

AUDITION PACKET

The Death of Jacob Marley

A Murder Mystery Madrigal Dinner Event

Preparation guidance, audition format, character profiles,
and advance reading sides

Holmes Center for the Arts

Black Box Theater | First weekend in November 5, 6, & 7

Written by Christopher M. White

Welcome to the Auditions

The Death of Jacob Marley is an immersive murder mystery staged in the round as part of a candlelit dinner event. The audience attends the London Stock Exchange Christmas party, watches a room full of powerful people become suspects, and casts the final vote on who killed Jacob Marley.

This production depends on strong character choices, precise comic timing, active listening, vocal clarity, and the ability to remain alive in character while the audience is close enough to notice every reaction.

Audition date(s)	Tuesday, September 8, 2026
Audition location	Holmes Center for the Arts – Black Box Theater
Callbacks	If needed; schedule to be announced
Performances	November 5, 6, and 7 2026
Rehearsal expectation	Mondays, Tuesdays, and Thursdays for six weeks September 21-October 29; tech week November 2, 3, and 4

What to Prepare

1. Read the synopsis and all character profiles in this packet, even if you are interested in only one role.
2. Choose one primary role and one secondary role. Prepare the first listed side for your primary role and review the companion side in the role-to-side guide.
3. Do not memorize the sides. Bring the packet or use the copy provided at auditions. We are looking for connected reading and clear choices, not a memory contest.
4. Be ready to read the same material again after receiving a new direction. Adjustability is part of the audition.
5. Prepare a 30- to 60-second in-character introduction: who you are, why you belong at the Exchange party, and what you thought of Jacob Marley before his death.
6. Bring a complete list of conflicts through the first weekend of November, including evenings, weekends, travel, school, and work commitments.
7. Wear comfortable clothing and shoes that allow you to move safely. Costumes, props, and a British accent are not required.

If you are open to multiple roles: Please say so. Cross-gender casting is expressly welcome, playing ages are flexible, and the script authorizes alternate names where useful.

What to Expect at the Audition

1. Check-in and conflicts. Arrive about 10 minutes early. You will confirm contact information, role interests, and scheduling conflicts.
2. Brief group welcome and warm-up. The team will explain the immersive staging and lead a short vocal and movement warm-up.
3. Prepared side. You will read the side associated with your primary role, usually with another actor or a designated reader.
4. Redirect. The director may ask you to repeat part of the side with a different objective, pace, physical relationship, or emotional temperature.
5. Chemistry reading. You may be paired with other actors for Belle/Ebenezer, Belle/Cayden, Marley/Ebenezer, or suspect/inspector combinations.
6. Short character improvisation. Expect a simple prompt set at the Exchange party. The goal is listening and truthful reaction, not instant comedy.
7. Additional reading or callback. You may be asked to read another role. That is not a sign that your first reading went poorly; it often means the team sees more than one possibility.

Plan to remain for up to 60 minutes unless you are assigned an individual time slot. Casting decisions will consider the whole ensemble, not just isolated readings.

What the Team Will Be Watching For

1. A specific, believable character rather than a generalized accent or costume idea
2. Projection, articulation, pacing, and the ability to be understood in the round
3. Listening and visible reaction when another actor has the line
4. Comic timing without sacrificing the stakes of the murder
5. Comfort with audience proximity and sustained in-character presence
6. Willingness to take direction, make a new choice, and support a scene partner
7. Reliability, preparation, and realistic availability for rehearsal and production week

Content and access: The play includes a staged death, a murder investigation, verbal conflict, flirtation, and occasional mild profanity. Please identify any access needs or staging boundaries on the audition form or privately with the production team.

The Roles

All roles may be cast across the gender spectrum. The script's alternate-name options include M.J. Marley, E.E. Scrooge, Benjamin Fezziwig-Fletcher, Katherine Fletcher, Karen Wells, Sir Arthur Gordon, and Inspector Abigail Smith. Alistair is identified as the youngest character; other playing ages remain flexible.

