



1214 Columbus Avenue • Bay City • MI 48708 • 989-893-5555
www.baycityplayers.com • email: info@baycityplayers.com

Audition Packet: *A Christmas Carol: A Live Radio Play*

Auditions: October 4 or 5 at 6:00 PM
Virtual auditions on Zoom

Call Backs: October 6 between 6:00-10:00 PM
Individual evening appointment at Bay City Players

Performance dates are December 3-6 & 10-13

Directed by Mike Wisniewski
Assistant Directed by Trashan Donald
Produced by Greg Burke

Welcome to Season 103: Reimagined! Due to COVID-19, we have adapted our season in a reimagined way. Our shows will be offered virtually on Broadway on Demand and if allowed by government directives we will have a socially distanced live audience. Currently, government directives do not allow us to have a live audience. A final decision regarding the live audience will be made on November 5 when tickets sales start.

Auditions are open to the public and newcomers are welcome. **Auditions will be held via Zoom on Oct 4 or 5 at 6:00-10:00 PM**, so please make sure you have a good internet connection for clarity and sound. The Zoom meeting will be locked at 6:00 PM so please be prompt. Callbacks will be held on October 6th between 6:00 PM and 10:00 PM by appointment at Bay City Players. **Audition forms must be completed in advance and can be found here <http://baycityplayers.org/casting-calls/>.**

Bay City Players does not and shall not discriminate on the basis of race, color, religion (creed), gender, gender expression, age, national origin (ancestry), disability, marital status, sexual orientation, or military status, in any of its activities or operations. We are committed to providing an inclusive and welcoming environment for all of our staff, patrons, students, volunteers, subcontractors, and vendors. For accessibility accommodations, please contact the office at 989.893.5555 or info@baycityplayers.com.

We are looking to cast the following roles:

- Freddie Filmore
 - Male-identifying



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- Age 40's to 60's
 - Any race/ethnicity, nondisabled or disabled
 - Plays 2 Characters
- Jake Laurents
 - Male-identifying
 - Age 20's to 50's
 - Any race/ethnicity, nondisabled or disabled
 - Plays 8 Characters
- Harry "Jazzbo" Haywood
 - Male-identifying
 - Age 30's to 50's
 - Any race/ethnicity, nondisabled or disabled
 - Plays 8 Characters
- Sally Applewhite
 - Female-identifying
 - Age 30's to 40's
 - Any race/ethnicity, nondisabled or disabled
 - Plays 8 Characters
- Lana Sherwood
 - Female-identifying
 - Age 30's to 50's
 - Any race/ethnicity, nondisabled or disabled
 - Plays 6 Characters
- Sound Operator
 - Any gender identity
 - Age 20's to 60's
 - Any race/ethnicity, nondisabled or disabled

Synopsis: The Charles Dickens holiday classic comes to life as a live 1940s radio broadcast, complete with vintage commercials for fruitcake (extra-fancy), and the magic of live sound effects and musical underscoring. A handful of actors bring dozens of characters to the stage, as the familiar story unfolds: Three ghosts take Ebenezer Scrooge on a thrilling journey to teach him the true meaning of Christmas. A charming take on a family favorite that will leave no one saying "Bah Humbug!"

What to Prepare?

First 16 measures of the traditional Christmas song, "God Rest Ye Merry Gentlemen".

How to join the virtual audition?

Join the virtual audition on Oct. 4 or 5 prior to 6:00 PM. You can join early and wait in the waiting room until allowed in the meeting. If you are new to Zoom, you will



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need to sign-up for a free account. Please make sure your sound is working and headphones with a microphone are recommended.

Join Zoom Meeting:

<https://us02web.zoom.us/j/2921173721>

Meeting ID: 292 117 3721

Passcode: 059419

Please review this audition packet in advance:

1. Rehearsal Schedule
2. Pandemic Plan
3. Limited Reopening Guidelines
4. "God Rest Ye Merry Gentlemen" sheet music
5. Sides

October 2020

A CHRISTMAS CAROL: A LIVE RADIO PLAY REHEARSALS

SCHEDULE IS SUBJECT TO CHANGE

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3
4 Auditions - Zoom	5 Auditions - Zoom	6 Call-backs (by appointment) – BCP	7	8	9	10
11 <u>Table Read, Character Work and Paperwork:</u> 6pm-9pm Zoom	12 <u>No Rehearsal</u>	13 <u>Character Work:</u> Freddie 7pm-8pm, Harry 8pm-9pm, Jake 9pm-10pm Zoom	14 <u>Character Work:</u> Sally 7pm-8pm, Lana 8pm-9pm, Sound Operator 9pm-10pm Zoom	15	16	17
18 <u>Scene Work:</u> 6pm-9pm BCP	19 <u>Scene Work:</u> 7pm-10pm BCP	20 <u>Scene Work:</u> 7pm-10pm BCP	21 <u>Scene Work:</u> 7pm-10pm BCP	22	23	24
25 <u>Scene Work:</u> 6pm-9pm BCP	26 <u>Scene Work:</u> 7pm-10pm BCP	27 <u>Scene Work:</u> 7pm-10pm BCP	28 <u>Scene Work:</u> 7pm-10pm BCP	29	30	31

