

Col. Frothingham, Intrepid Antiquitist *EGYPPEd AGAIN!* (Part 2)

A radio-play by Anthony E. Palermo

TRUNCATED SAMPLE SCRIPT

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SAMPLE SCRIPT

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Copyright information

Col. Frothingham, Intrepid Antiquitist *Egypped Again!* (Part 2) (radio-play)

By Anthony E. Palermo

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CHANGES:

The only changes to the text permitted are changes to genders of characters (him to her, "Cuthbert" to "Cutbertha", "Harriett" to "Harry," "Smotney" to "Smotney", etc.)

COPIES:

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RECORDINGS:

NO video recording of this play is permitted other than for a troupe's private archive. Licensed audio recordings can be broadcast, but not made available for downloading from any website unless you've obtained explicit streaming rights from RuyaSonic.

NOTE: Musical underscore tracks are also part of this play.

All music composed by Anthony E. Palermo

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Billing And Credit Requirements

Producers of 'Col. Frothingham, Intrepid Antiquitist, Egypped Again!' must give credit to Anthony E. Palermo in all programs distributed in connection with performances of the play, and all instances in which the title of the play appears in advertising or publicizing the production, including posters, programs, and playbills. The name of the Author must also appear on a separate line, immediately following the title of the play, and must be in type size not less than 30% of the size of type used in the title of the play.

Billing shall be in the following form:

(name of producer)
presents

Col. Frothingham, Intrepid Antiquitist

EGYPPEd AGAiN! (Part 2)

by ANTHONY E. PALERMO

Musical score composed & arranged by
ANTHONY E. PALERMO

**SCRIPT HAS BEEN TRUNCATED AT THIS
POINT**

Author's Biography

NOTE: Up-to-date text of the two bios is available at: ruyasonic.com/tp-bio-playwright.html

You can cut & paste that on-line text into your playbill or program and thus not have to worry about typos. Cuts are permitted to fit the space available. Please include the final sentence and website URL, as many newcomers to radio drama attend productions by troupes like yours.

Pretty long bio:

ANTHONY E. PALERMO (PLAYWRIGHT) is a radio dramatist, performer, and educator based in Los Angeles. He has done over 2500 shows--on NPR and Satellite Radio, as well as in audiobooks and on-stage with L.A. Theatre Works, California Artists Radio Theater, numerous theatre troupes, and on national tours. His holiday-themed plays, *A Christmas Carol*, *It's A Wonderful Life!*, *Auntie Scrooge—a BACKWARDS Christmas Carol*, and *The Headless Horseman of Sleepy Hollow* have seen hundreds of productions around the world since 1996. His sound effects work on Yuri Rasovsky's *Sherlock Holmes Theatre* contributed to its winning an Audie Award--the Oscar of audiobooks. He directed the 60th anniversary production of Norman Corwin's *On a Note of Triumph*--for which he also re-created Bernard Herrmann's orchestral score. He provided live sound effects for shows such as Eric Idle's *What About Dick?* [currently on Netflix as a radio-show-on-film], CART's *Together Tonight*, *Good House for a Killing*, LATW's *Hamlet*, *A Doll House* and *Copenhagen*, as well as performing 65 solo shows at the California State Fair. His *Sonic Storytelling Studio* at San Francisco's Exploratorium is a permanent exhibit that has seen thousands of visitors since 2006. His *Sparx Sound Effects Extravaganza* assembly programs and workshops are popular with schools and colleges across California, the U.S. and the world. He also hosts the RuyaSonic radio drama website, offering info on writing, directing, scoring, engineering, and sound effects. www.RuyaSonic.com

Much shorter bio:

ANTHONY E. PALERMO (PLAYWRIGHT) is an award-winning radio performer, dramatist, and educator who has produced dramas and workshops for broadcast, stage, and schools. He hosts the RuyaSonic radio drama website, offering info on writing, directing, scoring, engineering, and sound effects. www.RuyaSonic.com

