



Audition Packet



Directed by Nancy Lafferty

Assistant Director: Bob Hammett / Producer: Betsy Reason

Assistant Producer: Andrea Odle / Stage Manager: Fran Knapp

Auditions: 6 p.m. Sunday, Oct. 6, and 6 p.m. Monday, Oct. 7

Performance dates: 8 p.m. Nov. 29, 30, Dec. 6, 7, 13 and 14; 2 p.m. Dec. 8 and 15

The Belfry Theatre, 10690 Greenfield Ave., Noblesville

Tickets are \$17 for adults, \$14 for ages
12 and younger and ages 65 and
older. For reservations, call (317)
773-1085 or visit
<https://thebelfrytheatre.com/>

ABOUT THE BELFRY THEATRE

In July of 1965, a collection of Noblesville residents who enjoyed gathering to read plays decided it was time to take their passion to the next step. That summer, Mrs. Anne Braswell, Mr. and Mrs. Frank Campbell, Mrs. and Mrs. Robert Kraft, Mr. and Mrs. John Kyle, Mrs. Shirley Pritchard and their leader, the Rev. John Burbank formed the Hamilton County Theatre Guild.

The Belfry Theatre is a friendly, welcoming place where those who wish to express their acting or other creative skills meet those who enjoy and appreciate quality productions of comedies, musicals, and dramas. Our goal is to attract and develop good actors and production personnel and showcase their talents in exceptional productions that will enrich and entertain our prospective audiences. We welcome diversity.

Production Team for ‘A Christmas Carol’

Director: Nancy Lafferty 317-442-6393 lafferty.nancy@yahoo.com

Assistant Director: Bob Hammett 317-437-6742 bobbyjoesworld@yahoo.com

Producer: Betsy Reason 317-440-3792 betsy.reason@gmail.com

Assistant Producer: Andrea Odle 317-341-4307 odlefamily1998@sbcglobal.net

Stage Manager: Fran Knapp 317-402-6182 franknapp@att.net

Set Design and Construction: Mike Mellott 317-918-8001 lazybeeman@yahoo.com

Costume Design and Execution: Cathie Morgan 317-402-5804 cdmorgan1740@gmail.com

Properties Design and Execution: Susie Walden 317-770-5388 kswalden65@sbcglobal.net

Lighting Design: Eric Matters 317-965-0874 mattersej@aol.com

Lighting Operator: Andrew Young 317-471-9486 kb9szf@gmail.com

Sound Design: Geoff Lynch 317-503-7410

Sound Operator: (?)

About the director

Nancy Lafferty assistant directed The Belfry’s “It’s a Wonderful Life” and directed “Our Town” in 2018. Her directional debut at The Belfry was in “Done To Death” in September 2017. But she isn’t new to the stage. An Ohio native, she was born into an artistic, talented family and was often acting in plays growing up. In high school, she performed regularly as an actress, and at the University of Akron, she majored in speech communication and theater. She went on to direct hundreds of shows in high school theater programs in Florida, South Carolina and Georgia. Nancy moved to Indiana in 1996 to attend Ball State University, to earn her master’s degree in counseling, and to be near her brother in Anderson. Nancy first became involved with The Belfry Theatre in 2004, when she was cast in “The Curious Savage.” Nancy recently began a theater program at the Indiana Women’s Prison. As a former school counselor and teacher and now a pastor, Nancy feels that she can “direct with greater understanding” and “manage the humanity of my actors with much more grace.”

A CHRISTMAS CAROL SYNOPSIS

This holiday season, the Belfry Theatre presents a unique version of *A Christmas Carol* by Charles Dickens. This adaptation is written by Doris Baizley, and it will be a great deal of fun for the actors and the audience. Experience a new spin on the traditional tale in which the Ghosts of Christmas Past, Present, and Future take Ebenezer Scrooge on a journey of reclamation where he learns the power of kindness and compassion. This adaptation tells the story through a traveling band of actors who put on the play.

PERFORMANCE DATES:

8 p.m. Friday, Nov. 29, and Saturday, Nov. 30

8 p.m. Friday, Dec. 6, and Saturday, Dec. 7

2 p.m. Sunday, Dec. 8

8 p.m. Friday, Dec. 13, and Saturday, Dec. 14

2 p.m. Sunday, Dec. 15.

Possible added performance dates and times are 2 p.m. Saturdays, Dec. 7 and 14.

AUDITIONS:

7 to 9 p.m. Sunday, Oct. 6, and Monday, Oct. 7, at The Belfry Theatre, 10690 Greenfield Ave.

FIRST REHEARSAL:

7 to 9 p.m. Monday, Oct. 14.

AUDITION FORMS AND REHEARSAL/PERFORMANCE CONFLICT SCHEDULE

Please make sure the audition form is filled out completely. Please write legibly. Print your email address very clearly.

Please list all known conflicts between Oct. 14 and Dec. 15.

Saturday, Nov. 23, is a technical rehearsal and attendance is mandatory.

REHEARSALS:

Rehearsals are planned for Monday, Tuesday, Wednesday, Thursday evenings (7-9 pm).

Actors will only be called for rehearsals for which they are needed. The schedule will be finalized after the show is cast.

WHAT TO EXPECT WHEN YOU AUDITION:

Please select one of the **monologues** in this packet. The monologue does not need to reflect your interest in portraying a particular character, but it could. Memorize your monologue, and be ready to perform it at auditions. You will also **read from the sides** (selected scenes) which are included in this packet. It is important that you practice

reading from the scenes which contain the character(s) you are most interested in portraying.

Also, please **be prepared to sing** a familiar Christmas carol **with a group**.

This production is not a musical, but Christmas carols are sung throughout the show by the cast. British accents will probably be used in the show but you do not have to worry about accents during your audition. There is also one large **dance** scene in the show.

Actors will also be playing **handbells** in this production. If you have experience playing handbells, please indicate that on your audition form. If you have the ability to **juggle**, or to **perform magic**, please be prepared to demonstrate that at the audition. If you have **gymnastic** or **dancing** ability, please be prepared to demonstrate that at the audition.

CALLBACKS:

If needed, callbacks are by invitation only and will be held from 7 p.m. to 9 p.m. on Tuesday, Oct. 8, at The Belfry.