November 2020

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 <u>Table Work:</u> 6pm-9pm BCP	2 <u>Scene Work:</u> 7pm-10pm BCP	3 <u>Scene Work:</u> 7pm-10pm BCP	4 <u>Run Show:</u> 7pm-10pm	5	6	7
8 <u>Run Show:</u> 2pm to 5pm / Dinner Break / 6pm-9pm	9 <u>No Rehearsal</u>	10 <u>Run Show:</u> 7pm-10pm	11 <u>Run Show:</u> 7pm-10pm	12	13	14
15 <u>Dress 1:</u> 7:30pm / 6pm Call	16 <u>Dress 2:</u> 7:30pm / 6pm Call	17 <u>Dress 3:</u> 7:30pm / 6pm Call	18 <u>Dress 4:</u> 7:30pm / 6pm Call	19	20	21
22	23 <u>Run Show:</u> 7:30pm / 6pm Call	24 <u>Run Show:</u> 7:30pm / 6pm Call	25	26	27	28
29	30 <u>Run Show:</u> 7:30pm / 6pm Call					

December 2020

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1 <u>Run Show:</u> 7:30pm / 6pm Call	2 <u>Final Dress:</u> 7:30pm / 6pm Call	3 <u>OPENING NIGHT:</u> 7:30pm / 6pm Call	4 <u>Performance:</u> 7:30pm / 6pm Call	5 <u>Performance:</u> 7:30pm / 6pm Call
6 <u>Performance:</u> 3pm / 1:30pm Call	7	8 <u>Brush Up:</u> 6:30pm	9	10 <u>Performance:</u> 7:30pm / 6pm Call	11 <u>Performance:</u> 7:30pm / 6pm Call	12 <u>Performance:</u> 7:30pm / 6pm Call
13 <u>Performance:</u> 3pm / 1:30pm Call <i>Strike/De-Brief</i>	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		



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COVID-19 Pandemic Plan: Cast & Crew

1) CAST & CREW– PLEASE READ

a) Introduction We are committed to your safety! Making sure you are safe and healthy is our highest priority. We know you are anxious and nervous about the COVID-19 emergency, and we will do whatever is necessary to support you during this difficult time.

i) Bay City Players has implemented a COVID-19 Pandemic Plan in response to the COVID-19 outbreak. Below is information about how we will respond to the COVID-19 pandemic. We will keep you updated by email and phone.

b) Prior to Arriving at Theatre

i) EVERY DAY at home before you leave, please complete the online COVID-19 Screening Questionnaire (This must be completed prior to entering the building with no exceptions):

<https://docs.google.com/forms/d/e/1FAIpQLSdG1DLQJIRhLDVYf8RESgv-gSXFZIdqLaRvbJrD74zQUtSS4Q/viewform>.

(1) If you answer NO to all questions, you have passed the screening and can enter the building.

(2) If you answer YES to any screening questions, or refuse to answer, you failed the screening. Please immediately do not enter the building and consult a health professional.

(3) If you do not pass the screening, please contact the director by phone. The director should assess the situation and contact the Operations Administrator at 989-964-9665 by leaving a detailed message. The director should advise the cast member to stay home until the situation can be evaluated by the Operations Administrator and Executive Committee.

(4) Healthcare workers may be exempt with prior approval from the Operations Administrator.

(5) You will receive an email verifying that you submitted a COVID-19 Screening Questionnaire with a copy of the form.

c) Upon Arriving at Theatre

i) Cast and crew can enter the building no earlier than 30-minutes prior to the scheduled rehearsal time.

ii) Please use the backdoor to enter and immediately show the COVID-19 Screening Questionnaire email that you received and the attached document to your director or delegated COVID-19 Response Volunteer.

iii) Face coverings or masks must be worn at all times off stage. Once socially distanced blocking is in place, face coverings may be removed for rehearsing scenes and while on stage during performances.

iv) Please review the COVID-19 Production Procedures for more details.