Cast of Characters

ANNOUNCER	The announcer (M/F)
COLONEL FROTHINGHAM	Intrepid adventurer (M)
MURGATROYD	Frothingham's current assistant (M/F)
MRS. HARRIET NITTLEBEE	Daring heiress, Frothingham's patron (F)
LESLEY SLEWMARTEN	Frothingham's snooty nemesis (M/F)
SMOTNEY	Slewmarten's nasty aide (M/F)
ABOOD	Gibberish-speaking pastry chef (M/F)

NOTE:

The above list is for a cast of 7. A smaller cast of 5 can be used if the following roles are combined for one actor: ANNOUNCER/MURGATROYD/ABOOD

Four sound effects artists are also required.

NOTE: It is not necessary to produce Part 1 or Part 3 in order for Part 2 to make dramatic sense. What's more, there IS no Part 1 or 3 as of yet..

SCRIPT NOTE: Asterisks besides a cue number (for example: 3*) indicate that the performer of that cue wait for music or a sound effect to establish itself and in some cases, await a signal from the director to begin. It is recommended that the master script be marked with a hand-lettered "Q" to the left of these "let it clear" cues, so they stand out better during live performances.

For detailed information about how to produce radio-plays, visit Tony Palermo's RuyaSonic radio drama web site: www.RuyaSonic.com

INTRO - INT. RADIO STUDIO - DAY
(ANNOUNCER)

1. MUSIC: [MUS-1] FROTHINGHAM INTRO--UP. CONTINUE UNDER.

2* ANNOUNCER: [CUE] Once more, we join Colonel Frothingham, Intrepid Antiquitist, in the search for ancient treasures and high adventure! (PAUSE)

In the first episode of "Egypped Again!" the Colonel and his trusted aide, Murgatroyd, were saddled with Harriet Nittlebee--the heiress who funds the Colonel's expeditions. (PAUSE) Just outside Cairo, the three were searching for the lost tomb of the Pharaoh Amun-Ra. A freak sandstorm blinded them, but as they wandered--

lost--they stumbled upon a secret passageway...

SCENE ONE: INT. TOMB ANTE-CHAMBER - NIGHT
(NITTLEBEE, FROTHINGHAM, MURGATROYD, SLEWMARTEN, SMOTNEY, ABOOD)

3* LIVE SFX: COL., NITTLEBEE & MURGATROYD FOOTSTEPS--ENTERING.

4* MRS. NITTLEBEE: [CUE] My goodness, Colonel! How fortunate to find shelter, here in the desert. Where are we?

5. COL. FROTHINGHAM: Somewhere beneath the Pyramid of Chee-ops, I presume. (BRISK ORDER) Murgatroyd! Hop to it!

6. MURGATROYD: Yes, Colonel. I'll light this handy wall torch.

7* MURGATROYD: Hmmm. (LOOKING) It's some sort of ante-chamber...

Look! Hiero-glyphics... here!

1. MRS. NITTLEBEE Hiero-glyphics? Can you make them out, Colonel?
2. COL. FROTHINGHAM: Let me see...(READING) "Eternal curse upon all...
so on and so forth... pit of deadly snakes...
hmmmm... the great Pharaoh Amun-Rah... Beware of
Sphinx monster...
3. MRS. NITTLEBEE: Amun-Rah? Yes! The tomb of the first Pharaoh! The
one we've been searching for!
4. MURGATROYD: (COWARDLY) Um... Wait! Eternal curse? Sphinx
monster? Excuse me, Colonel, isn't it getting to
be tea time at the hotel? The chef there..
5. COL. FROTHINGHAM: Not now, Murgatroyd! We've found the Tomb of Amun-
Rah! Splendid! (PROUDLY ORATES) I hereby claim
this tomb and all its treasures for the British
Museum! What stupendous luck!
6. LIVE SFX: SLEWMARTEN STEPS--UP
- 7* SLEWMARTEN: Not luck, Colonel. More like a staggeringly
improbable coincidence. (EVIL LAUGH) Ha-ha!
8. MUSIC: [MUS-2] (BRIDGE) RIP CHORD #1--LET IT FINISH.
- 9* COL. FROTHINGHAM: (ANGRY) You again! Lesley Slewmarten! Always
trying to steal my glory.
10. SLEWMARTEN: What do you mean "trying," Colonel?
11. MRS. NITTLEBEE: (GASPS) Lesley Slewmarten? From the competing
Museum of Britain? Why, this is an outrage!