FAQs

WHAT SHOULD I BRING TO THE AUDITION?

Please bring a list of all schedule conflicts, a resume (if you have one), and a recent headshot or picture of yourself. Please wear comfortable clothes and shoes so that you can move easily at auditions.

WHEN WILL I FIND OUT IF I'VE BEEN CAST?

You will be notified by phone if you are cast. You will be notified by email if you are not cast. You will be notified by Saturday, Oct. 12.

I DID NOT GET A CALLBACK. DOES THAT MEAN I WON'T BE CAST?

Not necessarily.

WHAT IF I HAVE A CONFLICT WITH REHEARSAL DATES, DOES THAT MEAN I WON'T BE CAST?

The director will usually work around minor conflicts, which is why it is important to list all known conflicts on the audition form. Actors **must** be available for all performances. Conflicts with performance dates will cause you to not be cast. If you have a conflict with a performance date, please do not audition.

WHAT IF I GET SICK AND HAVE TO MISS A REHEARSAL?

If you are too sick to go to school or work, we typically don't want you at rehearsal. Contact the director, assistant director, or stage manager as soon as you can if you must miss rehearsal due to illness or an emergency.

WILL THIS SHOW BE INVOLVED IN THE NOBLESVILLE CHRISTMAS PARADE?

Yes. The probable time and date is 2 p.m. Sunday, Dec. 1.

ROLE SUMMARY

Casting 5-9 men (ages late teens to 50s+), 3-7 women (ages late teens to 50s+), and 2-4 children (ages 6-16). The play is an ensemble piece and actors will be asked to portray multiple characters. British accents will probably be used in this production. There will be no double casting and actors must be available for all performances. All roles are open.

Character Descriptions for Adult Actors (Ages 18 — 60+)

Stage Manager/Ebenezer Scrooge: (M, 50s+) a bitter old miser

Director/Marley: (M, 50s+) firm, ghost of Scrooge's former partner

Leading Man/Bob Cratchit: (M, 30s-40s) Scrooge's clerk, a hardworking family man and caring father

Leading Lady/Mrs. Cratchit: (F, 30s-40s) a strong woman who speaks her mind

Young Leading Man/Fred: (M, 20s-30s) Scrooge's nephew, kind and fun-loving

Fred's Wife: (F, 20s-30s) charming, vivacious young woman deeply in love with her husband

Belle: (F, 18–20s): thoughtful and caring, Scrooge's fiancée

Young Scrooge: (M, 18—20s) handsome and sincere

Old Clown/Mr. Fezziwig/School-Master: (M, 40s — 60s+) wise, jovial businessman and Scrooge's old boss

Character Woman/Mrs. Fezziwig/Charitable Woman: (F, 40s —60s+) skilled enough to play multiple, differing roles — funny, energetic, nervous

Clowns 1, 2, and 3: (M or F, 18 — 60+) energetic, active, funny, physical comedy, physically fit, they all play a variety of roles

The following roles may be cast individually, or added to the adult actors portraying the above roles:

Jake: (M, 20s — 50s+) buyer of stolen goods

Scavengers: (four of them, 15 — 50+, male or female) picking over Scrooge's belonging, shadowy and rough

Ghost of Christmas Past (20s+ female) magical and whimsical

Ghost of Christmas Present: (three of them, any age, male or female) energetic and playful, lots of physical movement

Ghost of Christmas Future: (20s+, male or female) shadowy and scary (nonspeaking)

Mother-in Law of Fred: (F, 40s —60s+) energetic, playful

Spirit Ensemble (any age, male or female) spectral beings (dance movement, nonspeaking)

Character Descriptions for Child Actors (ages 6-17)

Prop Boy/Tiny Tim: (M or F, 6-10) small for his age, handicapped and sweet natured

Little Caroler: (M, 6 -12) happy and energetic, must be able to sing

Ghost of Christmas Present: (three of them, any age, male or female) energetic and playful, physically fit, lots of physical movement

Spirit Ensemble (any age, male or female) spectral beings (dance movement, nonspeaking)

SELECT ONE OF THE FOLLOWING MONOLOGUES FOR AUDITIONS:

MONOLOGUES FOR ADULT CHARACTERS (Ages 18 — 60+)

SCROOGE:

Monologue 1:

Merry Christmas, Merry Christmas, Merry Christmas... If I could have my way, every idiot who goes around with “Merry Christmas” on his lips would be boiled in his own pudding, and buried with a stake of holly through his heart. Keep Christmas in your own way and let me keep it in mine. I don’t make myself merry at Christmas and I can’t afford to make idle people merry. I am a man of business. It is enough for me to understand my own business and not to interfere with other people’s. Good afternoon.

SCROOGE

Monologue 2

Tell me, spirit. Who will be buried in that grave? Spirit? Spirit, I see. The man you play was very much like me. I have learned my lesson. Now let us go. I cannot come closer. I dread this room. My hands are trembling. Why don’t you move? Who are you? Tell me, I

beg you. Who are you? Spirits, you pity me. Tell me that I might change what I have seen. No. I tell you. I will change. I will honor Christmas in my heart, and try to keep its spirit all the year. I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach.

DIRECTOR:

Monologue 1

Now the story of Scrooge all begins with Marley. (*Taking on Marley's voice.*) Marley was dead to begin with. Dead as a doornail. He and Scrooge had been business partners for years. Scrooge was his sole executor, sole friend and sole mourner — and even Scrooge was not so dreadfully cut up by the sad event. But there is no doubt whatsoever that Marley was dead. Dead as a doornail.

DIRECTOR (as Marley's Ghost):

Monologue 2

(*Wringing his hands.*) Business! Mankind was my business. Charity, mercy, benevolence were all my business. But I did not see that. I saw only the counting house. Cashboxes, keys, padlocks, ledgers and deeds. Do you see this chain? I wear the chains I forged in life. I made it, link by link and yard by yard. It was as heavy and long as this seven Christmas Eves ago. Since I died, you have labored on it. I've sat invisible beside you many and many a day. And everyday you work on it and it grows longer. Do you see it, Ebenezer? Do you feel the weight and length of the chain you bear yourself?