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v) Note: No one is permitted on the property until their assessment is complete. No exceptions will be made.

d) Communication

- i) We will email or call to let you know of any changes in policies or operations.
- ii) Bay City Players has implemented a COVID-19 Pandemic Plan in response to the COVID-19 outbreak.

e) Rehearsals

- i) Rehearsals will be held virtually if possible.
- ii) Rehearsals can take place in-person if less than ten people are in the building utilizing social distancing and wearing face coverings.
- iii) In-person rehearsals are contingent upon current government directives and remaining under 10 new cases per day (7day average) per 100,000 people.

f) Social Distancing (Crew)

- i) Please maintain a 6-foot distance between yourself and others.

g) Social Distancing In-Person Rehearsals (Cast)

- i) All script read throughs will occur remotely or in person at the Director's discretion.
- ii) During physical rehearsals, please maintain a 6 to 10-foot distance between yourself and others (to account for on-stage movement.)
- iii) Directors and choreographers will do all directions verbally and from at least 6 to 10 feet away (to account for on-stage movement.)

h) Props and Sets

- i) Props, sets, and costumes may be used if contained in each actor's 6 to 10 foot space and only touched by the actor assigned.

i) Basic Hygiene

- i) Wash Your Hands with soap and water for at least 20 seconds. Use the hand sanitizer when water is not available. Soap and water are preferential if hands are visibly dirty.
- ii) Cast and crew members **SHOULD STAY HOME** when they are sick.
- iii) Policy on Symptoms of COVID-19: Cast and crew members who have symptoms of acute respiratory illness are recommended to stay home and not come to the theatre until they are free of fever (100.4° F [37.8° C] or greater using an oral thermometer), signs of a fever, and any other symptoms for at least 24 hours, without the use of fever-reducing or other symptom-altering medicines (e.g., cough suppressants). Cast and crew members should notify the Director and stay home if they are sick.
- iv) If you are determined to be ill, the Director will have the final decision to allow people to stay at the theatre.
- v) Avoid touching eyes, nose, and mouth with unwashed hands.
- vi) Avoid close contact with people who are sick.
- vii) Do not share food and drink.
- viii) Cover your cough or sneeze with a tissue, then throw the tissue in the trash.



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- ix) Clean and disinfect frequently touched objects and surfaces
- x) Watch for symptoms. If a cast or crew member begins to experience illness, immediately send them home to seek medical advice.
 - (1) Cast or crew members who are well but who have a sick family member at home with COVID-19 should notify the Director and stay home. Once home, they should conduct a personal risk assessment.
 - (2) If a cast or crew member is confirmed to have COVID-19, we will inform all employees, cast, crew, and volunteers by phone or email immediately. The infected person's name will not be mentioned, but the confirmation of COVID will be revealed.
 - (3) Note: Bay City Players will follow all applicable federal, state, and local laws and regulations on confidentiality.

j) COVID-19 Probable Positive Case Response

- i) Employees and volunteers who are well but who have a sick family member at home with COVID-19 should notify their supervisor or director and stay home. Once home, they should conduct a personal risk assessment and consult a health professional for isolation and testing recommendations. Please notify the Operations Administrator.
- ii) If a volunteer or employee is confirmed to have COVID-19, we will immediately close the building for sanitization and inform anyone possibly exposed by phone and email immediately. The infected person's name will not be mentioned, but the confirmation of COVID will be revealed. Bay City Players will follow all applicable federal, state, and local laws and regulations on confidentiality.
- iii) If a patron is confirmed to have COVID-19, Bay City Players will close the building for sanitization and notify employees and volunteers by phone and email. The local health department will be consulted to assist in notifying patrons that were exposed.
- iv) Bay City Players does not require a note from a healthcare provider for employees who are ill to validate their illness or return to work.



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COVID-19 Production Procedures

WELCOME! And thank you for agreeing to direct a production at Players during these challenging times. Our region is currently in Phase 4 of the MI Safe Start Plan (https://www.michigan.gov/documents/whitmer/MI_SAFE_START_PLAN_689875_7.pdf).

Phase 4 dictates are cause for a lot of adjustments from directing a show under normal conditions. We will be adhering to Phase 4 regulations to be ready with the most restricting conditions. Should Phase 5 come into the picture, it will be easier to expand a production.

At first glance, Production Procedures may seem restricting and perhaps difficult to observe. But many people have worked on the easiest, most sensible ways to manage under Phase 4. If you have any questions or concerns, please discuss them with your producer for seeking help.

I. ACTING AREAS

A. Basics

1. Permissible acting area on the stage: the width of the proscenium opening, curtain line to beginning of orchestra pit covering, from curtain line approximately 16 feet up stage until the apex of sight lines.
2. Two feet above the curtain line an 8" platform will run across the stage. Above that will be a 16" platform, and above that, a 24" platform. Actors on the apron will block actors above the curtain line. Platforms will help keep upstage actors more visible.
3. Actor placement in the acting area is determined by social distancing. On stage social distancing will be about 8'. Six feet is sufficient if the actors don't move from their spots. Standing and/or moving out from a chair moves the actor closer to others. We have calculated a 3' privacy bubble in which the actor may move with closing the distance.
4. Observing distancing within the acting area will accommodate four actors on the apron, one center on the 8" platform, two on the 16", and one center on the 24". The two on the 16" will be one each at the extreme left and right sight lines. This requires careful placement, but eight actors can be accommodated.