Jacob Marley	A shrewd manipulator whose public confidence is polished to a hard edge. In death, his control gives way to outrage, sarcasm, betrayal, and flashes of real fear.
Ebenezer Scrooge	Not yet the fully hardened figure of Dickens's later story. Private, suspicious, and formidable, but visibly unsettled by Belle and increasingly aware of Marley's secrets.
Master of Ceremony	The audience's guide and the room's steady hand. Polished, witty, unflappable, and able to control an immersive event without seeming to strain.
Belle Fezziwig-Fletcher	The calm emotional center of the story. Warm and socially graceful, but every bit as shrewd as the people around her. Her history with Ebenezer still has weight.
Cayden Fletcher	A nervous outsider trying to pass as established wealth. His secret loan from Marley makes every question dangerous; insecurity can become defensiveness in an instant.
Ewan Wells	A charismatic self-made businessman who claims the moral high ground over old money. His polish cracks when Marley's victory and Ewan's resentment are exposed.
Madam Aubrey Gordan	A grand, past-her-prime diva who expects every room to remain her stage. Flirtation, wounded pride, comedy, and genuine anger live very close together.
Inspector Alistair Smith	The youngest character and an inexperienced investigator dropped among powerful suspects. Nervous and easily influenced, but earnest enough to keep digging.

Which Sides Should I Prepare?

Prepare the first-listed side for the role you most want to read. Review the companion side and be ready to use it if requested. Actors interested in Inspector Alistair Smith should expect to read opposite several different suspects.

Role	Prepare first	Also review
Jacob Marley	Side 2	Side 4
Ebenezer Scrooge	Side 1	Side 8
Master of Ceremony	Side 3	Side 4
Belle Fezziwig-Fletcher	Side 1	Side 7
Cayden Fletcher	Side 7	Side 3
Ewan Wells	Side 5	Side 3
Madam Aubrey Gordan	Side 6	Side 5
Inspector Alistair Smith	Side 4	Any interview side
Reader roles: At auditions, unassigned roles in a side may be read by another actor or by a member of the production team. You do not need to recruit your own scene partner.		

Old Wounds

Prelude: An Unwelcome Exchange | Roles: Belle and Ebenezer

Context: Belle approaches Ebenezer at the party. Their history is obvious, but neither is willing to surrender control of the conversation.

BEGIN SIDE

BELLE

Leaves Cayden at the back of the stage and approaches Ebenezer.

Good evening, Ebenezer.

EBENEZER

Tries to look composed and purposely disinterested in the goings on, but he is not successful when Belle comes around.

Belle.

He says with a slight nod.

BELLE

Genuinely interested in him, and with unmistakable compassion.

How have you been?

EBENEZER

Unsure of what to do with his hands.

I have, uh, been well.

Very busy, but well.

BELLE

After a moment's pause.

Aren't you going to ask how I have been?

EBENEZER

Fully flustered and now a touch embarrassed.

Well, of course ... I mean, yes I was ...

Taking a breath to steady himself.

How are you, Belle?

BELLE

Somewhat pleased at the sight of flustered Ebenezer.

I am well as well.

It is good to see you again.

EBENEZER

Tries to hide his discomfort; changes the topic quickly.

And how is your husband?

Looks back to Cayden, who is fidgeting and obviously uncomfortable on his own.

He does not look very well.

BELLE

Keeps her eyes on Ebenezer.

He is new to these events.

I am sure he will be fine.

EBENEZER

Attempts to push her away and shut her out.

New money will have that effect on a man.

When he isn't accustomed to hard work, hard decisions, and the sacrifices that must be made.

BELLE

For the first time that night shows pain through her composed demeanor.

Well, I guess you would know all about making sacrifices.

EBENEZER

Embarrassed, hurt, and covers it with contained anger in a hushed voice.

And do you see what I was able to accomplish?

A seat on the Exchange, partnership with Marley, respect, and authority.

I told you that we just had to wait and that Marley would make me a full partner.

His requirements for partner may have been high, but I met and exceeded them.

I did it by myself, because I didn't have anyone willing to wait for me to make it happen.

I didn't marry into money—I made it myself.

Pauses to compose himself.

Marley has brought me into his business as a full partner to be its future.

A future that is full of opportunity.

He demanded much, but I earned his trust, and now together he and I may be the most successful businessmen this city has ever seen.

BELLE

Heartbroken and slighted, but still with a steely edge.

Well, it is clear that Marley brought you a brighter future than I ever could have.

