.

LIGHTS fade on BOB CRATCHIT HOUSE.

SCROOGE (Kevin)

That Mrs. Cratchit. She's a feisty one I gotta tell ya. That's what I love about her.

SPIRIT 1 (Marty)

Come Ebenezer.

SCROOGE (Kevin)

Always have loved about her.

End Scene

SCENE x: A CHURCHYARD

The Scene changes to the Church yard. A large Tombstone with the name EBENEZER SCROOGE carved into it looms out of the foggy darkness.

SCROOGE (Kevin)

She's a woman of conviction.

SPIRIT 1 (Marty)

Ebenezer Scrooge.

SPIRIT 2 (Jayson)

Ebenezer Scrooge.

SCROOGE (Kevin)

You know, I like strong – independent women. I want a woman who will be my equal not my servant.

SPIRIT 1 (Marty)

Ebenezer Scrooge.

SPIRIT 2 (Jayson)

Ebenezer Scrooge.

SCROOGE (Kevin completely sober by now)

And that daughter of hers is cut from the same cloth Marty. You'd do well to reconsider your actions. Two futures lie before us. And I know what I need to do. I hope you're smart enough to do the same. That Dickens was a wise man Marty; you should listen to what he has to say.

SCROOGE runs off stage.

SPIRIT 1 (Marty)

Um Scrooge where are you going? Um do you not want to tell me that you are a changed man that you are not the man you used to be.

SPIRIT 2 (Jason)

Yes, don't you want to tell us that you will honour Christmas in your heart and try to keep it all the year.

SPIRIT 1 (Marty)

Scrooge?

SFX: FOG HORN

SCROOGE returns wheeling his bed onto the set and jumps into the bed.

SCROOGE (Kevin)

Yes. Yes. Yes. Of course I am a changed man. I will honour Christmas. Ya-da ya-da ya-da. Now if you two don't mind heading out we need to move things along.

SPIRIT #1 (Marty)

Um, farewell Ebenezer.

SPIRIT #2 (Jayson)

Farewell.

SCROOGE (Kevin)

Hurry up would you – get going – it's Christmas morning and I am alive.

SPIRIT #1 and SPIRIT #2 exit stage.

SFX: CHURCH BELLS RINGING

SCROOGE jumps out of the bed.

SCROOGE (Kevin)

Oh the Spirits be praised I am alive! I have been amongst the Spirit World all night and now here it is Christmas morning – and I am alive!

SCROOGE throws on the SANTA hat and jacket that was left under the bed covers.

SCROOGE (Kevin):

I am as happy as a feather, I am as light as an angel, I am as giddy as a drunken man. The lesson of this night has not been lost on me. Oh Spirits be praised I have been given another chance. A Merry Christmas to everyone and a happy New Year to all the world.

SCROOGE grabs his costume if he's not finished getting dressed and rushes off stage.

SFX: MUSIC AND BELLS UP AND OVER TRANSITION

End Scene

SCENE xi: FRED'S HOME

Stage hands and actors push set pieces into place but things are in a bit of a shambles. Elements of the graveyard remain, Scrooge's bed is left on stage, the jungle backdrop falls into place and the large Christmas tree now bent in the middle appears as do the tables with the pies and pastries for the bake sale. Everyone is out of breath and a little disoriented. Not all the costume changes have been successful. In the room is FRED (Marty), EMMA(Sam), BOB CRATCHIT(Ed), MRS. CRATCHIT(Kate), TINY TIM(PETER), LUCY(Tami), TOPPER(Jayson), and COUSIN HERB(David).

FRED (Marty)

Ah well here we are in my home and so fast too. Thank you all for coming. Usually we have a little more time between Christmas Eve and Christmas morning. Whew. Anyway, I saw my poor miserable Uncle yesterday at the graveyard – um at his office and he said Christmas was a humbug – I mean bumhug – I mean a humbug as I live and breathe.

EMMA (Sam)

My dear husband, I don't understand how you can be so forgiving of your Uncle Scrooge's unfriendly and harsh manor.

FRED (Marty)

Oh Emma, I could never hate my Uncle Scrooge. I am sorry for him. Deeply sorry with all my heart. For, it was his blind pursuit of wealth that cost him a happy life with the woman he loved. It was his stupidity – his fear – his ridiculous behaviour. (*Beat*) Belle should have been...

Pause

EMMA (Sam)

Should have been – what?

FRED (Marty)

The most important thing in his life.

SFX: KNOCK at the DOOR

FRED opens the door and SCROOGE enters dressed as SANTA.

FRED (Marty)

Why bless my soul it's my dear Uncle Scrooge. Come in. Come in. I am so happy you are here. What on earth changed your mind?

SCROOGE enters.

SCROOGE (Kevin)

Love nephew. It has opened my eyes. It has made me determined to take action. To do what needs done. I don't want to die alone and unloved. I love Kate and I want the whole world to know it.