B. Details

1. There is space for actors to move outside their bubbles when they are not moving toward another actor, e.g. actors far right and far left can move



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further away on the apron. If this happens, it is necessary for the director to contact the lighting chair to see if that space can be lit. The same is true for actors on the 16" platform.

2. To make off-stage areas safer, actors should not leave the stage during performance. Small prop tables can be placed by each actor. They may be shielded if props are to be unseen until used. A shield added to the prop table can be decorated to enhance the location of character.

II. MAKE-UP

A. Basics

1. Makeup will be as simple as possible. People will use their own make-up when needed. Actors come to the theatre already in make-up. The make-up room will not be used.
2. Our recent production test video had men without make-up and women with street make-up. The warmth of the gels and the proximity of the cameras compensated for what might be lost to distance in an occupied theatre.
3. Wigs will not be available.

III. COSTUMES

- A. Actors will provide their own clothes. If this is not possible, the director will contact the costume chair three weeks before performance.
- B. Actors should arrive at the theatre dressed in costume. We have four dressing rooms. They need to be cleaned after each use.
- C. Actors may take personal clothes to Clayton Cleaners, Henry Street, Bay City, for cleaning after the production. There is no charge to the actors.

IV. LIGHTING

- A. The entire acting area will have general illumination, once to suggest daytime and once to suggest evening.
- B. The six designated privacy bubbles will be set with individual spotlights.
- C. Gels will be set and are not open to changes.
- D. Additions to basic lighting will be agreed to by the lighting chair three weeks in advance of production.

V. PROPERTIES

A. Basic



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1. A list of necessary hand props should be shared with properties chairs immediately.
2. Props will be gathered, cleaned, and placed on stage on the “prop table” at acting bubbles for individual actors to use.
3. Properties will be placed in advance of rehearsal/performance. Workers will not be present for the rehearsal/performance.
4. Actors will see their props are returned to the same place every night. No one else is to touch them.
5. Consumable props are to be avoided. Absolutely necessary consumable props will be prepared by prop workers only and brought to the theatre. No outside food/drink is to be brought into the theatre with the exception of individual’s water bottles which will come and go with the actor.

B. Details

1. Scenic and trim props will be kept to a minimum and shared with the chairs along with a list of hand props.
2. Items may be added once rehearsal begins, if there is agreement of the chairs and ample time to provide them.
3. Props will be serving as basic “scenery” in many respects. Characters’ properties can reveal a great deal about them, so careful thought should be given to each actor’s props: their seats, each actor’s “prop” table, possible shields for tables, individual hand props.

VI. SOUND

A. Basics

1. Streaming/recording all shows makes it necessary for each performer to be microphoned.
2. Director will meet with the chair three weeks before opening to establish procedure for attaching, removing, and cleaning microphones.
3. Necessary sound effects/music will be shared with Chair three weeks before performance.

VII. SCENERY

A. Basics

1. Scenery desires need to be discussed with Chair at least 5 weeks before production. Hopefully, scenic desires can be satisfied with projections: realistic, abstract, colorful. Using flats in the acting area will likely block



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actors locked in their areas unless the flats are placed up stage behind the actors, in which case the screen for projections will be blocked.

2. The stage will be set by stage crew before actors arrive. Unless imperative, no stage crew will work the show.

B. Details

1. Working without customary scenery will take some careful thought, but it is a totally common practice, even in a realistic play. This is where projections and wise selection of scenic props come into play. Changes from general to spot lighting on some characters can prove effective in this way as well. Lighting changes can make a person appear to exit/enter a space without leaving the stage.
2. Set Decoration Chair and artists in Players can work with directors to create an effective and meaningful atmosphere, even within these limitations.

COVID19, Phase 4 has made this the season of LESS IS MORE. But in some ways, it is a challenge to our creative spirits and the exploration of styles of theatre production often forgotten in the whirl of a full season at full production levels at full speed ahead.

Something like non-verbal communication takes on an even greater influence: a strong turn away becomes an exit, crossed legs/arms become steps away from the other actor, opened legs/arms become a step toward another actor. An actor removing a suit coat, a woman adding a shawl, standing abruptly or sitting in disgust—all are non-verbal actions that speak loudly in these circumstances.

Players are pleased you will become a part of what-will-become our historic Season 103. Thank you. And if we do a successful job of getting through this, we can get through anything, especially with people like you on our team.



