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# EBENEZER'S CHRISTMAS CAROL

By TRACY KRAUSS

CAST OF CHARACTERS*
(In order of appearance)

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<th>Character</th>
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<td>FANNY</td>
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<td>YOUNG MAN EBENEZER</td>
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<td>TINY TIM</td>
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<td>CAROLERS, PARTYGOERS, MR. and MRS. FEZZIWIG, SPRITES, SHOPPERS</td>
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*Significant doubling possible. Please see PRODUCTION NOTES on page 17 and 18 for suggestions.
**SETTING**

The set can be simply accomplished by using a few moveable furnishings and area staging. In the original production, a large desk remained STAGE RIGHT for Ebenezer's office and doubled as a table for the scenes taking place at the Fezziwigs and the Cratchits. Another small desk and stool were also in the office. The stool was moved DOWN CENTER for the schoolroom scene. STAGE LEFT remained set as Ebenezer's bedroom, including a bed, a chair and a dressing screen. The street scenes and the cemetery scene took place on a bare area of stage DOWN CENTER. They could also be played in front of the curtain.

The addition of a raised platform or two-tiered stage is a great asset for all the scenes where EBENEZER and the SPIRIT are watching events take place. If this is not feasible, EBENEZER and the SPIRITS can hover to the RIGHT or LEFT of the main action.

**SYNOPSIS OF SCENES**

Scene breaks indicate a change of location only. Action should flow continuously with only brief blackouts or a shift in lighting to indicate the change of location.

Scene One: A street. Played on a bare area of the stage or in front of the curtain.

Scene Two: Ebenezer's office.

Scene Three: Ebenezer's bedroom.

Scene Four: A schoolroom when Ebenezer was a young boy.

Scene Five: The Fezziwig house when Ebenezer was a young man.

Scene Six: Ebenezer's bedroom.

Scene Seven: The Cratchit home presently.

Scene Eight: Ebenezer's bedroom.

Scene Nine: A street. Played on a bare area of the stage.

Scene Ten: A cemetery in the future.

Scene Eleven: Ebenezer's bedroom.

Scene Twelve: A street. Played on a bare area of stage.

**EBENEZER** wears nightclothes and slippers except in Scene Two, the very beginning of Scene Three and Scene Twelve. In these two scenes he wears a suit or other business attire. Because fast costume changes are required between his business attire and his nightclothes (and then back again), simplicity is a must.

**SPRITES** wear ragged clothing and masks.

**ALL OTHERS** should wear clothes appropriate to their characters and to the period in which the play is being staged.

**SMALLER CAST POSSIBLE**

In the original production, the three spirits were played by the same person. FREDDIE and YOUNG MAN EBENEZER were played by the same cast member, as were YOUNG BOY EBENEZER and TINY TIM. JACOB MARLEY, SCHOOLMASTER, MR. FEZZIWIG and PEDDLER can all be played by one actor as well.

Likewise, many female roles can be doubled. WOMAN ONE, FANNY and MRS. CRATCHIT can be played by one person, as can WOMAN TWO, BELLE and HOUSEKEEPER. MRS. FEZZIWIG can be played by an EXTRA.

All the characters can be doubled except for EBENEZER and CRATCHIT. With the addition of three Cratchit children and two additional extras as carolers/partygoers/sprites/shoppers, the original production consisted of 13 cast members.
PRODUCTION NOTES

PROPERTIES

ONSTAGE:
- Ebenezer's office and other locations: Large desk or table, chair, stool, small desk.
- Ebenezer's bedroom: Bed, chair, dressing screen.

BROUGHT ON, Scene Two:
- Quill pens, notebooks (EBENEZER, CRATCHIT)
- Hat, scarf (CRATCHIT)
- Donation baskets (TWO WOMEN)

ONSTAGE, Scene Five: Serving trays of food on table.

BROUGHT ON, Scene Six:
- Basket of food, including a turkey drumstick (SPIRIT OF CHRISTMAS PRESENT)

ONSTAGE, Scene Seven: Additional chairs around the table.

