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Dramatic Publishing



Great Expectations

**"Flawless ... a stunner on every level."
(Chicago Sun-Times)**

Based upon the book by
Charles Dickens

Adapted by
Gale Childs Daly

**"Uncommonly tight and suspenseful ... A
riveting cutting and shaping that is never dull."
(Chicago Tribune)**

Great Expectations

Drama. Adapted by Gale Childs Daly from the book by Charles Dickens. *Cast: 4m., 2w.* In *Great Expectations* we are taken into the world of 19th-century England. Packed with curious and fascinating characters, enchanting and dangerous places and situations that are at once exhilarating and horrifying, *Great Expectations* is a literary gem. Pip, an orphan boy, has a life-changing encounter one day on the moors when he helps an escaped convict named Magwitch by getting him food and a file for his leg irons. From this one act of kindness, Pip starts on a journey to manhood that is full of twists and turns. He dreams of being a gentleman, and miraculously an opportunity is presented that allows him to bring his dream to life. By inheriting a large sum of money, Pip advances in society and all of his expectations seem to come true, but in a way that is, at once, mysterious and disturbing. Ultimately, Pip learns some important lessons about love, forgiveness and redemption. This story is full of surprises, and Dickens masterfully guides us through a world of shadow and light to an ending both poignant and satisfying as Pip realizes his great expectations. *Unit set. Approximate running time: 2 hours. Code GC7.*

Cover: *Strandis Theatre Company, Chicago, featuring (l-r) Megan Kohl, Mike Tepsil and Amanda Drinkall.*
Photo: Chris Ocken. Cover design: Jeanette Alig-Sergel.

ISBN: 978-1-58342-949-5



9 781583 429495 >

www.dramaticpublishing.com



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Woodstock, IL 60098
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Printed on recycled paper

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Great Expectations

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GALE CHILDS DALY

Based on the novel by
CHARLES DICKENS



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Woodstock, Illinois • Australia • New Zealand • South Africa

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(GREAT EXPECTATIONS)

ISBN: 978-1-58342-949-5

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Great Expectations was produced by the Strawdog Theatre Company in Chicago, Nov. 11 to Dec. 22, 2013.

Adapted by Gale Childs Daly

Directed by Jason Gerace

Artistic Director Hank Boland
General and Production Manager Mike Mroch
Scenic Designer Joanna Iwanicka
Lighting Designer John Kelly
Costume Designer Brittany Dee Bodley
Property Designer Emily Guthrie
Fight Choreographer Sam Hubbard
Stage Manager Michelle Maier
Assistant Stage Manager Alex Avery
Dialect Coach Kathy Logelin
Music Director Mike Przygoda
Original Music Hilary Holbrook
Casting Kyle Hamman
Literary Manager Josh Sobel
Dramaturg Rebecca Spooner
Additional Dramaturgy Kat McDonnell, Jennifer Sampson

Actors:

Pip Mike Tepeli
Narrator One Kyle A. Gibson
Narrator Two John Taflan
Narrator Three Megan Kohl
Narrator Four Amanda Drinkall
Narrator Five John Ferrick
Musician Hilary Holbrook

Great Expectations

CHARACTERS

Pip

Narrator One (N1):

Magwitch	Victor
Uncle Pumblechook	Ghost
Soldier	Laertes
Mr. Jaggers	Pantomime Sailor
Headwaiter	

Narrator Two (N2):

Mr. Wopsle:	
Hamlet	
Pantomime Sailor	
Sergeant	
Coachman	
Herbert Pocket	

Narrator Three (N3):

Mrs. Joe	Mrs. Pocket
Soldier	Molly
Miss Havisham	Gertrude
Traveling Woman	Pantomime Girl
Amelia	Galley Captain
Waiter	

Narrator Four (N4):

Compeyson

Mrs. Hubble

Soldier

Estella

Biddy

Waiter

Flopson

Ophelia

Narrator Five (N5):

Joe Gargery

Mr. Wemmick

Waiter

Matthew Pocket

Bentley Drummle

Claudius

Pantomime Sailor

Great Expectations

ACT I

SCENE 1 - The Churchyard: Christmas Eve

(As a general guideline, the design should reflect the theatricality of the script. The set should be minimal: various trunks and crates, two chairs, a bench, a costume rack, trestles, a door. All of these pieces are used to create and evoke the various locales. All articles should have a Dickensian look and feel to them. Properties and costume pieces are found on and in the trunks and crates around the set and on the costume rack. Everything is visible to the audience, i.e. set and costume changes are a vista. A bright, bouncy, jolly and decidedly English country tune starts the play.)

N1. His father's name being Pirrip,

N2. And his Christian name Philip,

N3. His infant tongue could make of both names nothing longer—

N4. Or more explicit than—

ALL *(except PIP)*. Pip.