I hope all your sacrifices and hard choices bring you much success.

They will not bring you love.

And maybe you should think about whether he really trusts you if don't know a client of the partnership when you see one.

She looks to Cayden.

Now if you will please excuse me.

She makes her way to stage right front.

END SIDE

AUDITION SIDE 2

The Body Is Not Yet Cold

Act I, Scene I: The King Is Dead | Roles: Jacob Marley and Ebenezer

Context: Marley's ghost realizes that Ebenezer is the only living person still in the library. Marley watches Ebenezer make a secret call and begins to suspect the worst.

BEGIN SIDE

MARLEY

Don't think I don't know that you wanted me out of the way too, Aubrey Gordan.
You pretentious old cow!

Notices Ebenezer is the only one remaining.

Oh Ebenezer, my dear friend, at least you are still here ...
On that damnable phone like always.

What is so important that you aren't able to be a comfort to your old friend?

Marley peers over Ebenezer's shoulder, shocked at what he sees on the screen.

I see!
I never would have guessed!
The body not even cold and you are already raiding my office.

EBENEZER

Dials his phone.

Cratchit?

...

Put everything back where you found it.
Exactly where you found it.

...

Yes, then wipe down the office and lock up.
Also, delete the files you sent me from your phone.

...

Look, I don't have the time or inclination to explain this to you—just do it.

...

Very good. Call me when you leave the office.

He ends the call and looks down at Marley's dead body.

MARLEY

Hurt, betrayed, and heartbroken, and moving toward anger.

Oh Ebenezer, I didn't tell you because I knew it would upset you.
Fletcher came for a loan and begged for secrecy, which I gave him at a premium.
Wait ...

How long did you know?

...

No, not you!

You didn't do this did you?

Ebenezer!

Answer me!

Verges on frantic.

I gave you everything, and this is how you repay me!

EBENEZER

Angrily.

You selfish old fool.

Spits and storms out of the room

MARLEY

Heartbroken and angry.

You did!

You did this, you petulant, angry man!

Howls after Ebenezer as he is confined to the library.

Ebenezer!

Ebenezer?

Please don't leave me alone.

The scene ends with Marley crushed by the weight of emotions and alone in the library. The cast in the atrium drinks quietly. And Ebenezer is on his phone at stage left front. The lights remain on for the transition into the next scene.

END SIDE

Welcome to the Exchange

Prelude: An Unwelcome Exchange | Roles: Master of Ceremony and Ewan

Context: The Master of Ceremony establishes the evening for the audience, then immediately has to parry Ewan's anger over Marley's appointment as chairperson.

BEGIN SIDE

MASTER OF CEREMONY

House lights will go off and the entertainment will fade as the Main Stage becomes illuminated to focus on the MC.

MC steps up to the podium with a relaxed and celebratory, but very professional, demeanor.

Welcome everyone to the 20__ London Stock Exchange Christmas Party!

We are so very happy to have you here.

Please give our entertainers from _____ a round of applause!

(local organization)

Hold for applause as the entertainers step out of the main room.

Our party committee has gone to great lengths to ensure your experience tonight is unlike anything you have ever been a part of before.

And as such, we would like to prepare you for what is in store.

As you will see in your programs, a wonderful meal is being prepared for you as I speak.

Please direct your attention around the room, as we ask you to take special care to observe the environment.

It will indicate where you should direct your attention.

With flair, the MC motions to each section of the room and lighting will come up showing the specific spaces where the performance will take place, then that space will be taken back to dark.

If you would all please move toward your seats we will begin shortly.

Thank you!

The MC steps back into the atrium and begins to review notes.

Greeters should help people find their seats as the house lights come back up.

As everyone takes their seats, bring the house lights down and the lights for the atrium up.

EWAN

Enters the atrium, agitated and confrontational, and addresses the MC.

You can't seriously think this is a good idea to name that arrogant miser as chairperson of the Exchange?

More of a statement than a question.

Gets progressively more agitated.

Just last quarter he stole that development right out from under my firm.

I spent the better part of a year on that account. Then he undercut us and took all of our work with him.

MC

Cool and collected.

You know very well, Mr. Wells, that I don't make the decisions.
I just announce them.