BROUGHT ON, Scene Seven:
- Checkerboard, toys, books (CRATCHIT CHILDREN)
- Crutch (TINY TIM)
- Table settings (CRATCHIT CHILDREN)
- Very small roasted turkey on covered platter (MRS. CRATCHIT)
- Small serving bowls (CRATCHIT CHILD)

BROUGHT ON, Scene Nine:
- Sack of goods (HOUSEKEEPER)
- Small coin bag (PEDDLER)

ONSTAGE, Scene Ten: Tombstones.

BROUGHT ON, Scene Twelve:
- Party hats, noisemakers (SPIRITS)

SOUND EFFECTS
Knocking, old-time dance music.

COSTUMES
The SPIRITS can wear plain white gowns with embellishments that differentiate each part. In the original production, one cast member played all three spirits. The actor wore a plain white gown and changed embellishments to show which spirit he/she was playing at that moment.

MARLEY should wear old-fashioned business attire. Add a heavy chain with money boxes attached for Scene Three.
EBENEZER’S CHRISTMAS CAROL

Scene One

LIGHTS UP on a street, played on a bare area of the stage or in front of the curtain. A group of CAROLERS ENTER singing any familiar Christmas carol. MARLEY ENTERS OPPOSITE as the CAROLERS EXIT.

MARLEY: (To AUDIENCE.) Hmm… very nice. I always did like Christmas carols. Not that I would have admitted it, mind you. Allow me to introduce myself. (Bows.) Marley’s the name. Jacob Marley. But I don’t suppose you’ve heard of me, since I’ve been dead now for quite some time. That’s right… I said dead. But don’t worry. We spirits don’t really enjoy haunting people. It’s part of the job. What we’re supposed to do. And usually it is for your own good. Usually. (Grins slyly.) Which brings me to my point. I’m here to tell you a story. A Christmas story, actually, about a particular man named Ebenezer Scrooge. He was my partner—when I was alive, that is. And a stingier, more hard-hearted man never did live. Well… except, perhaps, for yours truly… but I’m dead now, as I already told you. In any case, Old Ebenezer was the stingiest creature I’ve yet to meet. Until, that is, one Christmas Eve… (LIGHTS FADE as MARLEY backs OUT.)

End of Scene One

Scene Two

LIGHTS UP FULL on Ebenezer’s office. EBENEZER sits at a large desk working. BOB CRATCHIT sits on a stool at another desk, writing, frequently blowing on his hands and rubbing them together. He finally approaches EBENEZER’S desk and clears his throat.

CRATCHIT: Excuse me, sir.

EBENEZER: (Gruffly, not looking up.) What is it, Cratchit?

CRATCHIT: I was wondering, sir—that is, if it’s all right with you, sir, if I could put another lump of coal on the fire, sir?

EBENEZER: (Looks up.) What?! Do you know how much money an extra lump of coal costs? Next thing you’ll be asking for two lumps and then three! Where will it end, Cratchit? Where will it end?! As it is, I’m going to have to deduct all this time you’re wasting from your next paycheck. Now get back to work! (Goes back to work. SOUND EFFECT: KNOCKING. CRATCHIT hurries to answer the door. TWO WOMEN ENTER carrying donation baskets.)

WOMAN ONE: Good day to you, good sir!

WOMAN TWO: And a Merry Christmas!

CRATCHIT: Good day, ladies. And a Merry Christmas to you, too!
EBENEZER: (To himself.) Bah, humbug!

WOMAN ONE: We’re collecting donations for the poor. Perhaps Mr. Scrooge would care to make a donation?

CRATCHIT: Well... I’m not sure if...

WOMAN TWO: The accounting firm of Fezziwig and Sons has been most generous.

EBENEZER: (Stands. Angry.) What? How dare you mention the name of the competition on my premises!