PIP. So I called myself Pip,

N5. And came to be called—

ALL *(except PIP)*. Pip.

N1. Pip never saw his father—

N4. Or his mother—

N1. And his first fancies regarding what they were like were unreasonably derived from their tombstones.

(Two chairs are set as the tombstones.)

N5 *(behind one chair; in country dialect)*. Philip Pirrip, late of this parish,

N3 *(behind the other chair; in country dialect)*. And Georgiana, Wife of the Above.

N4. Pip's was a marshy country, down by the river, within, as the river wound, twenty miles of the sea.

N2. Pip's first most vivid and broad impression of the identity of things seems to have been gained on a memorable raw afternoon toward evening.

N4. It was Christmas Eve.

N2. And he was 7.

PIP. At such a time I found out for certain, that this bleak place overgrown with nettles was the churchyard; and that my father and mother were dead and buried; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip.

MAGWITCH *(brandishing a knife)*. Hold your noise. Keep still, you little devil, or I'll cut your throat!

PIP. Oh! Don't cut my throat, sir. Pray, don't do it, sir.

MAGWITCH. Tell us your name! Quick!

PIP. Pip, sir.

MAGWITCH. Show us where you live, Pip—supposing you're kindly let to live!

PIP. There, sir. In the village, yonder.

MAGWITCH. With your mother?

PIP. No, sir, with my sister, Mrs. Joe Gargery, wife of the blacksmith, sir.

MAGWITCH. Blacksmith, eh? Now lookee here, you know what a file is?

PIP. Yes, sir.

MAGWITCH. And you know what wittles is?

PIP. Yes, sir. Food.

MAGWITCH. You get me a file. And you get me some wittles. You bring 'em both to me early tomorrow morning at the Battery, yonder. Or I'll have your heart and liver out.

PIP. Yes, sir.

MAGWITCH. You do it, and you never dare to say a word or make a sign concerning having seen such a person as me, and you shall be let to live.

PIP. Yes, sir. Thank you very—

MAGWITCH. Now, I ain't alone as you think I am! There's a young man hid with me, in comparison with which young man I am an angel. That young man hears the words I speak. That young man has a secret way, pecooliar to himself, of getting at a boy, and at his heart, and at his liver. I am keeping that young man from harming you at the present moment, with great difficulty. I find it very hard to hold that young man off. Now, what do you say?

PIP. I will bring the file and what broken bits of food I can ... to the Battery ... early tomorrow morning.

MAGWITCH (*pulls a tattered Bible from his pocket*). Say, "Lord strike you dead if you don't."

PIP. "Lord strike me dead if I don't."

MAGWITCH. Kiss the book!

(*PIP does so.*)

MAGWITCH (*cont'd*). Now you remember what you've undertook, and you remember that young man, and you get home.

PIP. Goo—goodnight, sir.

MAGWITCH. Much of that!

PIP. I set my face toward home and made the best use of my legs.

What people are saying ...

“Gale Childs Daly’s exceptional new adaptation is uncommonly tight and suspenseful. With their multiple plots, Dickens novels are often tough to adapt. This one keeps the storytelling, and the hero, front and center. Truly, it’s a riveting cutting and shaping that is never dull for a moment.”

—Chris Jones, *Chicago Tribune*

“The show is a stunner on every level.”

—Hedy Weiss, *Chicago Sun-Times*

“Daly effectively pulls out the vital moments of Pip’s journey. Her scissor-sharp dialogue keeps conversation on point. She scrapes away lengthy narrative to get to the heart of the matter.”

—Katy Walsh, *ChicagoNow*

“Daly’s lithe adaptation smartly trims Dickens’ expansive plot and cast without feeling like it sacrifices too much.”

—Kris Vire, *Time Out Chicago*

“Gale Childs Daly’s joyously theatrical adaptation of Charles Dickens’ coming-of-age masterpiece uses six actors to play almost 40 characters.”

—Lawrence Bommer, *Stage and Cinema*

“Daly has such a basic understanding of who each of these characters are that her adaptation allows the six actors to find common ground and move the piece along like Dickens himself wrote it for this precise ensemble group.”

—Michael Roberts, *Showbiz Chicago*

“Like all successful moved-to-stage adaptations, Gale Childs Daly’s translation of the Charles Dickens classic embraced the spirit of the source while rendering it freshly revelatory.”

—Suzanne Scanlon, *Chicago Reader*

“The ensemble switches seamlessly from character to character with the help of a costume piece or prop.”

—Lisa Buscani, *NewCity Chicago*

“This play was funny and dramatic just in the correct balance.”

—Clare Kosinski, *Chicago Theatre Review*