EWAN

Undeterred.

But there are so many other more qualified candidates.
Candidates who have more warmth than a rock and more scruples than a pirate.

MC

Knowingly.

Like you?

EWAN

Blusteringly.

Well, I ... (flustered gibberish) ...
I would never presume ...
I mean ...

END SIDE

Inspector Checklist

Act I, Scene III: Elementary | Roles: Inspector Alistair Smith, Jacob Marley, and the Master of Ceremony

Context: Alistair examines the scene while Marley's unseen ghost offers an increasingly merciless critique. The MC remains helpful but begins to recognize how inexperienced the inspector may be.

BEGIN SIDE

MC

... And that is when I saw the glass on the floor.
As I went to pick it up, I saw Mr. Marley's body.
The rest you know.

ALISTAIR

Puts on his best performance as a professional inspector.

I see.

Hmmm.

He looks thoughtfully at the body, then around the room, then at his notepad. There is an uncomfortable amount of silence broken only by an occasional "hmmm" from Alistair.

MARLEY

Aroused from his state.

"Hm" what, you fool?

What are you looking at?

Marley looks at Alistair's notepad.

Hmmm, the Official Investigation ...

Wait, is that a checklist?

What are you, fresh out of the academy?

I've been murdered and they send me Inspector Checklist here to figure out who did it.

Wait ... what does that say?

You didn't just write "I can do this" on your notepad?

I don't know what's worse, being dead or having to watch incompetence at work.

Marley throws up his hands and paces the room.

MC

After a moment of continued silence.

Inspector Smith?

Is there anything I can do to help?

ALISTAIR

Masks his lack of experience with false bravado.

Yes, yes.

I could actually use a few minutes to take in the contents of the room and examine the body further.

This whole thing may make you, as a civilian, uncomfortable, and that is completely understandable.

Looks at his checklist.

I could also use a list of all the people who had contact with Mr. Marley prior to his death.

MC

Looks doubtful, but desires to be helpful.

I can do that, Inspector.

Including myself, you've already met the guests who were in contact with Mr. Marley immediately before his death.

I will gladly get you a list of their names.

Pauses for second.

Would you like me to inform them that you would like to talk with them as well?

ALISTAIR

Realizes that the people he has just been chummy with are his potential suspects, swallows hard.

Oh, uh, the guests we met in the atrium were the, ugh hmm, the last people to be with Mr. Marley?

MC

Yes, Inspector.

I can go get you a written list of their names if that would be helpful.

ALISTAIR

Barely contains his anxiety.

No... oh no...

No need I mean.

Um, if you could please give me a few minutes to take notes on the scene and I will prepare to ask them questions.

The MC nods and exits. Marley watches incredulously.

MARLEY

Shakes his head.

As soon as the MC exits, Alistair starts having a small panic attack. About the time that Marley says "Bleat for me," Alistair lets out a long groan.

You know, Inspector Checklist.

I just figured out why they sent you.

My death, at the biggest event of the year, with all the well-to-dos in the city attending.

No matter what you do, you are going to make some powerful enemies.

You, Inspector, are the sacrificial lamb sent to the proverbial slaughter.

Bleat for me, little lamb.

Alistair groans.

Pull yourself together, man.

Even if you are destined for slaughter, you may help me figure out who did this.

So just think.

What do you do next?

ALISTAIR

Tries to calm himself down.

All right, Alistair.

You can do this.

They're just people ... incredibly rich and powerful people.

No, they're just people.

And right now they are suspects ... to the murder of the century!

Focus, focus ... just ask them questions.

You are in control here ... be in control, Alistair.

Ok ... so ... questions...

What questions do I need to ask?

Alistair sits in the chair and writes in his notepad.

MARLEY

Stares wide-eyed at Alistair as he gives himself a pep talk, Marley just shakes his head.

Well, I guess I have worked with less.

All right, boy.

Get your game face on. You're playing in the big leagues now.

He stands next to Alistair and watches him write his notes.

END SIDE

The Self-Made Man

Act II, Scene I: Deadly Sins | Roles: Ewan, Inspector Alistair Smith, and Jacob Marley

Context: Ewan tries to charm Alistair and minimize his rivalry with Marley. The facade cracks when the inspector asks about the business opportunity Marley took from him.