GHOST OF CHRISTMAS PAST:

I am the ghost of Christmas past. Walk with me! Through the walls, over the city. One touch of my hand upon your heart and you will not fall. We're walking...back down the open roads, through the fields, over the bridge and into town. Do you recognize it? And up the road past the church, the sleighs, the boys going home...and up the long drive to the red brick house — it is your school. Look at the long rows of desks. The bare room. Listen. The sound of a mouse behind the panelling, water dripping, an old door swinging open and shut.

BELLE:

I will not marry you, Ebenezer. You have a new love. I can see it — the new lines in your face, the restless motion in your eyes, the way you measure everything by gain and loss. I see all of your dreams falling away, except for one — the pursuit of wealth. It has replaced me.

YOUNG SCROOGE:

Will you dance with me Belle?Mr. Fezziwig has raised my salary. To twenty shillings a week. If I work one more day a week it will be thirty-five. And by next year I'll be making forty shillings a week. That means....my salary will be doubled. I could buy a house. Not a large one, of course, but large enough...(Pause.) Belle? Will you marry me?

JAKE:

Door hinges, knocker and latch. Twenty-five for the set. China bowl with spoon — Cracked. Six and a half. Curtains and bedpost. Fifteen apiece. Comforter. Ten. Top sheet and pillows. Hope he didn't die of anything catching. Forty if it wasn't. Five if it was. Eyeglasses. Thirteen. Nightcap— seven. Upper molars. Gold filled. Thirty-five. Warts on the right cheek. Penny apiece. Fingernails. Three. They're clean! Five. I always give too much to the ladies. Hair, six. Tongue, eight. Jaw, five, liver, seven, lungs, nine. Heart? Not worth a penny, my friends.

CHARACTER WOMAN:**(as Charitable Woman)**

(Nervous, reading from paper...) At this festive time of year, some few of us attempt to raise a fund to make some slight provision for the poor. *(Looking up.)* What shall I put you down for?Um, I understand, you wish to remain ah — anonymous....Thousands of people are in want of common necessities, sir. Hundred of thousands are in want of common comforts! Yes, there are plenty of prisons. Yes, there are workhouses, although I wish there were not. Many of them would rather die than to go there....God save you, sir.

MRS. CRATCHIT:

Bob? Is that you? Are you home? Bob? *(to herself)* Half an hour late coming home from church in this cold....and Tim without a decent coat...

I must start the gravy and mash the potatoes. The applesauce needs sweetening. Where's my spoon?...Oh! There you are. Where's Tim? How was he this morning?... Well, now, it is time for the goose! Let us say grace. God bless this dear and loving family. God bless us and keep us safe together.

ALL PURPOSE MONOLOGUE FOR ANY AGE OR GENDER:

Scrooge was better than his word. He did it all, and infinitely more; and to Tiny Tim, who did not die, he was a second father. He became as good a friend, and as good a man, as the good old city knew, or any other good old city, town, or borough, in the good old world. Some people laughed to see the change in him, but he let them laugh and little heeded them. His own heart laughed — and that was quite enough for him. And it was always said of him, that he knew how to keep Christmas well. May that be truly said of us. All of us!

YOUTH MONOLOGUES (ages 6-17)**PROP BOY/TINY TIM:**

Sir...we haven't got a Scrooge. I have a note from Mr. Barton Wingate, sir. *(reading)* My dear friends and fellow players. I will no longer be traveling with you in the role of

Ebenezer Scrooge as I have chosen to remain in Zagreb where I have found great happiness....working with my hands....raising potatoes.

GHOST OF CHRISTMAS PRESENT/SPIRIT ENSEMBLE:

Sir, we are professionals here. We can make men fly like birds. (*Pantomime a bird flying.*) We can climb ladders in the air — (*Pantomime climbing a ladder.*) We can certainly make a simple chain! (*Pantomime pulling a huge, heavy chain.*) Yes! Marley was dead. Dead as a doornail. And no one knew it better than — *Ebenezer Scrooge!*

SIDES (SCENES FROM THE PLAY) TO BE READ AT AUDITIONS:

SCENE 1: PROP BOY/TINY TIM AND STAGE MANAGER/SCROOGE

STAGE MANAGER: Snow? (*Prop Boy pulls out a stick with paper snowflakes attached.*)

PROP BOY: Yes sir.

STAGE MANAGER: Fog? (*Prop Boy pulls out a stick with grey streamers attached.*)

PROP BOY: Yes, sir.

STAGE MANAGER: Night cap

PROP BOY: (*Putting on his cap.*) Yes sir. (*Stage Manager takes the cap off the boy and puts it back in the bag.*)

STAGE MANAGER: Fezziwig's holly.

PROP BOY: Yes, sir. (*Prop Boy holds up the end of an old shriveled garland.*)

STAGE MANAGER: Trimmed?

PROP BOY: (*Finding a single red bow.*) Trimmed, sir.

STAGE MANAGER: Looked better last year. Crutch? (*Prop Boy realizes it's not there, runs offstage.*) CRUTCH!!! Tiny Tim's crutch! (*Prop Boy re-enters using the crutch, limping dramatically, like an audition.*)

PROP BOY: Here, sir.

STAGE MANAGER: (*Ignoring the attempt.*) Marley's chain?

PROP BOY: What?

STAGE MANAGER: You heard me. Marley's chain — cash box, keys, padlocks, ledgers and deeds.

PROP BOY: I can't find it.

STAGE MANAGER: Lookharder.

PROP BOY: It's not here. (*Prop Boy looks through the bag.*) Fog, snow, nightcap, holly, crutch — no chain, sir.

STAGE MANAGER: There must be a chain. There's always been a chain. They can't do the Marley scene without a chain.

PROP BOY: They could make it up.

STAGE MANAGER: What?

PROP BOY: Make it up.

STAGE MANAGER: Make it up??? Hah! Where do you think you are, boy — in school? People are going to be *paying* to see this production. You expect them to pay good money to see them *make it up*?

STAGE MANAGER: Pure and utter foolishness, boy. You'll never get to be a stage manager with ideas like that.

PROP BOY: I don't want to be a stage manager, sir. (*A beat.*) I would like to be an actor.