1. SLEWMARTEN: Yes! (CALLS OUT) Smotney! Tie them up.
2. SMOTNEY: Yes, boss. I will use this little trip wire here on the floor and...
3. COL. FROTHINGHAM: (ALARMED) No! Not that wire! It could be a...
- 4* LIVE SFX: BLOWDART. THUD. WALLA--GASPS.
5. MURGATROYD: (SHOT, ANGUISHED) ...booby trap, eh, Colonel?
6. MRS. NITTLEBEE: Murgatroyd! Heavens! You've been shot! How?
7. MURGATROYD: (DYING) Poisoned arrow... contraption, it appears.
8. MRS. NITTLEBEE: You're... you're dying!
9. MURGATROYD: (GASPS) So, sorry, madam. I apologize... (DIES)
10. LIVE SFX: MURGATROYD'S BODY DROPS.
- 11* COL. FROTHINGHAM: Murgatroyd! Dead! Oh! (SIGH) He was a good servant... As his late brother. And cousin.
12. MRS. NITTLEBEE: And two uncles.
13. COL. FROTHINGHAM: Yes, the whole clan of Murgatroyds, a faithful--if rather unfortunate--lot.
14. SMOTNEY: (TO SLEWMARTEN) Boss! This tomb is booby trapped! (PAUSE) And then there's that eternal curse!
15. SLEWMARTEN: No worry, Smotney. I'm already eternally cursed. You'll get used to it. But first we must...
16. SMOTNEY: (SCARED) Ahhh! What's that?
17. MRS. NITTLEBEE: (ANNOYED) Hmmmm? What's what?

1. LIVE SFX: MUMMY FOOTSTEPS--SLOW, RAGGED-DRAGGY--UNDER.
- 2* SMOTNEY: That! Those... steps! Do you hear them?
3. COL. FROTHINGHAM: (RIVETED) Slow... Deliberate... Steady...
4. MRS. NITTLEBEE: (FRIGHTENED) Could it be a-a-a mummy?
5. SLEWMARTEN: (TENSE) Relentless... Searching... Unstoppable...
6. MRS.NITTLEBEE: It's coming this way! Shoot it! Shoot!
7. LIVE SFX: MUMMY FOOTSTEPS. GUN CLICKING--EMPTY.
- 8* SLEWMARTEN: This is impossible! My gun won't...
9. SMOTNEY: It's still coming. It's... It's...
10. MUSIC: [MUS-3] RIP CHORD #2--LET IT FINISH.

**SCRIPT HAS BEEN TRUNCATED AT THIS
POINT
(several scenes later...)**

5. MRS. NITTLEBEE: What a fascinating story! Eh, Colonel?
6. COL. FROTHINGHAM: Balderdash! That's not what Abood said!
7. MUSIC: ABRUPT MUSIC CUT--NO FADE. BREAK THE SPELL.
- 8* OTHERS: (TOGETHER) It's not?

9. COL.FROTHINGHAM: I may be a bit rusty on my ancient Gibberish dialects, but that's not what he said at all!
10. SLEWMARTEN: Hmmmph! Let's see you do better! (TO ABOOD) Abood! Repleeeda wagda! Tell it again. Again! (SMUG) Go ahead, Frothingham. Translate.
11. ABOOD: Amun-Rah... Amun-Rah... (AD LIB GIBBERISH, CONTINUE UNDER, FEEDING FROTHINGHAM.)
12. MUSIC: [MUS-5] "SEKHMET'S TALE"--(BED)--UNDER
- 13* COL.FROTHINGHAM: It is the story of Amun-Rah... from thousands of years ago... He did indeed, rule over Upper and Lower Egypt... Yes. The god-king.
14. LIVE SFX: WALLA--ANCIENT CROWDS UNDER.
- 15* COL.FROTHINGHAM: It was a golden age! Milk and honey! Aha! Ilem-ik.
Milk and honey! Not milk-man!