BEGIN SIDE

MARLEY

Time to shine, Inspector.

ALISTAIR

Checks his notes.

Mr. Wells—

EWAN

Cuts him off.

—Ewan.

Please call me Ewan.

ALISTAIR

Smiles to himself and unsure with the use of a first name.

Ewan—uh, did you know Mr. Marley?

EWAN

Maintains the facade.

Yes I did.

Though there weren't many who didn't.

ALISTAIR

Feels slightly more comfortable.

How would you characterize your relationship with him?

EWAN

A slight crack in the bravado.

He was, uh hmm, a competitor of my firms.

MARLEY

Wryly.

"Competitor" would imply some level of competency on your part, Wells.

ALISTAIR

And when was the last time you saw Mr. Marley before he died?

EWAN

I saw him give a—honestly—rather dull speech as he was accepting the chairperson's position.

I can't say I was paying that much attention to what he said.

He left the podium, and that was the last I saw of him until we all saw his body.

ALISTAIR

Sheepishly.

I am sorry to have to ask this, but I've heard you were not happy with Mr. Marley's appointment to chairperson.

Is that correct?

EWAN

Tries very hard to maintain his composure.

Well, I don't suppose I was.

He may have been successful, but that does not mean he was the right man to be chair of the Exchange.

MARLEY

You're one to talk, Wells.

ALISTAIR

Curiously.

How so, Mr. Wells ... I mean Ewan?

EWAN

Slowly loses composure throughout this speech.

He, uh, well he swooped in like some circling vulture and grabbed up a project I had been working on for over a year—a year of effort to create the opportunity.

A year of effort to position my firm as the beneficiary of the project.

All that work swept aside overnight!

That pretentious bastard leaned on a couple of the decision makers and stole the project out from underneath me.

All that time and energy spent just to make an opportunity for him to poach.

It would have set up my firm for the next year ... but now it is all lost.

Ewan clenches his hands as he finishes, and Alistair tries to retreat back into the chair.

MARLEY

Smirks.

Careful, Wells, you are scaring the boy.

ALISTAIR

Noticeably confused at the change in demeanor, is unsure how to react.

I am, uh, sorry to hear that.

You must have been very upset at Mr. Marley.

EWAN

Catches himself, trying to put back on the façade.

Oh well, you know, it is just business after all.

There will be more opportunities.

Opportunities that won't get swept out from underneath me now.

Alistair flips through several pages of notes as if searching for something. Wells attempts to fully reassert his bravado. Marley stalks Wells.

END SIDE

Anything for You, Inspector

Act II, Scene I: Deadly Sins | Roles: Madam Aubrey Gordan, Inspector Alistair Smith, and Jacob Marley

Context: Aubrey uses charm, wounded pride, and theatrical precision to turn Alistair's questions toward Ewan and away from herself.

BEGIN SIDE

ALISTAIR

Sits and leans forward toward Aubrey.

I am sure it is nothing, but I need to ask you a couple questions about Mr. Marley.
Is that okay?

AUBREY

Absolutely.

Anything for you.

She smiles at him invitingly.

Alistair blushes slightly.

Marley facepalms.

ALISTAIR

Shyly, but enjoys the attention.

Well, uh, thank you.

Um, Mr. Wells said that you were unhappy with Mr. Marley at the beginning of the evening.
Is that true?

AUBREY

Momentarily upset, speaks quickly to deflect suspicion away from herself.

Oh, Mr. Wells said that, did he!

He would.

He is an angry, petty little man who wouldn't miss an opportunity to throw another person under the bus.

Did he tell you that he practically threatened me with bodily harm earlier?

Well, he did!

I must say, I wasn't happy with Mr. Marley excluding me from the performers for the night, but that hardly makes me capable of violence.

Mr. Wells on the other hand...

Have you seen him?

He can barely keep his anger in check.

Just ask the other guests.

They all saw him threaten me.

Alistair listens, enraptured by her performance. So much so that he isn't taking any notes. Marley at one point waves his hand in front of Alistair's face as if trying to break the trance.

Anyway, I am a lady, and surely you don't think I am capable of something like this?

Aubrey takes on a wounded affectation.

ALISTAIR/MARLEY

At the same time.