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Limited Reopening of Bay City Players

SUBJECT TO CHANGE BASED ON CURRENT GOVERNMENT DIRECTIVES

We are thrilled to announce the limited reopening of Bay City Players (Players) to staff and volunteers! The building capacity may not exceed 10 people and face coverings and social distancing are required. Committee chairs with limited volunteers are welcome to work in the building in your designated area with prior approval from the Operations Administrator. A one-time-use backdoor code will be provided upon approval.

Additionally, Bay City Players will allow limited in-person, socially distanced rehearsals to take place at the theatre. The health and safety of the cast and crew is top priority, therefore, extra safety precautions should be taken including completing a daily COVID-19 screening questionnaire, wearing face coverings, socially distancing, and disinfecting common surfaces. Face coverings must be worn at rehearsals when not on stage. Once socially distanced blocking is in place, face coverings may be removed for rehearsing scenes and while on stage during performances. Face shields are available for anyone who chooses to use one during rehearsal by contacting the Operations Administrator at info@baycityplayers.com. Building access is limited to scheduled rehearsals and performances or with prior approval from the Operations Administrator. A limited use backdoor code will be provided to cast and crew upon approval of the rehearsal schedule.

The limited reopening of Bay City Players is subject to change and is based on current government guidelines (https://www.michigan.gov/whitmer/0,9309,7-387-90499_90705---,00.html) and the 7-day average of new COVID-19 cases per 100,000 people in Bay County and Michigan (<https://globalepidemics.org/key-metrics-for-covid-suppression/>). Government guidelines and statistical trends will be continuously evaluated by the Operations Administrator and Board of Directors.

The limited reopening to staff and volunteers is dependent on remaining on Phase 4 of the MI Safe Start Plan. Bay City Players will reopen to the public in limited capacity once our region moves to Phase 5 of the MI Safe Start Plan (https://www.michigan.gov/documents/whitmer/MI_SAFE_START_PLAN_689875_7.pdf).

COVID-19 Response Protocols

1. Prior to Reentering Players' Facility

- a. Please review COVID-19 Workplace Guidelines training document:
https://www.michigan.gov/documents/leo/leo_miosha_c19_workplace_guidelines_employee_690396_7.pdf
- b. Please review the Pandemic Plan available on our website (COMING SOON)



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- c. If you are a committee chair, please contact the Operations Administrator at info@baycityplayers.com at least 24-hours in advance to set-up an appointment and obtain a one-time-use backdoor code. Cast and crew can enter the building no earlier than 30-minutes prior to the scheduled rehearsal time.

2. Entering Procedures

- a. Prior to entering the building, please complete the COVID-19 Screening Questionnaire (<https://docs.google.com/forms/d/e/1FAIpQLSdG1DLQJIRhLDVYf8RESgy-gSXFZIdqLaRvbJrD74zQUtSS4Q/viewform>) This must be completed **every** visit.
 - i. If you answer NO to all questions, you have passed the screening and can enter the building.
 - ii. If you answer YES to any screening questions, or refuse to answer, you failed the screening and are prohibited from entering the building. Please return home and consult a health professional. Healthcare professionals may be exempt with prior approval from the Operations Administrator.
 - iii. You will receive an email verifying that you submitted a COVID-19 Screening Questionnaire with a copy of the form.
- b. If you are part of a production, please show the COVID-19 Screening Questionnaire email that you received and the attached document to your director or delegated COVID-19 Response Volunteer.
- c. Sanitize hands immediately after entering the building.
- d. Please wear a face covering and social distance whenever possible.

3. Exiting Procedures

- a. Turn off lights and put away any materials used.
- b. Disinfect all surfaces touched while in the building (including environmental controls, door handles, surfaces, tools, materials, etc.).
- c. Disinfecting products will be located on a table by the back door, janitors closet, and in the main office.



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COVID-19 Screening Questionnaire

We are screening all employees and volunteers for potential risks of COVID-19 to ensure the health and safety of everyone. **This checklist provides basic information only. It is not intended to take the place of medical advice, diagnosis or treatment.**

Name: _____

Date: _____

Please answer the following questions:

1. Do you have any of the following symptoms: Fever, cough, shortness of breath/difficulty breathing, or at least 2 of the following – chills, muscle pain, headache, sore throat, loss of taste/smell, diarrhea, or extreme fatigue?
☐ Yes
☐ No
2. Have you been exposed to a confirmed/probable COVID-19 case within the last 14 days?
☐ Yes
☐ No

If you answer NO to all questions, you have passed the screening and can enter the building.

If you answer YES to any screening questions, or refuse to answer, you failed the screening. Please immediately leave the building and consult a health professional. Please submit this form to the Operations Admin or Director. Healthcare workers may be exempt with prior approval from the Operations Administrator.