STAGE MANAGER: Actors — hah! Worthless, the whole lot of them. What do they know? Nothing. Nothing but their lines — if that. It's the stage manager who keeps things running, keeps things in order — (*Noise from the house as the Company prepares to enter.*) Like a machine — (*More noise as the Company comes closer.*)

PROP BOY: They're coming, sir. (*Prop Boy points out the approaching actors. Stage Manager ignores him, continuing.*)

STAGE MANAGER: A perfect machine, perfect order, perfect harmony, perfect balance. You can love a machine. It's your business. You mind your business and let them mind theirs.

PROP BOY: Yes, sir.

SCENE 2: DIRECTOR, STAGE MANAGER, PROP BOY, CHARACTER WOMAN, LEADING MAN, LEADING LADY, OLD CLOWN, CLOWN 1, CLOWN 2, CLOWN 3

DIRECTOR: Now the story of Scrooge all begins with Marley. (*Taking on Marley's voice.*) Marley was dead to begin with. Dead as a doornail. He and Scrooge had been business partners for years. Scrooge was his sole executor, sole friend and sole mourner — and even Scrooge was not so dreadfully cut up by the sad event. But there is no doubt whatsoever that Marley was dead. Dead as a doornail.

STAGE MANAGER: Not so dead as you think. Not dead at all in fact, because there is *no chain*. And therefore there can be no Marley. No Marley without a chain —

DIRECTOR: Sir, we are professionals here. We can make men fly like birds. (*Clown pantomimes it.*) We can climb ladders in the air — (*Another clown pantomimes.*) We can certainly make a simple chain! (*All Clowns pantomime a huge chain. To applause from the Company.*) Yes! Marley was dead. Dead as a doornail. And no one knew it better than — *Ebenezer Scrooge!* (*But Scrooge doesn't enter. Instead, it's the Prop Boy holding a letter.*)

PROP BOY: Sir...we haven't got a Scrooge.

DIRECTOR: No Scrooge?

PROP BOY: I have a note from Mr. Barton Wingate, sir.

DIRECTOR: A note???

PROP BOY: (*Reading.*) My dear friends and fellow players. I will no longer be traveling with you in the role of Ebenezer Scrooge as I have chosen to remain in Zagreb where I have found great happiness —

DIRECTOR: Zagreb???

PROP BOY: Working with his hands, sir. Raising potatoes.

DIRECTOR: Potatoes???

STAGE MANAGER: Hah! *Potatoes!* Potatoes and no Scrooge. No dinner. No chain, no Marley, no Scrooge — no play. (*Signals to light booth.*) House lights!

DIRECTOR: Sir, we are professionals. We can make men fly like birds, climb ladders in the air, make chains from our imaginations — We can certainly make a simple Scrooge.

(He cues the Company into his plan, signaling them to gather around the Stage Manager.) Oh, but he was a tightfisted hand at the grindstone, Scrooge.

CHARACTER WOMAN: Hard and sharp as flint from which no steel had ever struck out generous fire...

LEADING MAN: A squeezing, wrenching, grasping, scraping, clutching, covetous old sinner....

LEADING LADY: Secret and self-contained....

DIRECTOR: And solitary as an oyster. *(Director puts nightcap on Stage Manager's head.)*

STAGE MANAGER: Me? Hah! You're crazy. I'm the stage manager. I can't act.

DIRECTOR: Nor could Scrooge.

STAGE MANAGER: And I'm not old enough.

DIRECTOR: His age was measured not by the brittleness of his bones, but by the coldness of his heart. *(Sculpting his features.)* The chill within him froze his features...*(Clowns continue sculpting the Stage Manager.)*

OLD CLOWN: Nipped his pointed nose —

CLOWN 1: Shriveled his cheeks —

CLOWN 2: Stiffened his gait —

CLOWN 3: Made his eyes red — his thin lips blue —

OLD CLOWN: And spoke out shrewdly in his grating voice —

STAGE MANAGER: *(Scrooge voice.)* How much do I get paid???. *(Company applauds.)*

DIRECTOR: Perfect!

SCENE 3: DIRECTOR, CRATCHIT, SCROOGE, FRED, CHARITABLE WOMAN, LITTLE CAROLER

CRATCHIT: *(At his desk with ledger book.)* Monies received in this column. Monies paid in that one.

SCROOGE: I know that! (*Grabbing a quill pen.*) Profits in black ink, losses in red. Don't just sit there, Cratchit. Get back to work. (*Scrooge crosses to his stool and sits.*)

DIRECTOR: The firm is known as Scrooge and Marley. As I have said, Marley was dead, but Scrooge had never painted out old Marley's name.

SCROOGE: The budget won't allow it.

DIRECTOR: The city clocks have just struck three.

CRATCHIT: But it has not been light all day. Outside people in the court go wheezing up and down, beating their hands upon their breasts and stamping their feet upon the pavement stones to warm them.

DIRECTOR: The fog — (*To Prop Boy.*) The fog comes pouring in at every chink and keyhole. (*Prop Boy waves the fog in at Scrooge.*)

SCROOGE: To work, Mr. Cratchit. I do not pay you to rub your hands. (*Little Caroler approaches the counting house "window" and starts to sing.*)

LITTLE CAROLER: (*Singing.*) "God rest ye merry —"

SCROOGE: You too. Out!

CRATCHIT: Scrooge has a small fire in his room, but mine is so much smaller that it looks like one single coal. He keeps the coal box right next to him and every time I try to take some... (*Cratchit sneaks up. Scrooge slaps his hand.*)

SCROOGE: Out out out! Coal is fifty-eight a pound. Put that in your ledger-book and don't forget it. Or I shall subtract it from your salary.

CRATCHIT: Yes, sir.

SCROOGE: And I suppose you'll want the day off tomorrow.

CRATCHIT: If it's quite convenient, sir.

SCROOGE: It is not convenient and it is not fair.

CRATCHIT: It's only once a year, sir. It's Christmas.

SCROOGE: A poor excuse to pick a man's pocket every twenty-fifth of December.