No, of course not! / Absolutely!

ALISTAIR

Almost defensively tries to placate her.

Ms. Gordan, that is not what I was saying.

I hope you understand, I just need to follow up on any information regarding what happened to Mr. Marley before his death.

A brief pause.

I am sorry to have upset you.

I did not realize Mr. Wells had threatened you.

AUBREY

Sheds the woundedness, smiles at him affectionately.

Nor would you have known.

He is very good at manipulation, and I am sure he would tell you whatever you wanted to hear to make sure you didn't look too closely at him.

MARLEY

Dryly.

The pot says of the kettle.

AUBREY

Now overtly flirts.

No, it is not a secret that I was not happy with Mr. Marley, but it is not the first time a man has been intimidated by me.

Nor will it be the last.

If I made a habit of disposing of each man threatened by me, there would be very few left.

Though I must say, I wish there were more men like you, Inspector Smith.

Strong.

Confident.

Insightful.

ALISTAIR

Unable to make eye contact with her.

Th—thank you Ms. Gordan.

AUBREY

It is my pleasure.

She stands to leave without being dismissed.

END SIDE

A Matter of a Small Loan

Act II, Scene I: Deadly Sins | Roles: Belle, Cayden, Inspector Alistair Smith, and Jacob Marley

Context: Alistair questions the Fletchers. Cayden struggles to conceal his fear while Belle calmly reveals that she knows far more about his dealings with Marley than he expected.

BEGIN SIDE

CAYDEN

Unsure whether to fold his hands or place them on his lap or on the armrest. Ends up with them on the armrest after Belle lightly places her hand on his shoulder.

Yes, Inspector.

How can we be of help?

This is an unfortunate turn of events.

ALISTAIR

Bolstered by Cayden's nervous energy.

Yes, it is.

Did either of you know Mr. Marley before tonight?

CAYDEN

Stumbling.

No ... Yes ... Well ... I mean I knew who he was ... but how well do you really know someone?

Glances at Belle.

BELLE

Calm and calculating.

Inspector Smith, I believe my husband is trying to say that we did know Mr. Marley.

My father and Mr. Marley had done a good amount of work together, before my father's passing.

And my husband has done some business with him recently.

A matter of a small loan, wasn't it, dear?

Cayden looks to her with a small amount of surprise but tries to mask it.

CAYDEN

Yes, it was.

Mr. Marley was funding a private venture of mine.

MARLEY

Private venture ... ha!

I funded your acquisition of a seat on this Exchange!

It isn't my fault you can't close a deal in an opportunity-rich environment.

ALISTAIR

I've read a good deal about Mr. Marley and Mr. Scrooge's investments.

They must have thought highly of you if they invested in you.

CAYDEN

Uh, yes, um, something like that.

MARLEY

You were two months behind on payment, Cayden Fletcher.

You should be grateful I was willing to wait for you to pay out of your wife's inheritance.

Alistair studies his notes, Marley moves toward Belle.

To that point, I didn't think you knew about our deal, Miss Fezziwig.

Tell me, how and when exactly did you come to know of it?

BELLE

Inspector Smith, Mr. Marley was a shrewd businessman who took advantage of many opportunities and preyed on the desires of weaker men.

He had amassed quite a list of people who looked unfavorably on his tactics.

There are many individuals outside of this room that would have sought to protect the things they hold most dear from Mr. Marley's influence.

Have you made any inquiry into his business dealings?

Perhaps talked to his partner, Mr. Scrooge?

Marley watches her intently—attempting to read between the lines.

ALISTAIR

That is a very good point, Mrs. Fletcher.

As the investigation proceeds, I will make a point of talking to Mr. Scrooge to see if he can give me a list of people who might feel slighted by Mr. Marley.

MARLEY

With dawning realization of what Belle might be capable of.

Oh no, no, no, no, no.

Ms. Fezzi... Mrs. Fletcher, you are a clever lady, you would go to any lengths to protect your cowardly husband.

CAYDEN

Yes, I would agree.

Um, while my dealings with Mr. Marley were very professional, I know others were not as happy with their results.

Like, um, Mr. Wells for instance.

He was, uh, beaten to the punch, as it were, on a deal earlier this year by Mr. Marley.