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We are screening all employees and volunteers for potential risks of COVID-19 to ensure the health and safety of everyone. **This checklist provides basic information only. It is not intended to take the place of medical advice, diagnosis or treatment.**

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☐ Yes
☐ No
2. Have you been exposed to a confirmed/probable COVID-19 case within the last 14 days?
☐ Yes
☐ No

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GOD REST YE MERRY GENTLEMEN - CUE 4

Pno/Voc

A Christmas Carol - A Live Radio Play

Brightly (in boy caroler voice)

Traditional



JAKE LAURENTS. *(To the audience:)* Good evening, ladies and gentlemen, and welcome to a live broadcast from WBFR in Manhattan. We have just a couple of minutes before we're live on the air, which gives me just enough time to introduce the fine acting ensemble who will be performing tonight's play... You know him as Father Fagin in *Satan is a Woman*—heard each and every week on another network—and soon to be seen in RKO Pictures' *The Mockingbird Murder Mystery*. Playing Ebenezer Scrooge in this evening's play, it is my thrill to introduce Mr. Freddie Filmore...

("APPLAUSE" sign flashes.)

(FREDDIE FILMORE takes a bow and approaches a microphone.)

FREDDIE FILMORE. *(To the audience:)* You know this little lady as Sadie Davenport on the popular soap opera *The Moon in the Gutter* and soon to be seen on Broadway in *Lament for a Virgin*, please join me giving a warm welcome to your favorite and mine, Miss Sally Applewhite...

("APPLAUSE" sign flashes.)

(SALLY APPLEWHITE takes a bow and approaches a microphone.)

SALLY APPLEWHITE. *(To the audience:)* I am thrilled to share the stage once again with one of my favorite funny men, star of *Too Many Monkeys* and soon to be seen taking a dramatic turn in Monumental Pictures' *Mother Was a Nazi*, here's Mr. Harry "Jazzbo" Haywood...

("APPLAUSE" sign flashes.)

(HARRY "JAZZBO" HAYWOOD takes a bow and approaches a microphone.)

HARRY "JAZZBO" HAYWOOD. *(To the audience:)* Hello, America! *(To someone he finds attractive in the audience:)* And hello to you, too! *(Gets a look from JAKE LAURENTS that he should continue. Doing so:)* You know her from the Broadway smash *Over the Teacups*, and heard every week as Oolie on the popular mystery program *Homicide Hussy*, I give you (and be so kind as to give her back): the incomparable Miss Lana Sherwood...

("APPLAUSE" sign flashes.)

(LANA SHERWOOD takes a bow and approaches a microphone.)

LANA SHERWOOD. *(To the audience:)* And, finally, a man who needs no introduction: starring each and every week as Detective Dicky Dickerson on *Crime Does Not Pay* and host of WBFR's popular kiddie program *The Mr. Peanut and Petunia Pig Hour*, here's the always dashing Mr. Jake Laurents...

SALLY APPLEWHITE. The walls and ceiling were hung with living green and gleaming berries. Heaped up on the floor, to form a kind of throne, were turkeys, geese, game, suckling pigs, long wreaths of sausages, pies, puddings, barrels of oysters and bowls of punch.

HARRY "JAZZBO" HAYWOOD. Upon this throne sat a jolly Giant with a glowing torch in the shape of Plenty's horn, which he held up to shed its light on Scrooge as he came peeping round the door.

GHOST OF CHRISTMAS PRESENT. Come in! Come in, Ebenezer, and know me better, man.

SCROOGE. (*Timidly:*) Who... are you?!

GHOST OF CHRISTMAS PRESENT. I am the Ghost of Christmas Present. Look upon me. You have never seen the like of me before!

SCROOGE. Never. You're different from the other spirit. You're tall, almost a giant. And that great torch you carry—

GHOST OF CHRISTMAS PRESENT. Its light pours into the homes of rich and poor alike.

SCROOGE. (*Submissively:*) Spirit, take me where you will. Last time I went against my will and I learnt a lesson which is working now. If you have anything to teach me, let me profit by it.

GHOST OF CHRISTMAS PRESENT. Touch my robe and we are off!

(SFX: Chime tree.)

MUSIC CUE #14: CRATCHIT THEME #2

Scene 9. The Cratchit Home

SCROOGE. Where have you brought me, Spirit?

GHOST OF CHRISTMAS PRESENT. To a humble dwelling on a humble street.

SCROOGE. It's humble enough.

GHOST OF CHRISTMAS PRESENT. Yet there is happiness there.

(BIZ: MRS. CRATCHIT and the CHILDREN clattering in the background, increases under following.)

SCROOGE. Who are these people, Spirit? The woman and children?

GHOST OF CHRISTMAS PRESENT. They are they family of your clerk, Bob Cratchit. His wife lays the table for their Christmas dinner. And there, assisting her, is her son, Master Peter Cratchit.

SCROOGE. Oh, I see.