DIRECTOR: Meanwhile, the fog and darkness thicken. (*Prop Boy waves more fog.*) An ancient church bell strikes the hour as if its teeth are chattering in its frozen head. (*Bell rings in background as one of the clowns pantomimes pulling the bell rope. Little Caroler returns.*)

LITTLE CAROLER: (*Singing.*) “God rest ye”—

SCROOGE: Go rest yourself! (*Scrooge frightens him away as Fred enters the office. He sneaks up behind Scrooge, who is poised, waiting for the Little Caroler to return.*)

FRED: Merry Christmas, Uncle.

SCROOGE: Christmas? Hah!

FRED: (*Aside, correcting him.*) No. It’s “bah.”

SCROOGE: Bah!

FRED: Bah what?

SCROOGE: Bah *humbug!*

FRED: Very good. But I’m sure you don’t mean it, uncle. Christmas a humbug?

SCROOGE: Merry Christmas, Merry Christmas, Merry Christmas... If I could have my way, every idiot who goes around with “Merry Christmas” on his lips would be boiled in his own pudding, and buried with a stake of holly through his heart. (*Charitable Woman enters.*)

CHARITABLE WOMAN: (To Fred.) Merry Christmas, sir.

FRED: (*Whispers.*) Merry Christmas.

CHARITABLE WOMAN: Tell me, please, which is Mr. Scrooge and which is Mr. Marley?

SCROOGE: Mr. Marley has been dead for seven years, madam. He died seven years ago this very night. A lot of good Christmas did him. I am Mr. Scrooge. You have been whispering to my nephew Fred and that is — (*starts to introduce Cratchit, then stops.*) I have no time for this foolishness.

FRED: Uncle —!

SCROOGE: And what is all this “Uncle business? What are you doing here?

FRED: Your nephew, Fred, sir, here to ask for the pleasure of your company at dinner tomorrow. I’d like you to meet my wife. She’s a lovely woman, sir —

SCROOGE: Humbug again. *(To Charitable Woman.)* And what do you want?

CHARITABLE WOMAN: *(Nervous, reading from paper...)* At this festive time of year, some few of us attempt to raise a fund to make some slight provision for the poor. *(Looking up at him.)* What shall I put you down for?

SCROOGE: Nothing.

CHARITABLE WOMAN: Oh, yes, I understand you wish to remain ah — anonymous.

SCROOGE: *I wish to be left alone!*

FRED: Uncle!

SCROOGE: Keep Christmas in your own way and let me keep it in mine.

FRED: But you don’t keep it.

SCROOGE: Let me leave it alone then. I don’t make myself merry at Christmas and I can’t afford to make idle people merry.

CHARITABLE WOMAN: Thousands of people are in want of common necessities, sir. Hundreds of thousands are in want of common comforts!

SCROOGE: Are there no prisons?

CHARITABLE WOMAN: Plenty of prisons.

SCROOGE: And the workhouses? Are they still in operation?

CHARITABLE WOMAN: They are, although I wish they were not.

SCROOGE: Good. I am very glad to hear it. I help support those establishments. They cost enough and those who are badly off must go there.

CHARITABLE WOMAN: Many of them would rather die.

SCROOGE: Then let them do it and reduce the surplus population.

CHARITABLE WOMAN: God save you, sir.

SCROOGE: I am a man of business, madam. It is enough for me to understand my own business and not to interfere with other people's. (*He shows her the door.*) Good afternoon.

SCENE 4: OLD CLOWN, CLOWNS 1, 2, 3

OLD CLOWN: He paces and sits. And paces and sits. His glance happens to rest on an old bell in the corner and slowly it begins to ring. Softly at first. Then louder and louder...then every bell in the house!

CLOWN 1: Then a clanking noise begins, deep down below....

CLOWN 2: Someone dragging a heavy chain...

CLOWN 3: The cellar door flies open...

CLOWN 1: The sound of chains grows louder....

CLOWN 2: On the floor below...

CLOWN 3: Then coming up the stairs...

CLOWN 1: Straight towards his door!

CLOWN 2: The dying flame leaps up and cries —

OLD CLOWN: *Marley's ghost!*

SCENE 5: CHRISTMAS PAST, SCROOGE, LITTLE CAROLER

CHRISTMAS PAST'S VOICE: (*from behind a bedpost*) Ebenezer, young Ebenezer...

SCROOGE: Who is it?

CHRISTMAS PAST'S VOICE: I am the spirit.

SCROOGE: You're not a spirit, you're a bedpost. (*She holds out a hand.*)

CHRISTMAS PAST'S VOICE: Walk with me.

SCROOGE: This is a woman's hand. You can't be the spirit. *(She appears from behind the bedpost.)*

CHRISTMAS PAST: I am the ghost of Christmas past.

SCROOGE: Whose past?

CHRISTMAS PAST: Your past, young Ebenezer. Walk with me!

SCROOGE: Where are we going?

CHRISTMAS PAST: Through the walls, over the city. *(They pantomime flying.)*

SCROOGE: What if I fall?

CHRISTMAS PAST: One touch of my hand upon your heart and you will not fall. *(She touches her heart as she holds him tighter. He pulls away.)*

SCROOGE: Don't do that — leave me alone.

CHRISTMAS PAST: Alright. *(She lets go of him and he falls.)*

SCROOGE: Come back here! You made me fall.

CHRISTMAS PAST: No. You did. But you won't fall now. We're walking...back down the open roads, through the fields, over the bridge and into town. Do you recognize it?

SCROOGE: I was a boy here.

CHRISTMAS PAST: And up the road past the church, the sleighs, the boys going home...*(Little Caroler runs past them, waves at Scrooge.)*

LITTLE CAROLER: Goodbye Ebenezer!

SCROOGE: Wait! I know him.

LITTLE CAROLER: Goodbye!

CHRISTMAS PAST: And up the long drive to the red brick house —

SCROOGE: That was my school.

CHRISTMAS PAST: It is your school. Look at the long rows of desks. The bare room.

Listen. The sound of a mouse behind the paneling, water dripping, an old door swinging open and shut.

SCROOGE: It's deserted. The boys have gone home for the holidays.

CHRISTMAS PAST: Not quite. One solitary child is left.

SCROOGE: He should have gone with the others. Where is he?

