

# FOREWORD

I ALWAYS gaze with amazement at the remarkable list of celebrated actors' names that have been associated with my SCROOGE musical over the years. Firstly as a motion picture in 1970, when a roll-call of some of the finest leading screen actors of the day – from Richard Harris to Rex Harrison to Peter O'Toole to Richard Burton – were deeply or fleetingly involved in the project. Albert Finney finally signed on the dotted line and headed an equally distinguished cast that included Sir Alec Guinness, Dame Edith Evans and Kenneth More, beautifully directed by Ronald Neame in a charming and lovely film of which we were all proud to be a part.

Twenty years later, in the early 1990s, my beloved friend and collaborator Anthony Newley recreated the role for the stage, with the hilarious Jon Pertwee as his Jacob Marley – and I adapted my own screenplay and score accordingly, to suit the considerably different requirements of the theatre.

Newley contrived to play the role brilliantly for several more years, culminating in a tour de force season at the Dominion Theatre in London's West End in 1995/6. Elsewhere in the world, Keith Michell played the role in Australia, Richard Chamberlain in the United States, and Ichimura San and other distinguished Japanese stars in the annual Himawari production in Tokyo.

After the tragic and premature death of Tony Newley in 1999, ubiquitous London producer Bill Kenwright had the dazzling idea, plus the necessary powers of persuasion, to convince England's perennial musical star Tommy Steele to take over the role just after the start of the New Millennium, and for a full decade now Tommy has been enchanting audiences of all ages with his spectacular display of Scrooge-like musical meanness.

In the 2005/6 season, Tommy triumphantly brought SCROOGE back to the West End – to the London Palladium, no less – the theatre where he has starred for more years in more shows and more performances than any other actor in the long and distinguished history of London's most famous theatre.

And to prove that this was no mere fluke of chance, it returned again in 2012/13, with Tommy's name once again above the title SCROOGE at the London Palladium, where it belongs.

Now in its fifth decade of existence, SCROOGE The Musical started its screen life to celebrate the centennial of Charles Dickens' death in 1970. The return to the Palladium, in the 22nd year of its stage life, coincided with the bi-centennial of Mr. Dickens' birth in 1812.

It is a never-ending tribute to that Great Man, my and most people's favourite author, that so many of his imperishable creations remain as alive and popular today as they have always been during their nearly 200 celebrated years of existence.

So celebrate we all must and shall! To quote myself, if I may so presume, in one of the show's most popular songs – a few words of gratitude to Fate and Mr. Dickens for allowing me to romp in the glorious garden of his infinite talents!

THANK YOU VERY MUCH!  
THANK YOU VERY MUCH!  
THAT'S THE NICEST THING  
THAT ANYONE'S EVER DONE FOR ME!  
I MAY SOUND DOUBLE-DUTCH,  
BUT MY DELIGHT IS SUCH,  
I FEEL AS IF A LOSING WAR'S  
BEEN WON FOR ME!

AND IF I HAD A FLAG,  
I'D HANG ME FLAG OUT –  
TO ADD A SORTA FINAL VICTORY TOUCH!  
BUT SINCE I LEFT ME FLAG AT HOME,  
I'LL SIMPLY HAVE TO SAY  
“THANK YOU VERY, VERY, VERY MUCH!-  
THANK YOU VERY, VERY, VERY MUCH!

MERRY CHRISTMAS!”

LESLIE BRICUSSE  
*Saint-Paul De Vence, France, October 2012.*

# M-O-N-E-Y

Words and Music by Leslie Bricusse

**Moderately, freely**

Dm B<sup>b</sup>6/A A<sup>7</sup>b<sup>9</sup>#5 A<sup>7</sup>b<sup>9</sup> Dm Dm (maj<sup>7</sup>)/C<sup>#</sup> Dm<sup>7</sup>/C Dm (maj<sup>7</sup>)/C<sup>#</sup> Dm

Ev-ry-where you look, ev-ry-where you turn,

5 Em<sup>7</sup>b<sup>5</sup> A<sup>7</sup>b<sup>9</sup>sus<sup>4</sup> A<sup>7</sup>b<sup>9</sup>b<sup>5</sup> Dm Dm (maj<sup>7</sup>)/C<sup>#</sup>

some-one's af-ter ev-ry sin-gle pen-ny that you earn! Ev-ry-one's a thief!

8 Dm<sup>7</sup>/C Bm<sup>7</sup>b<sup>5</sup> B<sup>7</sup> E<sup>7</sup> A<sup>7</sup>sus<sup>4</sup> A<sup>7</sup>

That is my be-lief! A-ny-one who says they're not is sure to come to

# I Hate People

Words and Music by Leslie Bricusse

**Rubato**

Cm/G D<sup>b</sup>/G

*mp*

5 Cm/G G<sup>7b5</sup> Cm/G D<sup>7</sup> D<sup>b</sup>maj<sup>7</sup> Cm

Scav - en - gers and syc - o - phants and flat - ter - ers and fools!

*p* cresc. poco a poco *mf*

*tr*

9 Fm<sup>6</sup>/G C<sup>7</sup>/G Fm/G C<sup>7</sup>/G A<sup>b</sup>/G A<sup>b</sup>/G Dm<sup>7b5</sup>/G

Phar - i - sees and par - a - sites and hyp - o - crites and ghouls!

*p* cresc. poco a poco *mf*

L.H.

(tr) *tr*