1. LIVE SFX: WALLA--ANGRY--UNDER.
- 2* COL.FROTHINGHAM: However, the people lost their way... became evil... displeasing Amun-Rah.
3. LIVE SFX: SWORD FIGHTS, HORSES, WALLA-BATTLE--UNDER.
- 4* COL.FROTHINGHAM: They fought. Amun-Rah wished to punish mankind and created... Sekhmet--a huge monster, part lion, part woman--a sphinx!
5. LIVE SFX: SPHINX MONSTER ROARING--UNDER.
- 6* COL.FROTHINGHAM: Sekhmet devoured the evil-doers... but then also the good! Even the gods couldn't stop her.
7. LIVE SFX: SPHINX MONSTER ROARS. WALLA--SLAUGHTER. SWORDS.
- 8* COL.FROTHINGHAM: Amun-Rah had them mix a powerful Egyptian beer with ochre powder... to resemble blood.
9. LIVE SFX: SLURPING UP LIQUID--UNDER.
- 10* COL.FROTHINGHAM: Thinking it blood, Sekhmet lapped it up... and fell asleep. Ending the threat.
11. LIVE SFX: BODY DROPS. SNORING--UNDER.
- 12* COL.FROTHINGHAM: And so Pharaoh Amun-Rah's tomb is guarded by the sleeping monster. Yes. That's it. A Sphinx, an Egyptian demon. The end.
13. ABOOD: (STOPS AD-LIB)
14. MUSIC: FADE "SEKHMET'S TALE" QUICKLY.
- 15* MRS. NITTLEBEE: That's a fascinating story, too.

1. SMOTNEY: Yes, but which translation is correct? Abood?
2. ABOOD: (SCREAMS AND DIES) Ahhhh!
3. MUSIC: [MUS-6] RIP #3--ABOOD DIES--LET IT FINISH.
- 4* SMOTNEY: Abood! He... he's... dead! Scared to death!
5. MRS. NITTLEBEE: The curse of Amun-Rah! Um... Colonel, I suggest we hurry along and get it over with.
6. SLEWMARTEN: Smotney, come with me. I know my way around ancient tombs.
7. COL. FROTHINGHAM: (CUTTING) If not the Gibberish dictionary.
8. SLEWMARTEN: (SCOFFS) Well, I defy you, Colonel, to beat me to the burial chamber of Amun-Rah.

SCRIPT HAS BEEN TRUNCATED AT THIS POINT
(several scenes later...)

12. MRS. NITTLEBEE: Well, Colonel, if the left door led to the den of snakes, then would it be wise to choose the right door?

1. COL. FROTHINHAM: Yes! It must be the burial chamber of Amun-Rah!
...just loaded with treasure! Come this way. We
turn the stone, the door opens...
2. LIVE SFX: STONE DOOR OPENS. THEIR FOOTSTEPS ENTER.
- 3* COL. FROTHINGHAM: What a fool that Slewsmarten was! Picking the door
of unspeakable horror and leaving us to the...
4. LIVE SFX: SPHINX MONSTER ROAR.
- 5* ALL: (SCREAMS) Ahhhh!
6. MUSIC: [MUS-7] CLIFFHANGER THEME--UP AND UNDER.

OUTRO - INT. RADIO STUDIO - DAY
(ANNOUNCER)

- 7* ANNOUNCER: Join us again next time for the Part 3 of "Egypped
Again"--another exciting adventure for Colonel
Frothingham, Intrepid Antiquitist. (PAUSE) Today's
program was written and scored by Anthony E.
Palermo ("paw-LAIR-mo")

[OPTIONAL PROGRAM CREDITS ON NEXT PAGE]