BELLE

Steadies Cayden with her hand.

As we said, I do believe Mr. Marley had a number of people who would be unhappy with what he took, or threatened to take, from them.

ALISTAIR

You two have been quite helpful.

I do appreciate your assistance in this investigation.

MARLEY

Helpful!?

Only if you mean you are staring at two of the primary suspects in my death.

CAYDEN

Breathes easier.

Oh, that is a relief.

END SIDE

What People Are Capable Of

Act II, Scene I: Deadly Sins | Roles: Ebenezer, Inspector Alistair Smith, and Jacob Marley

Context: Ebenezer refuses Alistair's attempt to control the interview and quietly turns the questioning back on the inspector, revealing both Marley's secrets and his own severe view of human nature.

BEGIN SIDE

ALISTAIR

Sits.

Mr. Scrooge, please have a seat.

EBENEZER

Does not sit.

I prefer to stand.

This throws Alistair off and he is unsure if he should stand too—after a moment he does stand.

Whatever confidence he had felt is shaken in the presence of Ebenezer.

ALISTAIR

Uh, thank you for taking a few minutes to talk to me.

I would like to again express my condolences.

Ebenezer looks at him impassively without responding.

Several of the other guests told me that not everyone liked Mr. Marley.

EBENEZER

Did they.

What did they say exactly?

MARLEY

To Alistair.

Who's conducting this investigation?

You or him?

ALISTAIR

Doesn't recognize that Ebenezer is flipping the roles, he checks his notes.

Well, uh, apparently Mr. Wells was upset about a lost business deal.

Ms. Gordan was upset about not being invited to perform.

And Mrs. Fletcher said there were others that Mr. Marley had taken advantage of.

She said Mr. Marley, "preyed on the desires of weaker men."

EBENEZER

Angrily.

She would say that.

Did she also say that those weaker men included her husband?

Alistair looks surprised.

No, I don't suppose she would have.

Mr. Fletcher borrowed money from my partner to buy a seat on this Exchange in hopes of leveraging the position.

When he got behind, he pledged his wife's inheritance as collateral.

ALISTAIR

No!

They didn't say anything about that.

Is this kind of thing common in your line of work ... people pledging their inheritances?

EBENEZER

There was nothing common about this transaction.

Least of all that I didn't know it had happened.

Apparently, my deceased partner thought that it was "need to know," and I did not need to know.

MARLEY

But you did find out, didn't you, Ebenezer?

I knew you were an angry man, but I never would have believed you were capable of this.

I guess we didn't know each other as well as we thought.

ALISTAIR

Oh my, I guess there is more to this than I first thought.

EBENEZER

Yes.

It would appear that there is.

ALISTAIR

Curiously.

Are there any more individuals that would have a reason to dislike Mr. Marley? I mean to the point of taking his life?

EBENEZER

He kept copious records of all his transactions.

I am sure I could provide a list of individuals who feel they were disrespected and treated unfairly.

ALISTAIR

That would be quite helpful, Mr. Scrooge.

I will reach out after this evening to discuss that further.

Do you have reason to believe that anyone here would be capable of killing Mr. Marley?

EBENEZER

Looks into the middle distance.

Mr. Smith, I have found that I am constantly, unpleasantly surprised by what people are capable of.

Whether they have been slighted, beaten at their own game, had their security threatened, or been lied to, some will go to any length they deem necessary to protect what is most important to them.

...

I am sure there are those here who are capable, but I cannot say if they would follow through on it.

ALISTAIR

Very sobered and somewhat dismayed.

Oh ...

Thank you ... for your willingness to help.

I will, uh, be in touch to see about a list of individuals with grievances.

Ebenezer nods and exits the room.

END SIDE

Audition Information Form

Please complete this page before or at check-in. Print clearly.

Name	
Pronouns	
Phone	
Email	
Primary role interest	
Secondary role interest	
Other roles you would accept	
Relevant performance experience	
Singing / movement / hosting / special skills	
Known conflicts through production week	
Access needs or staging boundaries	

Availability and acknowledgment

I understand that the rehearsal calendar will be finalized after casting and that complete conflict disclosure is essential to that process.

Signature	
Date	

Script selections are provided solely for audition preparation for this production.