FRED (Marty)

Don't you mean Mrs. Cratchit?

SCROOGE (Kevin)

Kate, Cratchit, Fezziwig. What does it matter? I love you Mrs. Cratchit and I don't care who knows it. I love you Kate. I love you.

MRS. CRATCHIT (Kate)

Are you sure you want to do this.

KEVIN

I am. I don't want to make the same mistake Scrooge made. The same mistake I almost made. The same mistake Marty's making. I love you and I want us to be together. And I'll do whatever it takes to have you with me.

KATE

You would give up your job for me.

KEVIN

I would, without question, if it means you and I can be together.

KATE

You'll resign?

KEVIN

Happily!

KATE

Then I have no reason to say no. I am yours. And very happy to be so.

KEVIN and KATE kiss.

EVERYONE applauds.

KEVIN

Now Marty, Scrooge's redemption hasn't been the only drama going on here tonight. Tell the girl you love how you feel and make this right. You may never get another chance.

MARTY

(To Sam) Sam, you're a wonderful girl and I'm so sorry I lead you on. That was wrong of me. You deserve better and I hope you'll understand when I tell you that my Uncle's

right I don't want to end up like Scrooge and not marry the woman I truly love. (*Turning to Tami.*) Tami can you ever forgive me? I've been such a fool – such a complete and utter idiot.

TAMI

I don't know Marty. I don't know if I can ever trust you again.

MARTY

I got scarred. I didn't know if this was the life I wanted. But sometimes when you lose something you realize how much it really means to you. I do love you. And I want us to be together. This play doesn't matter to me. You matter. I love you and I don't care where we live just so long we're together.

TAMI

Marty, I don't care we live either.

MARTY

But what about your job and your promotion.

TAMI

I can always get another job.

MARTY

Can you ever forgive me. I promise you, that if you'll have me back, I will never give you any reason to doubt my love again. You will always be the most important thing in my life.

JAYSON

Hold on a second what about me? Don't I have a say in any of this.

TAMI

Oh, Jayson the only reason I went out with you was because I was hurt and mad at Marty.

JAYSON

Ahhh, you used me.

TAMI

Like you haven't been using me.

JAYSON

But you said I was a better director.

TAMI

You may be a better director, but you're certainly not a better kisser.

MARTY

Does this mean I'm forgiven?

TAMI

So, the play really doesn't matter?

MARTY

Who cares about the play; I just want to be with you. I love you.

TAMI

Prove it.

MARTY picks up a pie from the table. He hands the pie to TAMI.

MARTY

Go on. I deserve it. Turn my play into a pie throwing farce.

TAMI

Are you sure?

MARTY

More than anything.

TAMI throws the pie into MARTY's face.

GUESTS laugh and applaud.

TAMI and MARTY kiss and laugh.

PETER

Uh Samantha

SAMANTHA

Yes.

PETER

I was wondering if you wanted to catch a movie sometime.

SAMANTHA

You buying the popcorn?

PETER

Wouldn't have it any other way.

SAMANTHA

Then count me in.

PETER

Awesome. God bless us, everyone.

JAYSON

So, Marty, you want to make this play of yours into a pie throwing farce do you? What a good idea.

JAYSON grabs a pie off the table.

MARTY

Now Jayson hold on a second. I said Tami could throw a pie I didn't say anything about you.

JASON

Oh no. Well, you always said I could never take direction.

JAYSON crosses to MARTY and throws the pie just as MARTY ducks and the pie hits SAMANTHA.

JAYSON

Oh Samantha I'm sorry.

SAMMANTHA

That's okay. I think I want to get in on the action.

SAMANTHA, MARTY, TAMI, JAYSON, KATE, KEVIN, DAVID and PETER all get in on the pie fight.

SFX: MUSIC UP FOR WE WISH YOU A MERRY CHRISTMAS

A carefully choreographed pie fight continues between the principles involving as many of the cast and as many pies as the company wishes to use each night.

BOB CRATCHIT who does not get hit by a pie crosses downstage.

BOB (Ed)

And so Scrooge kept his promise to honour Christmas and to love Kate. And Marty and Tami were back together and married in June and Peter finally found the courage to ask Samantha out on a date and as for me – well good old Bob Cratchit ran for mayor and was elected by a landslide. And to Tiny Tim who did not die, Scrooge became a second father. He became as good a friend, and as good a man, as the good old city knew. And it was always said of Scrooge, that he knew how to keep Christmas well, if any man alive possessed the knowledge.

As BOB reaches center stage the cast, all of whom have pies, stop throwing pies at each other and surround BOB as he speaks his final lines.

BOB (Ed)

May that be truly said of us all! And so, as Tiny Tim observed:

ALL

God bless us, everyone!

The cast clobbers BOB with pies and the pie fight continues if desired as the curtain drops or the lights fade or the curtain call begins.

End Play