CHRISTMAS PAST: (*Sitting Scrooge down on a stool.*) He is sitting right here reading his favorite books — Robinson Crusoe and Ali Baba and the Forty Thieves. He always reads those books when he's lonely, and today he is especially lonely. All his friends have gone home. (*She walks away from him.*)

SCROOGE: Don't leave me here. I don't know what to do.

SCENE 6: SCROOGE, CRATCHIT, MRS. CRATCHIT, TIM, FRED, MRS. FRED, MOTHER-IN-LAW, CHRISTMAS PRESENT 1, CHRISTMAS PRESENT 3

MRS. CRATCHIT: Bob? Is that you? Are you home? Bob? (*to herself*) Half an hour late coming home from church in this cold....and Tim without a decent coat...

SCROOGE: A hah! The Cratchit's house. Bob Cratchit is never on time. Never. I'd give him a piece of my mind.

MRS. CRATCHIT: I must start the gravy and mash the potatoes. The applesauce needs sweetening. Where's my spoon?

SCROOGE: In your left apron pocket. (*Back to Christmas Present.*) You see? It is my business to keep things in order. One thing at a time, a perfect machine. Profits in black ink —

FRED and SCROOGE: Losses in red — and all the rest is foolishness and humbug! (*Fred is entertaining Mrs. Fred and his Mother-in-Law.*)

FRED: Christmas too, he said. And he truly believed it, the poor fellow.

MRS. FRED: But he's not poor at all. Fred's uncle is very very rich, mother. At least Fred always tells me so.

FRED: What of it, my darling. His wealth is of no use to him. He won't do anything

with it. He won't even make himself comfortable. (Fred pours wine for the ladies.)

MOTHER-IN-LAW: Then I have no patience with him.

FRED: No. I have nothing to say against him. His offenses carry their own punishment. Think of the pleasant moments he loses by not having dinner with us.

MOTHER-IN-LAW: Think of the dinner he loses!

MRS. FRED: The *dinner!* I almost forgot. (*She runs out. Scrooge turns to Christmas Present.*)

SCROOGE: If the old fool won't join them, perhaps they would let me — (*He tries to join Fred's scene, but is stopped when Present points to Cratchit entering his scene.*)

CRATCHIT: (*Tasting applesauce.*) Delicious.

MRS. CRATCHIT: Oh Bob. I was afraid —

CRATCHIT: (*Kissing her.*) Afraid on this beautiful Christmas Day?

MRS. CRATCHIT: Where's Tim?

CRATCHIT: He's warming his hands by the fire. And trying to get a look at the pudding, I suspect.

MRS. CRATCHIT: How was he this morning?

CRATCHIT: Good as gold.

MRS. CRATCHIT: Better than gold, I'm sure.

CRATCHIT: Much better. He gets thoughtful sitting alone so much. He told me coming home that he hoped the people saw him in the church because he was a cripple and it might be pleasant for them to remember on Christmas Day who made lame beggars walk and blind men see. (*He takes her hand.*) And I believe he is growing stronger every day. (*He exits.*)

SCROOGE: Is he, spirit? Is he?

MRS. CRATCHIT: (*To herself.*) Oh yes, I'm sure of it.

SCROOGE: Tell me the truth, spirit.

CHRISTMAS PRESENT 1: If what you see remains unchanged in the future, the child will die.

(Cratchit enters carrying Tiny Tim on his shoulders and sits him at the table.)

CRATCHIT: Look at this wonderful table, Tim. *(Using hands as puppets.)* Here's Peter mashing the potatoes with incredible vigor. And here's Belinda with her finger in the applesauce.

MRS. CRATCHIT: *(To "Belinda.")* Are the plates dusted?

CRATCHIT: *(Doing Belinda's voice.)* Yes, Mother.

MRS. CRATCHIT: Are all the places set?

CRATCHIT: *(As "Peter".)* One napkin short, mother.

MRS. CRATCHIT: Then you'll have to share with your sister.

CRATCHIT: *(As Peter.)* I don't want to share with her. She spit in it! *(As Belinda.)* Did not! *(As Peter.)* Did so! *(He does a little Punch and Judy fight routine to make Tim laugh. To the two hands.)* Children, children, remember it is Christmas day. *(As Peter.)* I'm hungry. *(As Belinda.)* Me too.

SCROOGE: Me too!

MRS. CRATCHIT: Then, my dear ones, it is time for the goose! *(Mrs. Cratchit sets a very small imaginary platter on her table while Mrs. Fred sets a huge one at her table. Scrooge rushes between the two.)*

MRS. FRED: I did it all by myself. I hope it's not too done.

SCROOGE: Not at all. I'm sure it's delicious.

CRATCHIT: I believe there was never such a goose.

SCROOGE: Never, never, never. I'll only take a small bite. *(As Scrooge races over to sit at the Cratchits' table, Bob Cratchit stands and all the Cratchits join hands, excluding Scrooge from their circle.)*

CRATCHIT: Let us say grace. *(Scrooge goes to Fred's table, but they have done the same thing.)*

MRS. CRATCHIT: God bless this dear and loving family. God bless us and keep us safe together.

FRED: God bless those who are not with us.

CRATCHIT: God bless the world on Christmas day. *(A pause as everyone looks nervously at Tim.)*

TIM: God bless us every one!

SCROOGE: Tell me, spirit, the child will not die.

CHRISTMAS PRESENT 3: What's the difference? One child less will simply decrease the surplus population. A loss on one side equals a profit on the other.. *(Suddenly Fred rises from the table letting out a terrifying growl. He begins a charade for Mrs. Fred and Mother-in-Law.)*

MRS. FRED: A wild animal!

MOTHER-IN-LAW: Zoltan's performing bear? *(Fred shakes his head. Now he paces and growls.)*

MRS. FRED: No, look, it doesn't dance. It paces.

MOTHER-IN-LAW: Does it live in the zoo?

MRS. FRED: Just guesses, mother. *(Fred sits.)*

MOTHER-IN-LAW: It sits in a chair and growls.

MRS. FRED: Mother's cocker spaniel? *(Fred eats.)*

MOTHER-IN-LAW: And eats with a spoon.

MRS. FRED: A sick pig?

MOTHER-IN-LAW: A stuffed goose. *(Fred counts.)*

MRS. FRED: A pack rat.

MOTHER-IN-LAW: An old goat.