GHOST OF CHRISTMAS PRESENT. I take it you have never before laid eyes on them.

SCROOGE. I have not.

GHOST OF CHRISTMAS PRESENT. Listen to what they say, Ebenezer...

MRS. CRATCHIT. What has ever got your precious father then? And your brother, Tiny Tim; and Martha warn't as late last Christmas Day by half an hour.

MARTHA. Here's Martha, mother!

PETER. Hurrah! There's such a goose, Martha!

MRS. CRATCHIT. Why, bless your heart alive, my dear Martha, how late you are!

MARTHA. We'd a deal of work to finish up last night and had to clear away this morning, mother.

MRS. CRATCHIT. Well. Never mind so long as you are here. Sit down before the fire, my dear.

MARTHA. Where's father?

PETER. Father's to church with Tiny Tim!

MRS. CRATCHIT. They'll be along.

MARTHA. How is dear Tim, mother? Is he any better?

MRS. CRATCHIT. Some days I think he is, but others I am not all too sure.

MARTHA. You mustn't think but the best, dear mother.

MRS. CRATCHIT. We do what we must to keep our spirits high.

PETER and MARTHA. (*Ad-libs, a la:*) Father's home! / And Tiny Tim, too! / Here they are!

(SFX: Door opens/closes.)

(BOB and TINY TIM enter.)

BOB CRATCHIT. Merry Christmas, everyone! Martha, dear, we are so glad to have you!

(BIZ: FAMILY *ad-libs a la* "Merry Christmas," etc.)

MRS. CRATCHIT. And how did little Tim behave in church, Bob?

BOB CRATCHIT. As good as gold and better.

TINY TIM. I hope that people saw me there.

MRS. CRATCHIT. Why do you say that, Tim?

TINY TIM. Because I'm a cripple, and if they saw my crutch it might be pleasant to them to remember upon Christmas Day, who made lame beggars walk, and blind men see.

BOB CRATCHIT. Bless you, my son...

CHILDREN. (*Ad-libs, a la:*) Is it time for Christmas dinner, mother? Let us eat!

MRS. CRATCHIT. All right now, everyone to the table...

(*BIZ: FAMILY moving to table for dinner, ad-libs, a la "I mashed the potatoes!" / "I sweetened the applesauce!" / etc. under.*)

(*SFX: Chairs pulled out and in, silverware and such underneath as FAMILY dines.*)

BOB CRATCHIT. And such a goose! I do not believe there has ever been such a tender and flavorful goose cooked in all the days of the world!

TINY TIM. And oh, what a wonderful pudding!

MRS. CRATCHIT. Bob, will you say the grace?

BOB CRATCHIT. Yes, of course, dear...

(*BIZ: BOB says grace in the background, as the scene continues.*)

SCROOGE. Spirit, tell me if Tiny Tim will live.

GHOST OF CHRISTMAS PRESENT. I see a vacant seat in the corner, and a crutch without an owner, carefully preserved.

SCROOGE. Oh, no, kind Spirit. Say he will be spared.

GHOST OF CHRISTMAS PRESENT. If these shadows remain unaltered by the Future, the child will die.

BOB CRATCHIT. (*Finishing grace:*) ...Amen.

(*BIZ: Rest of the FAMILY says, "Amen."*)

BOB CRATCHIT. A Merry Christmas to us all, my dears. God bless us.

(*BIZ: FAMILY ad-libs a la "Merry Christmas," etc.*)

TINY TIM. God bless us every one!

BOB CRATCHIT. And now, dear family, a toast to Mr. Scrooge, the founder of the feast!

MRS. CRATCHIT. The founder of the feast indeed! I wish I had him here. I'd give him a piece of my mind to feast upon, and I hope he'd have a good appetite for it.

BOB CRATCHIT. My dear, the children. Christmas Day.

MRS. CRATCHIT. It should be Christmas Day, I am sure, on which one drinks the health of such an odious, stingy, hard, unfeeling man as Mr. Scrooge. You know he is, Robert. Nobody knows it better than you do, poor fellow.

BOB CRATCHIT. (*Mildly insisting:*) My dear, Christmas Day.

MRS. CRATCHIT. I'll drink his health for your sake and the Day's, not for his. Long life to him. A merry Christmas and a happy new year!— He'll be very merry and very happy, I have no doubt!

TINY TIM. God bless him, mother. And everyone.

(*BIZ: The FAMILY toasts, ad-libs a la "Merry Christmas," etc.*)

GHOST OF CHRISTMAS PRESENT. We have but one more stop, Ebenezer. We fly...

(*SFX: Chime tree.*)

MUSIC CUE #15: FRED'S HOUSE TRANSITION

Scene 10. Fred's House

(*BIZ: FRED and others laugh in the background.*)

SCROOGE. This is the house of my nephew, Fred!