1* ANNOUNCER: (PAUSE) Our cast featured...
as Colonel Frothingham, _____,
as Mrs. Nittlebee, _____,
as this week's Murgatroyd, _____,
as Lesley Slewsmarten, _____,
as Smotney, _____ AND...
_____ as Abood, the chef.
Our sound effects artists were:
_____, _____,
_____, AND _____.
Engineering was _____.
Our director was _____.
I'm your host, _____.
This has been a production of the
_____ Radio Network

--END OF EPISODE--

Background:: 'Col. Frothingham, Egypped Again!' (Part 2)

Colonel Frothingham, Intrepid Antiquitist is set during the 1920s and follows the adventures of the a younger Colonel Frothingham, than the middle-aged ex-adventurer in two of my other shows, *Inspector Rufflethorpe* and *Rick Lowell, Private Eye*. I original wrote the Colonel for a parody of "Golden Age" whodunnits being filmed in 1942 Hollywood. The scene was such a hit that I wrote and entire whodunit that included Col. Frothingham. And that was such a hit that I decided to create a "spin-off" for this blow-hard know-it-all, abliet with even more absurdity..

There's a good deal of silliness in this show and a bravura use of sound effects as a sequence of sounds is interpreted two different ways, with the audience led to believe *both* versions of "Sekhmet's Tale."

This program is Part 2 of a yet-to-be-written three-part series, but it stands on its own as an entertaining show. The cliffhanger elements permit these shows to be extended if a class decides to present the entire (future) series, with homemade commercial announcements between episodes.

This radio-play was created for workshop use, to demonstrate imaginative use of sound. I was looking to write short pieces tailored to the needs of schools--meaning simple SFX, and short enough in running-length to fit a rehearsal within a single classroom period.

The humor plays well with students from middle-school to college, who are often "too cool" to perform more serious dramatic works. Absurd comedy is very successful in engaging this group.

If the ridiculous humor reminds you of *Monty Python's Flying Circus*, please know that I wound up writing gags with Python Eric Idle. You can see these type gags at work on Netflix's radio-on-film comedy, *Eric Idle's "What About Dick?"* (featuring me on live sound effects):

<https://www.netflix.com/title/80235999>

Tony Palermo

Radio Skills School

Microphone Technique:

- Sensitive and dead areas. Don't touch!
- Proximity effect. (Boomy if too close.)
- Proper distance for radio acting.
- Dynamics and distance. (Back off to yell.)
- Off mic use for distant sounds. Asides.
- Popping "P"s and S-S-S-Sibilance.
- Mic safety. (hitting, blowing, dropping)
- Assume every mic is always ON.
- Quiet script page turning.

Radio Acting:

- Quiet in the studio.
- Don't cough, laugh, or talk during production.
- Watch the director. Wait for your cue. (Q)
- Speed equals excitement. Don't bore audience.
- Jump in if there's dead air.
- Wait for director's signal at end of show.

SCRIPT HAS BEEN TRUNCATED AT THIS POINT

Casting Monologues: 'Col. Frothingham, Egypped Again!' (Part 2)

All actors are asked to read some lines, called "sides," aloud, to audition. The director will cast the roles in our production based upon these readings. Please take a moment to read the lines below several times, both silently and aloud. These monologues can also provide some "back story," giving an idea of who the characters are and what kind of story we are producing. Since radio actors often play several parts, we encourage the use of different voices or accents when auditioning for the different roles.

ANNOUNCER: I'm the announcer. I quickly describe the setting for each scene and report on all spine-tingling suspense for Colonel Frothingham, Intrepid Antiquitist! This week we find ourselves searching for the lost treasure of Pharaoh Amun-Rah's tomb in our episode entitled, "Egypped Again!"

COLONEL FROTHINGHAM: I'm Colonel Cuthbert T. Frothingham, an adventurer seeking rare antiquities for the British Museum. My faithful aid, Murgatroyd, and my patron, Harriett Nittlebee accompany me as we defy the ancient Egyptian curse of the sphinx-like monster, Sekhmet. Cheerio!

MRS NITTLEBEE: I'm Harriet Nittlebee, heir to the Nittlebee's department store fortune and benefactress of Colonel Frothingham's many archeological adventures. Since my husband's death I've sought to explore the world first-hand.