SCROOGE: *(Leaping in.)* A jackass!

MRS. FRED: I know! I know! I've got it! (*Scrooge moves in closer, dying to hear.*) It's your Uncle Scrooooooose!

FRED: On the nose! (*Everyone laughs. Scrooge walks away in disgrace.*) And for all the pleasure he has given us let us drink to his health. To Uncle Scrooge.

SCENE 7: JAKE and SCAVENGERS 1,2,3,4

JAKE: Six for the quill. Five for the ledger book.

SCAVENGER 1: I don't know anything about it. I only know he's dead.

SCAVENGER 2: When did he die?

SCAVENGER 1: Last night I believe.

JAKE: Eight for the inkwell — chipped.

SCAVENGER 2: What was the matter with him?

SCAVENGER 1: God knows. I thought he'd never die.

SCAVENGER 2: What has he done with his money?

JAKE: Pocket watch. Twenty-five.

SCAVENGER 1: He hasn't left it to me. That's all I know.

SCAVENGER 2: It's likely to be a cheap funeral. I don't know of anyone who will go.

SCAVENGER 1: I don't mind going if lunch is provided.
(*Both laugh and go back to work.*)

JAKE: Padlocks, sixteen a piece.

SCAVENGER 3: So Old Scratch finally got it, eh?

SCAVENGER 4: So I hear. Cold, isn't it.

SCAVENGER 3: Seasonable for Christmas.

SCAVENGER 4: Back to work.

SCAVENGER 3: Business as usual. See you later.

JAKE: Cashbox — seven.

(Scavengers circle around the bed.)

SCAVENGER 2: Curtains and bedpost.

ALL: Curtains and bedpost.

JAKE: Fifteen apiece.

SCAVENGER 1: Comforter.

ALL: Comforter.

JAKE: Ten.

SCAVENGER 3: Top sheet and pillows.

ALL: Top sheet and pillows.

JAKE: Hope he didn't die of anything catching. Forty if it wasn't. Five if it was.

SCAVENGER 4: Eyeglasses.

JAKE: Thirteen.

SCAVENGER 2: Nightcap.

JAKE: Seven.

SCAVENGER 1: Upper molars.

JAKE: Gold filled. Thirty-five.

SCAVENGER 2: Warts on the right cheek.

JAKE: Penny apiece.

SCAVENGER 3: Fingernails.

JAKE: Three.

SCAVENGER 3: They're clean!

JAKE: Five. I always give too much to the ladies.

SCAVENGER 4: Hair.

JAKE: Six.

SCAVENGER 1: Tongue.

JAKE: Eight.

SCAVENGER 2: Jaw.

JAKE: Five.

SCAVENGER 3: Liver.

JAKE: Seven.

SCAVENGER 4: Lungs.

JAKE: Nine.

ALL: Heart? (*A pause.*)

JAKE: Not worth a penny, my friends.

SCAVENGER 3: There must have been some part of it that was good.

JAKE: If there had been, he'd have had someone there to look after him when death struck instead of lying there, gasping out his last all alone.

SCENE 8: BELLE and YOUNG SCROOGE

SCROOGE: Will you dance with me Belle?

BELLE: Yes, Ebenezer.

SCROOGE: Belle?

BELLE: Yes?

SCROOGE: Mr. Fezziwig has raised my salary.

BELLE: Yes?

SCROOGE: To twenty shillings a week. If I work one more day a week it will be thirty-five. And by next year I'll be making forty shillings a week. That means....

BELLE: Yes?

SCROOGE: My salary will be doubled.

BELLE: I know that, Ebenezer.

SCROOGE: I could buy a house. Not a large one, of course, but large enough...*(Pause.)*
Belle?

BELLE: Yes, Ebenezer?

SCROOGE: Will you marry me? *(Belle turns away from him.)*

BELLE: No.

SCROOGE: Belle?

BELLE: No, Ebenezer.

SCROOGE: Why are you crying, Belle?

BELLE: You have a new love.

SCROOGE: No, that's not true. Who told you that?

BELLE: No one told me, Ebenezer. I can see it — the new lines in your face, the restless motion in your eyes, the way you measure everything by gain and loss. I see all of your dreams falling away, except for one — the pursuit of wealth.

SCROOGE: That's my business, Belle. A man must have a business.

BELLE: It has replaced me.

SCENE 9: SCROOGE and TINY TIM

SCROOGE: Spirits, you pity me. Tell me that I might change what I have seen. No I tell you. I will change. I will honor Christmas in my heart and try to keep its spirit all the year. I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach.

...My bed! My wonderful bed. And the bedposts — all four — they are not torn down! They are here and I am here. Oh, Jacob Marley, Heaven and the Christmas-time be praised! I say it on my knees, old Jacob — on my knees. (*He kneels.*) I will change all that you have shown me. I will make a new ending. I will. I know I will. (*Finds his dressing gown and plays with it.*) My dressing gown. My dear old dressing gown. I'm a feather. I'm an angel! (*Finds nightcap and plays with it.*) My nightcap. I love this night cap. I'm drunk! I'm a schoolboy! I'm a baby! I'm a newborn, bald-headed baby! (*Does a baby dance and sounds.*) What am I doing? Never mind. I don't care. I'd rather be a baby.

(*Scrooge goes to the window.*) Hello!! You there — can you tell me what day it is? (*Tim, with crutch, enters through audience.*)

TIM: What sir?

SCROOGE: What day's today?

TIM: Today? It's Christmas Day!

SCROOGE: Spirits be praised, it's not too late. He's alive and I'm alive and it's Christmas Day. I haven't missed it. Dear spirits, you've done it all in one night. You can do everything and now you shall see what I can do.

TIM: What sir?

SCROOGE: Hello, dear boy. Hello.

TIM: Hello, sir.

SCROOGE: Delightful boy. And wonderful that he does not know me. (*To Tim.*) Tell me, my fine fellow, do you know the poultry shop at the corner?

TIM: Yes sir.

SCROOGE: Intelligent boy. Do you know if they've sold the prize turkey that was hanging there? Not the small prize turkey — the big one.

TIM: The one as big as me?

SCROOGE: Remarkable. What a pleasure you are to talk with. Yes. That one.