WOMAN TWO: Oh! So sorry, Mr. Scrooge. I only thought—

EBENEZER: You only thought! That, madam, is highly unlikely!

WOMAN TWO: (Insulted.) Well!

EBENEZER: I will not give one penny to those who don’t earn it.

WOMAN ONE: But, Mr. Scrooge, all money collected goes directly to the needy. To homeless orphans and widows.

WOMAN TWO: That’s right.

EBENEZER: A worthless bunch—the whole lot of them!

CRATCHIT: (Timid.) But, Mr. Scrooge, if I may say—

EBENEZER: Nobody asked you, Cratchit! Now get back to work! (CRATCHIT bows and scurries back to his desk.) It’s so hard to find good help these days.

WOMAN ONE: I would think an upstanding businessman like yourself could find it in his heart to give a little something. After all, it is Christmas.

WOMAN TWO: Yes, Christmas.

EBENEZER: Christmas? Humbug on Christmas! A waste of a perfectly good working day. I’m amazed you ladies have the nerve to go begging money from honest people like myself.

WOMAN ONE/WOMAN TWO: Well!

EBENEZER: Now please leave these premises—before I throw you out! (WOMEN EXIT haughtily as FREDDIE ENTERS.)

FREDDIE: My, those two seem in an awfully big hurry.

EBENEZER: Not fast enough for my liking.

FREDDIE: Uncle! Don’t tell me you were rude to those two women?

EBENEZER: Nothing they didn’t deserve.

FREDDIE: Really, Uncle. You could have a little compassion. After all, it is Christmas.

EBENEZER: Humbug on Christmas! I despise all the pretense. (Mocking.) “Merry Christmas!” “Happy holidays!” Makes me sick, I tell you!

FREDDIE: I’m sorry to hear it, Uncle. I was hoping you would join Anna and me for Christmas dinner.

Yep, I’m awake! But it all seemed so real... Fanny... Fezziwig and Belle... the Cratches... and the graveyard! Oh, dear! What was it the Spirit said again? “If” I continue on my present course. If! But what must I do? “Search your heart,” the Spirit said. It’s not too late to change... That’s it! I can change! How revolutionary! Let’s see... what shall I do first? I know! I’ll send the biggest turkey money can buy straight over to the Cratches. And I won’t tell them who sent it. Oh! And a big bag of presents, too, for the children! And then I think I’ll pay that nephew of mine a visit. Won’t he be surprised! I can hardly wait! (Happy, he rushes behind dressing screen to put on business clothes. BLACKOUT.)

End of Scene Eleven

Scene Twelve

LIGHTS UP on a street played on a bare area of stage. MARLEY ENTERS, without the chain and money boxes.

MARLEY: (To AUDIENCE.) And now my tale is almost done. Ebenezer Scrooge was as good as his word. He did change. He spent the rest of his days spending money on others instead of hoarding it for himself. Bob Cratchit became a partner in the business. And with the extra money he made—not to mention a little bonus thrown in by Ebenezer—Tiny Tim was able to have the operation he needed. All ended happily, or so it would seem... (STEPS BACK. SHOPPERS ENTER from both sides, crossing and greeting one another. [NOTE: Additional dialogue between SHOPPERS can be added here if more time is required for EBENEZER’S costume change.] EBENEZER, dressed again in business attire, ENTERS from one side as CRATCHIT and TINY TIM, without the crutch, ENTERS from the other side.)

EBENEZER: Good day to you, Cratchit! And a Merry Christmas, too!

CRATCHIT: Merry Christmas to you, sir. (They shake hands.)

EBENEZER: And how is young Timothy, today? Looking forward to Christmas?

TINY TIM: God bless us, every one! God bless us, every one! God bless us, every one! (Repeats until CRATCHIT covers TINY TIM’S mouth.)

EBENEZER: Cratchit, I’ve been meaning to tell you about a psychologist friend of mine. Why don’t you bring the family over later and I’ll introduce you?

CRATCHIT: Sounds like a good idea... (They EXIT to opposite sides of the stage.)
CHRISTMAS YET TO COME:  Come. There’s more. (They EXIT. BLACKOUT.)

End of Scene Nine

Scene Ten

EERIE LIGHTING UP on a cemetery indicated with tombstones. EBENEZER and CHRISTMAS YET TO COME ENTER.

5 EBENEZER: Where... where have you taken me now?

CHRISTMAS YET TO COME: You’ve got one guess. (Points towards a tombstone.)

EBENEZER: Oh, Spirit! Do I have to look?

CHRISTMAS YET TO COME: Look and read! (Forces him to do so.)

EBENEZER: (Reads.) Here lies Timothy Cratchit—God bless us, every one. Oh, Spirit, no! No! It can’t be! Little Tiny Tim? Dead?

CHRISTMAS YET TO COME: (Nods, then points to another stone.) Continue!

EBENEZER: Another one? I’m really not enjoying this! (Reads.) Ebenezer Scrooge... Ebenezer Scrooge! That’s me! This is my grave! And that poor man they were talking about—the one with no friends—that was me, wasn’t it?

CHRISTMAS YET TO COME: Bingo.

EBENEZER: (Falls to his knees and begs.) No! Please, Spirit, no! Say this isn’t the way my life will end!

CHRISTMAS YET TO COME: You do have a choice, Ebenezer.

EBENEZER: I do? You mean it doesn’t have to be this way?

CHRISTMAS YET TO COME: This will be your future if you continue on your present course.

EBENEZER: If I continue on my present course? You said “if”? If what?! What must I do?

CHRISTMAS YET TO COME: Search your heart, Ebenezer... Search your heart... (Begins to back away.)

EBENEZER: Wait! Don’t leave! Tell me what I must do, Spirit! I’ll change! I promise! (BLACKOUT.)

End of Scene Ten

Scene Eleven

LIGHTS UP on Ebenezer’s bedroom. EBENEZER is thrashing in his bed.

EBENEZER: No, Spirit! Don’t let it end this way! Tell me how I must change! Spirit, come back! (Wakes himself up.) Wha... what’s going on? Was I dreaming? I am awake, aren’t I? (Pinches himself.) Ow!


FREDDIE: What’s so ridiculous about it? You are family, after all. And that’s what Christmas is about—family.

EBENEZER: You may be my sister’s only son, but you can take your leave along with those two ladies, before I throw you out.

FREDDIE: (Good-naturedly.) Good thing I’m not afraid of you, Uncle. The offer still stands if you change your mind. (Tips his hat to CRATCHIT as he leaves.) And a Merry Christmas to you, Mr. Cratchit! (EXITS.)

CRATCHIT: (Calls after him.) Merry Christmas, sir!

EBENEZER: Cratchit!

CRATCHIT: Sorry, sir.

EBENEZER: (Grumbles to himself.) Christmas... humbug on Christmas. And look at the time. Closing time already. With all these interruptions the entire day has been wasted. (To CRATCHIT.) I suppose you’ll insist on going home?

CRATCHIT: Yes, sir. I mean, the family is waiting... (Puts on his scarf and hat.) Um, excuse me, sir.

EBENEZER: What is it now, Cratchit?

CRATCHIT: Well, sir. Seeing as tomorrow is Christmas, sir, I was wondering...

EBENEZER: (Sigh.) You expect the day off, do you?

CRATCHIT: Well, sir, if it’s not too inconvenient...

EBENEZER: The entire day?

CRATCHIT: If possible, sir.

EBENEZER: See what I mean? Christmas! What a waste! (Pauses while he drums his fingers on the desk.) Well... all right. You can have the entire day off. But without pay, mind you. I will not pay a man if he’s not here to work. And come in early the next day. You’ll have lots of work to catch up on!

CRATCHIT: Thank you, sir. And... uh... Merry Christmas, sir! (EXITS quickly.)

EBENEZER: Bah! (BLACKOUT.)

End of Scene Two

Scene Three

LIGHTS UP on Ebenezer’s bedroom. EBENEZER ENTERS, still wearing his office clothes.

EBENEZER: What a day! (Removes his jacket and tie.) All this Christmas nonsense is making me sick. (Sits down and takes off his shoes.) MARLEY’S VOICE: (From OFFSTAGE, ghostly voice.) Scrooge...
EBENEZER: What’s that? I thought I heard something…
MARLEY’S VOICE: Scrooge…
EBENEZER: There it is again! Must be indigestion.
MARLEY’S VOICE: Ebenezer Scrooge.
EBENEZER: (Jumps up from chair, looks around in fear.) Who’s there? Who is calling me?
MARLEY: (ENTERS, dragging a heavy chain with money boxes attached.) Ebenezer Scrooge. It is I, your old partner, Jacob Marley.
EBENEZER: What? Who—who are you?
MARLEY: (Drops the ghostly voice.) You hard of hearing or what? It’s me! Marley!
SCROOGE: Marley?
MARLEY: In the flesh! Well, maybe not exactly in the flesh… I mean, a few years in the grave doesn’t exactly do much for a guy’s complexion. But, like I was saying—
EBENEZER: But… but… you’re dead!
MARLEY: (To AUDIENCE.) Wow! This guy’s really on the ball! (To EBENEZER.) Of course I’m dead! What do you think I’ve been trying to tell you?
EBENEZER: But how can it be?
MARLEY: Well, you see, it was like this. I was eating this tuna fish sandwich one day when a bite of the sandwich went down the wrong way—
EBENEZER: No! I mean, if you’re dead, then how can you be here? How is it that I can see you? (Turns away.) I’m talking to a dead guy! I must be dreaming or something. Maybe it was something I ate…
MARLEY: Scrooge! I’m here to warn you!
EBENEZER: Warn me? About what?
MARLEY: Don’t make the same mistakes I made. There’s more to life than money.
EBENEZER: Ha! Like what?
MARLEY: Like family… friends… helping others.
EBENEZER: Humbug! You sound like that sappy nephew of mine. Or that lazy employee, Cratchit.
MARLEY: My fate is sealed. I’m destined to carry these weights with me for all eternity. But it’s not too late for you. You can change!
EBENEZER: Change? Why would I? I like things just as they are.
MARLEY: Tonight you will be visited by three spirits. Listen closely to the lessons they come to teach you.

1 HOUSEKEEPER: So? How much will you give me for the lot? (Gestures to the sack on the ground.)
PEDDLER: (Digs in the sack.) Hmm... let me see... a couple of bed sheets, a nightcap, a candle holder... hmmm... (Digs around some more.) What’s this? A gold watch and chain?!
HOUSEKEEPER: (Looks around nervously.) Come on! I haven’t got all day! I’ve got other houses to clean— (Elbows him in the ribs and laughs.) —if ya knows what I mean!
EBENEZER: Spirit! That woman seems familiar. Do I know her?
CHRISTMAS YET TO COME: Shhh! I said watch!
PEDDLER: I’ve gotta hand it to ya, Meg! You’ve got some nerve. Imagine, carryin’ off this booty before the poor fellow was even cold!
HOUSEKEEPER: And why shouldn’t I? I worked my fingers to the bone for 22 years, I did! Scrubbin’ and washin’... Mendin’ and polishin’... Kept his house spotless! And what did I get in return? Did I ever get any extra pay for all I done? Was there even a wee bit of Christmas cheer? No! Not so much as a thank you!
PEDDLER: I don’t normally like to deal in goods that have come to me in any sort of... questionable... manner.
HOUSEKEEPER: Poppycock! Who’s to know? The dreadful miser is dead, for heaven’s sake!
PEDDLER: What about relatives? Friends?
HOUSEKEEPER: Friends?! Ha! That’s a good one! That skinflint didn’t have any friends. I’m sure the only one to show up for the funeral was the undertaker himself!
PEDDLER: And he had no relatives?
HOUSEKEEPER: Well, one nephew, I believe. Seems like a nice enough chap. He’ll probably be as glad to see him gone as the rest of us!
PEDDLER: Well, as long as you’re sure.
HOUSEKEEPER: Enough, already! It’s Christmas Eve, and I’ve got other things to do besides hagglin’ over a dead man’s goods!
PEDDLER: All right, then. (Holds up a small coin bag.) I’ll give you this much, but no more.
HOUSEKEEPER: (Snatches the bag.) Thank you, sir! It’s been good doin’ business with ya! And a Merry Christmas to yah! (She scurries OFF in one direction while the PEDDLER takes the sack OFF in the other.)
EBENEZER: What a disgrace! Some people have no respect for the dead!
CHRISTMAS YET TO COME: Perhaps some others would do well to have respect for the living.
EBENEZER: Hmm... I wonder who that poor, unfortunate man was. And that woman... she certainly did look familiar
forebodingly around EBENEZER as he stands in fright.) Those who have should help those who have not.

EBENEZER: Ah! Take me home. I’ve seen enough.

CHRISTMAS PRESENT: As you wish… (ALL EXIT. BLACKOUT.)

End of Scene Seven

Scene Eight

LIGHTS UP on Ebenezer’s bedroom. EBENEZER is back in bed.

EBENEZER: Ah! (Sits up in bed panting.) I’m still in my bed. What a night! (Gets up and begins to pace.) It all seems so real… yet I must be dreaming. I’ll have to pinch myself to make sure I’m awake! (Begins pinching himself.) Owl! (Pinch.) Owl! (Pinch.) Owl! (As he continues pinching and “Ow”—ing, he backs up into the SPIRIT OF CHRISTMAS YET TO COME, who has ENTERED. EBENEZER’S “Ow” turns to a scream of fright.) Wh—wh—who are you?

SPIRIT OF CHRISTMAS YET TO COME: (Ghostly and menacing.) I am the Spirit of Christmas Yet to Come!

EBENEZER: (Frightened.) Whoa! Marley said there would be three spirits. (Changes to a normal tone.) Say… you look kind of familiar. I don’t suppose you’re related to a couple of other spirits I’ve seen lately?

CHRISTMAS YET TO COME: (Normal voice.) Oh, you mean the good-looking ones?

EBENEZER: I wouldn’t exactly put it that way…

CHRISTMAS YET TO COME: Silence! You must come with me.

EBENEZER: But where?

CHRISTMAS YET TO COME: To that which is yet to come.

EBENEZER: You mean the future?

CHRISTMAS YET TO COME: That’s what I said!

EBENEZER: Oh.

CHRISTMAS YET TO COME: Come!

EBENEZER: Might as well get this over with… (They EXIT. BLACKOUT.)

End of Scene Eight

Scene Nine

LIGHTS UP on a street, played on a bare area of stage. EBENEZER and SPIRIT OF CHRISTMAS YET TO COME ENTER.

EBENEZER: Now where have you taken me?

CHRISTMAS YET TO COME: Quiet! It’s your job to watch. (A PEDDLER ENTERS and waits impatiently for a few seconds. HOUSEKEEPER ENTERS carrying a sack of goods and looks around suspiciously.)
PRODUCTION NOTES

PROPERTIES

ONSTAGE:
Ebenezer's office and other locations: Large desk or table, chair, stool, small desk.
Ebenezer's bedroom: Bed, chair, dressing screen.

BROUGHT ON, Scene Two:
Quill pens, notebooks (EBENEZER, CRATCHIT)
Hat, scarf (CRATCHIT)
Donation baskets (TWO WOMEN)

ONSTAGE, Scene Five: Serving trays of food on table.

BROUGHT ON, Scene Six:
Basket of food, including a turkey drumstick (SPIRIT OF CHRISTMAS PRESENT)

ONSTAGE, Scene Seven: Additional chairs around the table.

BROUGHT ON, Scene Seven:
Checkerboard, toys, books (CRATCHIT CHILDREN)
Crutch (TINY TIM)
Table settings (CRATCHIT CHILDREN)
Very small roasted turkey on covered platter (MRS. CRATCHIT)
Small serving bowls (CRATCHIT CHILD)

BROUGHT ON, Scene Nine:
Sack of goods (HOUSEKEEPER)
Small coin bag (PEDDLER)

ONSTAGE, Scene Ten: Tombstones.

BROUGHT ON, Scene Twelve:
Party hats, noisemakers (SPIRITS)

SOUND EFFECTS
Knocking, old-time dance music.

COSTUMES

The SPIRITS can wear plain white gowns with embellishments that differentiate each part. In the original production, one cast member played all three spirits. The actor wore a plain white gown and changed embellishments to show which spirit he/she was playing at that moment.

MARLEY should wear old-fashioned business attire. Add a heavy chain with money boxes attached for Scene Three.
EBENEZER wears nightclothes and slippers except in Scene Two, the very beginning of Scene Three and Scene Twelve. In these two scenes he wears a suit or other business attire. Because fast costume changes are required between his business attire and his nightclothes (and then back again), simplicity is a must.

SPRITES wear ragged clothing and masks.

ALL OTHERS should wear clothes appropriate to their characters and to the period in which the play is being staged.

SETTING

The set can be simply accomplished by using a few moveable furnishings and area staging. In the original production, a large desk remained STAGE RIGHT for Ebenezer's office and doubled as a table for the scenes taking place at the Fezziwigs and the Cratchits. Another small desk and stool were also in the office. The stool was moved DOWN CENTER for the schoolroom scene. STAGE LEFT remained set as Ebenezer's bedroom, including a bed, a chair and a dressing screen. The street scenes and the cemetery scene took place on a bare area of stage DOWN CENTER. They could also be played in front of the curtain.

The addition of a raised platform or two-tiered stage is a great asset for all the scenes where EBENEZER and the SPIRIT are watching events take place. If this is not feasible, EBENEZER and the SPIRITS can hover to the RIGHT or LEFT of the main action.

SYNOPSIS OF SCENES

Scene breaks indicate a change of location only. Action should flow continuously with only brief blackouts or a shift in lighting to indicate the change of location.

Scene One:  A street. Played on a bare area of the stage or in front of the curtain.

Scene Two:  Ebenezer's office.

Scene Three:  Ebenezer's bedroom.

Scene Four:  A schoolroom when Ebenezer was a young boy.

Scene Five:  The Fezziwig house when Ebenezer was a young man.

Scene Six:  Ebenezer's bedroom.

Scene Seven:  The Cratchit home presently.

Scene Eight:  Ebenezer's bedroom.

Scene Nine:  A street. Played on a bare area of the stage.

Scene Ten:  A cemetery in the future.

Scene Eleven:  Ebenezer's bedroom.

Scene Twelve:  A street. Played on a bare area of stage.

SMALLER CAST POSSIBLE

In the original production, the three spirits were played by the same person. FREDDIE and YOUNG MAN EBENEZER were played by the same cast member, as were YOUNG BOY EBENEZER and TINY TIM. JACOB MARLEY, SCHOOLMASTER, MR. FEZZIWIG and PEDDLER can all be played by one actor as well.

Likewise, many female roles can be doubled. WOMAN ONE, FANNY and MRS. CRATCHIT can be played by one person, as can WOMAN TWO, BELLE and HOUSEKEEPER. MRS. FEZZIWIG can be played by an EXTRA.

All the characters can be doubled except for EBENEZER and CRATCHIT. With the addition of three Cratchit children and two additional extras as carolers/partygoers/sprites/shoppers, the original production consisted of 13 cast members.
We hope you’ve enjoyed this script sample.

We encourage you to read the entire script before making your final decision.

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