LESLEY SLEWMARTEN: I'm Lesley Slewmarten, that infernal Colonel Frothingham's arch-foe since childhood, and now I'm here to foil him again, in his quest for the treasures of Amun-Rah. I know all about ancient curses and, being an intrepid explorer myself, I walk boldly where fools like Frothingham fear to tread. I'm no coward. (EVIL LAUGH) Ah-ha-ha-ha-ha-ha!

MURGATROYD: I'm the latest member of the Murgatroyd family to serve as aide-de-camp to Colonel Frothingham. While there have been several unfortunate accidental deaths to his previous aides, the Murgatroyd clan continue to honor their pledge to provide able assistants for so noble an explorer as Colonel Frothingham.

ABOOD: I am Abood, the pastry chef from the hotel. Somehow, I am found, wandering the tombs chattering away in gibberish. Luckily, the explorers are able to translate by ramblings into the ancient story of Amun-Rah--or do they? (IN A TRANCE) Ulladda wey inxto, nat skerg, (AD LIB in gibberish) Tah-daaah.

Sound Effects: 'Col. Frothingham, Egypped Again!' (Part 2)

SOUND EFFECTS ARTIST #1:

FOOTSTEPS
ARROW
MUMMY FOOTSTEPS--SLOW, RAGGEDY, SCARY
LIQUID POURED IN BOWL. SLURPED
HISSING
HISS ATTACKS
RATTLESNAKE SHAKERS

SOUND EFFECTS ARTIST #2:

MATCH STRIKES AND BURNS
GUN CLICKING--EMPTY
HORSES
HISSING
HISS ATTACKS
RATTLESNAKE SHAKERS

SOUND EFFECTS ARTIST #3:

FOOTSTEPS
THUD
BODY DROPS
SWORD FIGHTS
TRIP
CRASH
HISSING
HISS ATTACKS
RATTLESNAKE SHAKERS

SOUND EFFECTS ARTIST #4:

FOOTSTEPS
BOING.
SWORD FIGHTS
STONE DOOR OPENS/CLOSES
HISSING

VOCAL EFFECTS:

SPHINX MONSTER ROARING
SNORING
WALLA: ANCIENT CROWDS, ANGRY ANCIENT CROWDS
WALLA: BATTLE, SLAUGHTER.

Sound Effects cookbook: '*Col Frothingham, Egypped Again!*' (Part 2)

FOOTSTEPS:

Several steps on tile or cat-litter.

ARROW:

Vocal "swfffft" or rapid opening of umbrella

MUMMY FOOTSTEPS--SLOW, RAGGEDY, SCARY

Dragging feet in shoebox of pebble-sized gravel--steady rhythm.

LIQUID Poured IN BOWL. SLURPED

HISSING. HISS ATTACKS:

Vocal effect

RATTLESNAKE SHAKERS:

Egg maracas, rapidly shaken.

SCRIPT HAS BEEN TRUNCATED AT THIS POINT

Engineer's Notes: 'Col. Frothingham, Egypped Again!' (Part 2)

Equipment notes:

To simulate the tomb, one dialogue microphone and the sound effects microphone will be processed through (preferably) two separate reverb devices. These mics will be "wet" or "dry" depending on where the scene is set. The engineer will change the mix of wet/dry as needed. The announcer will always be "dry."

Playback devices:

This show uses many back-to-back music tracks. It may require TWO playback devices OR quick triggering using an MP3 playback app, such as Go Button (IOS) or Audio Cues (Android).

Pre-Recorded Music Tracks:

Cue #	Title	Run Time
01	INTRO-Frothingham Theme	1:10
02	Rip-Chord # (BRIDGE)	0:08
03	Rip-Chord #2 (BRIDGE)	0:08
04	Sekhmet's Tale (BED)	1:26
05	Sekhmet's Tale (BED)	1:26
06	Rip-Chord #3 (BRIDGE)	0:08
07	OUTRO-Cliffhanger (BED)	1:07

Music composed by Anthony E. Palermo

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