GHOST OF CHRISTMAS PRESENT. Your dear sister's only son, she died while giving him birth.

SCROOGE. He took her from me, Spirit.

GHOST OF CHRISTMAS PRESENT. And you have always held that against him, have you not?

SCROOGE. (*Choked, slightly:*) Well, Spirit... It is not so simple as... (*Changing the subject:*) Why have you brought me here?

GHOST OF CHRISTMAS PRESENT. Listen and see, Ebenezer...

FRED. (*Laughs:*) He said that Christmas was a humbug! He believed it too.

FRED'S WIFE. (*Indignantly:*) More shame for him, Fred.

SCROOGE. They talk of me...

MUSIC CUE #23: CEMETERY TRANSITION

SCROOGE. Oh, that's cruel. Cruel. Spirit? Can't you give me one ray of hope that I may change all that? That Tiny Tim may live?

SCROOGE. Spectre, something informs me that our parting moment is at hand. I know it, but I know not how. Spirit, help me. Who is this man that died?

(SFX: GHOST OF CHRISTMAS YET TO COME sound.)

SCROOGE. Is there no one to mourn the poor creature? No one to follow him to the grave? Perhaps they'll give him a green grave at least, like poor Tiny Tim. Perhaps...

Scene 16. A Cemetery

SCROOGE. Spirit! Where are we now? Merciful Heaven! A church yard overrun by grass and weeds, and these godforsaken, crumbling gravestones. Spirit! Before I draw nearer to that stone to which you point, answer me one question. Are these shadows of things that will be, or shadows of things that may be?

(SFX: GHOST OF CHRISTMAS YET TO COME sound.)

SCROOGE. Will you not speak to me, Spirit?

(SFX: GHOST OF CHRISTMAS YET TO COME sound.)

SCROOGE. What is that grave to which you point?

(SFX: GHOST OF CHRISTMAS YET TO COME sound.)

SCROOGE. What name is upon it...?

(SFX: GHOST OF CHRISTMAS YET TO COME sound.)

ALL. *(Ghostly, echoing:)* Ebenezer Scrooge...

(BIZ: SCROOGE gasps, tries to let out a scream that won't come.)

SCROOGE. Ebenezer Scrooge?! Oh, no, Spirit, no! Hear me! I am not the man I was! Why show me this if I am past all hope? Your nature intercedes for me, and pities me. Assure me that I yet may change these shadows you have shown me, by an altered life. Good Spirit, tell me that I can change these dreadful shadows you've shown me! I'll honor Christmas in my heart and try to keep it all the year. I'll live in the past, present and the future. The Spirits of all three shall strive within me. I will not shut out the lessons that they teach. Oh, tell me I may sponge away the writing on this stone! I beg you, Spirit! I beg you!

Scene 17. Scrooge's Bedroom

MUSIC CUE #24: "GOD REST YE MERRY GENTLEMEN
REPRISE"

(ALL but SCROOGE sing in the background as scene continues.)

ALL. (Sing:)

GOD REST YE MERRY, GENTLEMEN
LET NOTHING YOU DISMAY.
REMEMBER, CHRIST, OUR SAVIOUR
WAS BORN ON CHRISTMAS DAY.
TO SAVE US ALL FROM SATAN'S POWER
WHEN WE WERE GONE ASTRAY.

SCROOGE. (Weeping, in a whisper:) I promise you, Spirit... I have learned... I beg you... (Beat. Opening his eyes, seeing where he is:) What...? Where...? Can it be? Is this not my bedpost? Am I in my own bed? I am! My bed curtains are not torn down, here they are, rings and all! (Laughing and crying in the same breath:) I don't know what day of the month it is. I don't know how long I've been among the Spirits. I don't know anything. I'm quite a baby. Never mind. I don't care. I'd rather be a baby. Heaven and Christmas be praised!

(SFX: Church bells ring.)

(BIZ: Carolers, louder, then under.)

ALL. (Continuing from above:)

OH TIDINGS OF COMFORT AND JOY,
COMFORT AND JOY
OH TIDINGS OF COMFORT AND JOY.

SCROOGE. Clash, clang, hammer; ding, dong! The lustiest peals ever I have heard! Heavenly sky; sweet fresh air; merry bells. Oh, glorious. Glorious! (To a BOY:) You there! Boy! What's today?

BOY. (From below, confused:) What, sir?

SCROOGE. What day is it today, my fine fellow?

BOY. Today? Why it's Christmas Day.

SCROOGE. (To himself:) It's Christmas Day! I haven't missed it. The Spirits have done it all in one night. They can do anything they like. Of course they can. (To the BOY:) Hallo, my fine fellow!

BOY. Hallo!

SCROOGE. Do you know the Poulterer's, in the next street, at the corner?