TIM: It's hanging there now, sir.

SCROOGE: Excellent. Go and buy it. (*Throwing money.*) Buy two, buy three. And take them to a family — name of Cratchit. Do you know them?

TIM: Know them? Of course I do, they're —

SCROOGE: Quickly now. And buy a new dress for Mrs. Cratchit to wear. (*He throws more money.*)

TIM: Who are you? How do you know —

SCROOGE: Not another word, my boy. Go. And take a cab. (*Throws more money.*) Today and tomorrow too. (*More money.*) You must get some rest. Merry Christmas.

TIM: Merry Christmas to you, sir.

SCROOGE: Merry Christmas to everybody. Happy New Year to the world.

REHEARSAL SCHEDULE

OCTOBER, 2019

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
	6	7	8	9	10	11
AUDITIONS 7-9 p.m. The Belfry	AUDITIONS 7-9 p.m. The Belfry					
13	14	15	16	17	18	19
	Read-through 7-9 p.m.	7-8 p.m.: Block Act 1: 2, 4, 6D 8-9 pm: block Act 1: 1, 3, 6E	7-9 p.m. Block Act 1: SA, SB, 6A, 6B, 6C	Run Act 1 All scenes 7-9 p.m.		
20	21	22	23	24	25	26
	7-8 p.m.: Block Act 2: 1, 2, 3 8-9 p.m.: block Act 2: 4A, 4B	7-9 p.m. Block Act 2: 4C, 5, 6, 7	Run Act 2 All scenes 7-9 p.m.	Scrooge rehearsal Other characters if needed 7-9 p.m.		
27	28	29	30	31		
	Run Act 1 All scenes 7-9 p.m.	Run Act 2 All scenes 7-9 p.m.	Full Run-through Acts 1 and 2 7-9 p.m.	Scenes as needed 7-9 p.m.		

REHEARSAL SCHEDULE

NOVEMBER, 2019

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4 Double-run Act 1 7-9 p.m.	5 Double-run Act 2 7-9 p.m.	6 Full run-through Acts 1 and 2 7-9 p.m.	7 Scene-work as needed 7-9 p.m.	8	9
10	11 OFF BOOK Act 1 7-9 p.m.	12 OFF BOOK Act 2 7-9 p.m.	13 OFF BOOK Act 1 7-9 p.m.	14 OFF BOOK Act 2 7-9 p.m.	15	16
17	18 FULL RUN-THROUGH 7-9 p.m.	19 FULL RUN-THROUGH 7-9 p.m.	20 FULL RUN-THROUGH 7-9 p.m.	21 FULL RUN-THROUGH 7-9 p.m.	22	23 TECH REHEARSAL 10:00: CREW 1:00: ACTORS
24	25 FULL RUN Makeup, costumes CALL: 6:30 CURTAIN: 8 p.m.	26 FULL RUN Makeup, costumes CALL: 6:30 CURTAIN: 8 p.m.	27 PREVIEW OR RUN-THROUGH CALL: 6:30 CURTAIN: 8 p.m.	28 THANKSGIVING NO REHEARSAL	29 CALL: 6:30 SHOW at 8:00	30 CALL: 6:30 SHOW at 8:00

REHEARSAL SCHEDULE

DECEMBER, 2019

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5 PICK-UP REHEARSAL 7-9 p.m.	6 CALL: 6:30 SHOW at 8:00	7 CALL: 6:30 SHOW at 8:00
8 CALL: 12:30 SHOW at 2:00	9	10	11	12 PICK-UP REHEARSAL 7-9 p.m.	13 CALL: 6:30 SHOW at 8:00	14 CALL: 6:30 SHOW at 8:00
15 CALL: 12:30 SHOW at 2:00 then STRIKE	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				



Welcome to The Belfry Theatre AUDITION/CONTACT FORM

Please fill out as much of the requested information below as possible, or *circle or check* the appropriate choice where applicable.

PLEASE PRINT CLEARLY

FullName _____

Home Address _____

PrimaryPhone _____ Secondary Phone _____

Email Address _____ Facebookname _____

Best way to contact you? Email _____ Phone _____ Facebook _____ Sex: Male _____ Female _____

Circle skills if have experience: Hand bells / Juggling / Performing Magic /Gymnastics / Dance

Birthdate: _____ Height _____ Waist _____ Inseam _____ Shoe Size _____

Theater experience (continue on back, separate paper or attach resume)

Show	Role	Theater	Year

Preferred Role _____ If not cast, would you consider another role? Yes or No

Please review the rehearsal and production schedules. List your known schedule conflicts below.

If not cast in this production, what crew activities could you help with? (Please circle)

- Set Construction - Stage crew – Set decoration (painting) – Costuming – Props – Publicity
- Tech crew – Musical/instruments – Other

How did you hear aboutthe auditions? _____

Additional Information you would like to share? _____

Director Notes: _____

THE BELFRY CONSENT FORM

Parent/Guardian's Consent for Auditionees under 18

I give permission for my child to audition for **A Christmas Carol** and I acknowledge and accept the conditions. I consent to my child performing in the **A Christmas Carol** if selected.

I acknowledge it is my responsibility to ensure my child attends rehearsals and performances as required for this production.

I accept the responsibility that parents will be expected to be involved with the production in some form as a backstage assistant and/or in charge of children's safety and supervision.

Signature of Parent/Guardian

Date:

All Actors: Permission to Use Name, Pictures, or Other Identifying Information

There are times when Play Directors and Board Members feel it is appropriate to recognize cast members and their work in a public forum. Examples of such recognition include but are not limited to publishing actor's names, photographs, and/or displaying aspects of their work on The Belfry Theatre/Hamilton County Theatre Guild website and/or other media. Cast members photos, likeness, may also be used in promotional posters, Facebook page, and/or printouts. These printed documents will be used to promote the theater either by promoting the play directly or The Belfry Theatre/Hamilton County Theatre Guild as a whole.

By signing below you agree to allow The Belfry Theatre/Hamilton County Theatre Guild to use your photo or likeness in the above described material however they see fit for the betterment of The Belfry Theatre/Hamilton County Theatre Guild.

Signature of actor or Parent/Guardian, if under age 18

Date:
