

TRUNCATED SAMPLE SCRIPT

This is just the first few pages of the full script, which runs to 20 pages--about 20 minutes in performance.

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LIFE'S LITTLE UPS AND DOWNS

"Episode #1829"

An original radio drama by

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PRODUCTION SCRIPT
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LIFE'S LITTLE UPS AND DOWNS

"Episode #1829"

CAST

ANNOUNCER	The announcer
PITCHMAN	Announcer for Klenso commercials
BARBARA JONES	Wife, mother, homemaker
RAYMOND BROWN	Barbara's brother, age 27
AUDREY SNEAD	Barbara's arch-enemy
GLORIA BROWN	Raymond's estranged wife
LITTLE JIMMY	Barbara's 10 year-old son
SUSAN FOLEY	Barbara's best friend
DR. DEBBS	Handsome doctor
SAM JONES	Barbara's husband
MYSTERY MAN CALLER	Phone caller/Blackmailer

NOTE:

The above list is for a cast of 11. A smaller cast of 7 can be used if the following roles are combined for one actor each:

ANNOUNCER/MYSTERY MAN CALLER
PITCHMAN/GLORIA BROWN
RAYMOND BROWN/SAM JONES
AUDREY SNEAD/LITTLE JIMMY

Four sound effects artists and two walla artists are also required.

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 special cues, so they stand out better.

Visit Tony Palermo's Radio Drama Resources website at: www.RuyaSonic.com

PROGRAM OPENING

(ANNOUNCER, PITCHMAN)

1* MUSIC: [A-1] LIFE'S LITTLE UPS & DOWNS THEME. ESTABLISH.

DUCK FOR V.O.

2* ANNOUNCER: [CUE] We bring you now, "Life's Little Ups... And Downs." (PAUSE) The moving story of Barbara Jones--wife, mother and homemaker--raising her family in the quiet town of Seville--a town not much different than your own. Listen each weekday as we follow the Jones family through the laughter AND the tears of (PAUSE) "Life's Little Ups... And Downs."

3. MUSIC: LIFE'S LITTLE UPS & DOWNS THEME. UP FULL.

LET IT FINISH.

4* ANNOUNCER: [CUE] Our program is brought to you by the J.D. Klenn company, makers of Klenso detergent. In the modern age of 1953, smart housewives, like Barbara Jones, use Klenso for all their cleaning needs. Shouldn't you?

1* PITCHMAN: [CUE] Ladies, when it comes to household tasks, you need help. Help like Klenso detergent--the powerful cleaner used by millions. Klenso scrubs deep down to give you the cleanest clean money can buy. Take that sinkful of dirty dishes and apply a generous dose of Klenso. You'll see the grease and grime wash away before your eyes. Klenso is a fast acting cleanser--perfect as a spot remover, yet Klenso is gentle enough to wash fruits and vegetables. So, for waxy floors, dirty doors and all manner of household jobs, use Klenso. Now available in the new, "family" size. Klenso, the modern way to clean.

2. MUSIC: [A-2] EPISODE INTRO. DUCK FOR V.O. QUICK FADE
AFTER THE LINE: "AS BARBARA SAYS".

1* ANNOUNCER: [CUE] And now, Klenso presents, "Life's Little Ups... And Downs." (PAUSE) Barbara Jones is at the hospital visiting her brother, Raymond Brown, who recently returned home after disappearing two years ago while on a jungle Safari. Barbara was overjoyed to find Raymond alive, but he became seriously ill just weeks after his return. At Seville Memorial Hospital, we join Barbara and Dr. Jackson Debbs at Raymond's bedside as Barbara says...

SCENE 1: INT. HOSPITAL - DAY
(BARBARA, DR. DEBBS, RAYMOND)

2. BARBARA: [CUE] Is there anything you can do for Raymond, Doctor Debbs? He was fine when they found him in the jungle last month. It was only lately that he became ill.

3. DR. DEBBS: I'm not sure, Barbara...

4. BARBARA: Doctor, could it be... island fever?

5. DR. DEBBS: Perhaps, but frankly, I'm puzzled, Barbara. Raymond appears to be perfectly normal...

6. BARBARA: (HOPEFUL) Normal?

1. DR. DEBBS: ...but in a catatonic state. One moment there's muscular rigidity and mental stupor, the next...great excitement and confusion.
2. RAYMOND: (MUMBLES) VOOO VOOO VOOO VOOO VOOO VOOO
3. DR. DEBBS: There there, Raymond. (TO BARBARA) It could be some form of memory loss or amnesia.
(PAUSE) Observe him as I clap my hands...
4. SOUND: HAND CLAPS (3X).
5. RAYMOND: No no. No! No...li-li-li little people.
People. No. No (SHOUTS) No-No-No-No!
6. DR. DEBBS: (COMFORTING) It's OK, Raymond. (TO BARBARA) He seems deathly afraid of children. I've never seen anything like it, Barbara.
7. RAYMOND: (CRAZILY) No! Little people. Little heads.
Little little...No NO! NO! NNNNNNNNNN!
(HALTS)
8. DR DEBBS: Now, see Barbara? He's catatonic--frozen stiff. His eyes stare blankly. He's mute.
(CALLS OUT) Nurse! Another sedative, and double the strength. (FADING) Excuse me, Barbara. Nurse...

1. BARBARA: Oh, Raymond. Raymond! It's me, Barbara!
Can't you hear me Raymond. Can't you hear
me? (SOBS)

PRODUCTION NOTE:

Put Raymond AND the sound effects through a reverb, to make it appear that we are hearing his thoughts. As he speaks, sound effects fade in and out for a montage. His story will halt suddenly with a scream and we will return to the external world of his hospital room.

SCENE 2: INT. RAYMOND'S MIND - TWO YEARS AGO
(RAYMOND, PIGMY VOICES AS WALLA)

2* MUSIC: [A-3] JUNGLE FLASHBACK-[BED]-CONTINUE. DUCK FOR
VOICES. CUT ABRUPTLY ON "YAAAAAAA-"

3* RAYMOND: [CUE] Barbara. I-I hear you, Barbara. It's
me, Raymond. I-I...can't...speak. (SIGHS) If
you could read my thoughts... The misery
I've... (PAUSE) My trip. My safari trip...
The plane (PAUSE) ...flying... over the
jungle...

4. SOUND: PLANE FLYING. CONTINUE.

5* RAYMOND: The jungle...so dense, so green (LOSING IT)
so so so so...foggy. The lightning that
night.

6. SOUND: THUNDER. WIND. CONTINUE.

1* RAYMOND: The storm. Pilot couldn't couldn't couldn't
couldn't couldn't...

2. SOUND: PLANE SPUTTERS AND CRASHES.

3. SOUND: JUNGLE SOUNDS - BRUSH. BIRDS. CONTINUE
UNDER. SOFT JUNGLE DRUMS. CONTINUE UNDER.

4* RAYMOND: (HALTING) Alive. Hurt. Alone. Days. Weeks.
Can't...think. No food. Only...drums. The
drums. Inside my head. Pounding. Pounding...

5. SOUND: DRUMS INTENSIFY. CONTINUE.

6. RAYMOND: Then...voices. People. Little people.

7. SOUND: PIGMY VOICES: "UWALLA". CONTINUE. BUILD.

8* RAYMOND: Little people. Little heads. (PAUSE) Heads.
I sleep. The fever...dreams. Nightmares.

11. SOUND: PIGMY VOICES. COUGHING. BUILDS. SHAKERS.

12. RAYMOND: The little people...They...they...start to
die. They blame me...me. Blame me... No. NO!

1. SOUND: ANGRY PIGMY VOICES: "BROO-SHA". SHOVELING
DIRT-CONTINUE. DRUMS BUILD. SHAKERS BUILD.
- 2* RAYMOND: [CUE] No! NO! Buried... alive...up to my
neck. Can't...move. Can't speak! Can't...
(SCREAMS) Yaaaaaaa- (STOPS ABRUPTLY)
3. SOUND: ALL SOUND EFFECTS HALT. SILENCE. CUT REVERB.

SCENE 3: INT - HOSPITAL - SECONDS FROM PREVIOUS HOSPITAL SCENE
(BARBARA, LITTLE JIMMY)

- 4* BARBARA: [CUE] Oh, Raymond. Speak to me! Speak to me!
Don't just sit there staring. It's Barbara.
Barbara! Can't you hear me? (SOBS)

THE SCRIPT HAS BEEN TRUNCATED AT THIS POINT.

Several scenes later...

- 4* MUSIC: [A-4] SAD TRANSITION--[BRIDGE]. QUICK FADE AT END!
- 5* ANNOUNCER: [CUE] Across town, at the Jo-Dee Beauty
salon, Audrey Snead--a woman bent on
destroying Barbara Jones--is giving a
manicure to Raymond's soon-to-be ex-wife,
Gloria Brown. They are discussing Gloria's
heartless plans for Raymond's future. We
join them as Audrey says...

SCENE 4: INT. JO-DEE' BEAUTY SALON - DAY
(AUDREY, GLORIA)

6. AUDREY: [CUE] You have such lovely hands Gloria.

(PAUSE) But I see you're not wearing your wedding ring--either of them. When are you having that useless husband of yours, Raymond, committed?
1. GLORIA: Not yet, Audrey. I need to convince my sister-in-law, Barbara Jones, that there's no other choice. Raymond's hopeless. He belongs in a mental hospital.
2. AUDREY: Of course, there's no other choice. I've heard tell, Raymond's a howling madman. You must have him committed (PAUSE) and before he recovers...that is, if he recovers.
3. GLORIA: Oh, I will Audrey, and once Raymond is gone, his part of Uncle Newton's inheritance will be all mine. Then I can re-marry Steve Adkins, my employer.
4. AUDREY: It's not your fault, Gloria. Everybody thought Raymond died in that plane crash two years ago. You had every right to marry Steve Adkins. A gal can't wait forever.

5. GLORIA: Oh, I was so heartbroken to have to annul my marriage to Steve and return to Raymond. I don't love Raymond--I can't! We-we never had any... (SIGHS) emotional understanding.
1. AUDREY: Oh...I see. (PAUSE) Well, concentrate on getting Raymond put away.
2. GLORIA: I still have to get the family's permission.
3. AUDREY: Why? Does your sister-in-law, Barbara have some say about Raymond being committed to the insane asylum? You're his wife--for the time being.
4. GLORIA: The divorce messed everything up. If I can convince Judge Clayburn... Do you think Barbara will oppose me?
5. AUDREY: (SNOTTY) Barbara Jones is so busy with her kids and cookies and Raymond's illness, she'll never notice. Just keep playing the devoted wife. It won't be long now.
6. GLORIA: You've been a great help Audrey. Once I have the money, I'll help pay for your operation. You'll walk again. I'm sure your paralysis is only temporary. Why if it weren't for that nasty car accident six months ago...

7. AUDREY: But I'll never have my... Adam... again...
1. GLORIA: Oh, Audrey. That was 10 years ago! Barbara merely baked the wedding cake. It was Adam who choked on it. I'm sure she didn't...
2. AUDREY: (NEARLY CRYING) Before my eyes... (PAUSE) On our wedding day...
3. GLORIA: Audrey! Don't. Don't think that just because...
4. AUDREY: (ANGRY) Listen! I won't rest until Barbara Jones pays for ruining my life! (SOFTER) My unfortunate car accident may have left me crippled, but I'm going to torment Barbara Jones like she has tormented me. She'll pay. She'll pay. She'll... (SOBS)

THE SCRIPT HAS BEEN TRUNCATED AT THIS POINT.

Several scenes later...

8. MUSIC: [A-6] STING #1 - MYSTERY CALL--[STING]--UNDER.

- 9* MYSTERY MAN CALLER: [PHONE FILTER] Barbara, it's me. Don't hang up! I'm calling to see if everything is fine. It's been such a long time, but I need to see you and I...

10. SUSAN: Barbara, who is it?
11. BARBARA: (FAKING IT) Hello? Hello? Anybody there?
Hello? Hmm, they... hung up.
1. SOUND: BARBARA HANDS UP PHONE.
2. MUSIC: STING FADES OUT.
- 3* SUSAN: That's odd. What did they say?
4. BARBARA: (NERVOUSLY) Maybe Little Jimmy's playing one
of his pranks. You know...
5. SOUND: DOORBELL CHIME (3X).
- 6* SUSAN: Now the door! I'll get it, Barbara.
7. BARBARA: No, Susan! Wait! Oh! Down Fido. Down boy!
8. SOUND: DOG BARKS. SEVERAL TIMES.
9. BARBARA: Down Fido! Down!
10. SOUND: DOOR KNOB JIGGLED AND DOOR OPENS.
- 11* MUSIC: [A-7] STING #2 - SCARY DOOR-[STING] DUCK UNDER
VOICES.
- 12* BARBARA: Who is it Susan? Who's there?
13. SUSAN: Nobody. Just a strange little package, all
wrapped up. What do you think it is?
14. BARBARA: Let me see. I'll unwrap it and...

1. SOUND: GIFT WRAPPING PAPER CRINKLING.
- 2* MUSIC: [A-8] RIP CHORD. LET IT FINISH.
- 3* SUSAN: Oh, Barbara! What? It's...a horrible...
little ...doll?
4. BARBARA: A...jungle...idol. Like the one Raymond
brought back. Oooh. It has pins sticking in
it. I'd better put.. Ow! My finger!
5. MUSIC: [A-9] STING #3 - PRICK/FAINT/SLEEP/WAKE. DUCK FOR
VOICES, WHICH PLAY ALONG TO THE MUSIC.
- 6* SUSAN: Barbara, are you all right? You're cut!
7. BARBARA: Just a pin prick, Suze. I-I...I'll I'll...
be.. be all... all... righ... (FAINTS)
8. SOUND: BODY DROPS TO GROUND.
- 9* SUSAN: Barbara? Barbara? (FADING) Barbara! Barbara?
10. MUSIC: PRICK/FAINT/SLEEP/WAKE UP FULL. LET FINISH.

THE SCRIPT HAS BEEN TRUNCATED AT THIS POINT.

Several scenes later...

SCENE 6: INT. BARBARA'S BEDROOM - DAY
(SAM, BARBARA)

- 1* SAM: Barbara? Barbara, honey. Wake up. It's eight a.m. already.
2. BARBARA: (GROGGY) Sam? Sam? Where am I? What? It's... morning?
3. SAM: I got in so late last night you were already asleep. Susan says you passed out. Are you OK, Darling?
4. BARBARA: (CONFUSED) Wait Sam, I.. was having... a nightmare. I was on a train and looked down and noticed I... Where's the jungle idol?
5. SAM: What are you talking about? C'mon, Honey! Jimmy and Sally need their lunches packed and Fido needs a walk. Rise and shine!

THE SCRIPT HAS BEEN TRUNCATED AT THIS POINT.

SEVERAL SCENES LATER...

SCENE 7: RECAP/ADVERT/OUTRO
(ANNOUNCER, PITCHMAN)

- 5* ANNOUNCER: [CUE] Sam Jones is spending a lot of time at the office lately. Raymond Brown's illness appears to be getting worse--while Audrey Snead and Gloria Brown are planning to commit him to an asylum. The mysterious

caller that Barbara Jones won't speak of--
even to her best friend, Susan--has called
once again. And was Barbara's nightmare just
a dream? Or is she coming down with an
exotic disease like Raymond? (PAUSE) We'll
return to our story in just a moment.

6. MUSIC: WRAP UP THEME. LET IT FINISH.

1* PITCHMAN: [CUE] Ladies, do you want your laundry to be scientifically cleaned? Then join the millions who use Klenso detergent--strong enough for the dirtiest dirt, yet mild enough to use in the bath. You may wonder how this miracle product can handle so many household jobs. The reason is that Klenso combines two of the most widely approved and time-tested ingredients known. And by giving your home a scientific cleaning, Klenso works better--infinitely better than any ordinary detergent. Ask your grocer about Klenso, the modern way to clean.

2. MUSIC: [A-11] CLOSING THEME--[BED]. DUCK FOR V.O.

3* ANNOUNCER: [CUE] Tune in tomorrow, when once again, Klenso will bring you-- "Life's Little Ups... And Downs"--Same time, same station. (PAUSE) Today's program was written and scored by Tony Palermo. ("PAW-LAIR-MO") (MORE...)

4. MUSIC: CLOSING THEME UP. LET IT FINISH.

[CREDIT SEQUENCE FOLLOWS ON NEXT PAGE]

1*HOST: [CUE] Our program featured..

as Barbara Jones, _____

as Raymond, _____

as Susan, _____

as Audrey Snead, _____

as Gloria, _____

as Dr. Debbs, _____

as Little Jimmy, _____

as Sam, _____ AND...

as the Pitchman, _____

Our sound effects artists were:

_____ / _____ /

_____ / _____ /

_____ / _____ /

_____ / _____ /

Our director was _____,

Engineering by _____. I'm _____,

[CUE] This has been a production of the _____

Radio Network.

==THE END==

Radio Skills School

Microphone Technique:

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

Radio Acting:

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

Radio Direction "Sign Language"

- 1) "Wait" - Open hand.
- 2) "5-4-3---" - Finger count down.
- 3) "Theme starting" - Form a "T" with hands.
- 4) "Watch for cue" - Point to person then eye.
- 5) "You're on" - Pointing finger.
- 6) "Cut" - Finger slits throat.
- 7) "Faster" - Move index finger clockwise.
- 8) "Stretch it out" - Pulling taffy.
- 9) "Come in/"Back off" microphone - Move hand towards/away from face.
- 10) "Louder" - Elevate the hand, palm up.
- 11) "Quieter" - Lower the hand, palm down.

“Life's Little Ups and Downs” - Back story

Our program, now in its eighth year, takes place in the quiet town of Seville, population 10,000-- “a town not much different than your own”, where everybody has at least heard of everybody else. The year is 1953. Our story concerns Barbara Jones, age 30, her family, friends and enemies.

When in high school, Barbara (then Barbara Brown), was engaged to Sterling Wood. Her best friend, Audrey Snead, helped them elope to New River City. Barbara and Sterling were secretly married, but “something” happened and Barbara came home alone. Sterling disappeared and was never heard of again.

Soon afterwards, Barbara's house burned down, killing her parents, but sparing Barbara, her brother-Raymond Brown, and dog, Fido. They went to live with Uncle Newton MacGillicuddy, who'd won the Irish sweepstakes, but didn't let anyone in town know, including his family.

After high school, Barbara got a job at Kay's bakery. Audrey was engaged to Adam Hamilton, Barbara's next door neighbor. For Audrey's wedding, Barbara baked the wedding cake herself, but to everyone's horror, Adam choked on the cake at the wedding banquet and died. To worsen matters, the hearse bearing Adam's body was stolen and the body was never recovered. Audrey harbors an intense hatred of Barbara to this day and has vowed to destroy her.

Barbara went to stenographer school and became a court reporter. That's where she met Sam Jones, who was on trial for drunk driving. Sam was very charming and very sorry for his offense--Barbara liked his humility. He was acquitted when the arresting officer couldn't appear in court.

After a brief courtship, Barbara and Sam were married and bought a house. Barbara had a son, Jimmy, now ten years old, and a daughter Sally, seven. Sam is a workaholic at “the office” where his young secretary, Janie Allen, seems to have many problems. The Jones' next-door neighbor is Susan Foley, the local door-to-door cosmetics saleslady. Susan was widowed when her fireman husband died in a blaze five years ago. Susan has a teen-age daughter named Mona, who has had some trouble at school. Barbara and Susan became fast friends. Susan is a mystery fan and suspects everything. What's more, she's secretly having an affair with Dr. Jackson Debbs, head internist at Seville Memorial Hospital.

Three years ago, Uncle Newton told Raymond of the secret fortune. Raymond stole some money, and married Gloria Meadows, a hostess at The Hi-Hat nightclub. A year later, Uncle Newton discovered the theft and confronted Raymond, who quickly left town on a Safari--leaving Gloria behind. Raymond's plane crashed in “the Jungle” two years ago and he was presumed dead. In the meantime, Uncle Newton died and Gloria had gotten a job at a realty company and married her boss, Steve Adkins.

Last year, on what would have been her 10th wedding anniversary, Audrey Snead tried to run down Barbara at a school crosswalk. Instead, she crashed her car and was paralyzed from the waist down. She became a manicurist at the Jo-Dee Beauty Salon, where she was befriended by Gloria Brown, who took pity on her. Audrey is taking advantage of Gloria to exact her revenge on Barbara.

Raymond Brown was recently discovered alive after two years in the jungle and returned to Seville. Barbara was very happy to be reunited with her brother, but Gloria was not. Because Raymond wasn't dead, Gloria's marriage to Steve Adkins was annulled and she reluctantly returned to Raymond. They didn't get along, partly due to Raymond's difficulty in adjusting to normal life after his terrible jungle ordeal. Just last month Raymond was caught at the apartment of Harriet Appleby, Seville's town librarian. Audrey tipped Gloria off, who caught him and sued for divorce--then, somehow, she found out about the secret fortune. Gloria tried to stop the divorce proceedings, but he refused. Lately, Raymond became ill and was taken to the hospital.

“Life's Little Ups and Downs” - Synopsis for Episode #1829

As our current episode begins, Barbara Jones is visiting her brother, Raymond Brown, in the hospital. Dr. Jackson Debbs explains that Raymond is now catatonic, suffering from some unknown disease. Raymond can't speak, but we learn of his jungle ordeal as he remembers it. Barbara's 10 year-old son, Jimmy calls to talk to Raymond.

Audrey Snead and Gloria Brown are plotting to have Raymond committed to an insane asylum and Gloria declared his legal representative for the secret inheritance. Gloria pledges to help Audrey pay for an operation that will allow her to walk again. Audrey sobs as she recalls how Barbara baked the wedding cake that her groom, Adam, choked to death on.

Meanwhile, Barbara is baking cookies with her best friend, Susan Foley. They discuss the seriousness of Raymond's illness and Susan wonders if insanity runs in the family. Barbara gets another mysterious phone call from some man who wants to see her. She's very secretive about this and won't even share it with Susan. A strange package arrives at the house, containing a jungle idol. Barbara pricks her finger on a pin sticking out of the idol and passes out.

The next morning, Barbara's husband Sam awakens her. Barbara is troubled by a nightmare. As Sam leaves, Barbara fears Sam is taking a little too much interest in his secretary, Janie, and her problems.

Introduction to producing Life's Little Ups and Downs.

In today's Re-creating Radio workshop, we will produce a daytime serial. These were radio shows that ran Monday through Friday with a continuing story and were often sponsored by detergent and soap companies. That's why they were called *soap operas*. Like a musical opera, these shows were usually sentimental with exaggerated stories based around women characters, their heartaches and problems. On radio, these shows ran 28 years, from 1932 to 1960, but some of them moved to television in the 1950s. "Another World", "General Hospital", and "One Life to Live" are some of the current popular soaps that were created by the same people who produced and wrote daytime serials for radio.

Millions faithfully listened to soap operas, which allowed them to live other lives and learn from others' misfortune, and there was plenty to learn from. With all the divorces, betrayals and sudden illnesses, radio soap operas had so much heartache that we had to lighten up our workshop soap to keep it from being too depressing, but also to give the Sound Effects department more to do.

Radio soap operas had few sound effects. It was mostly just doorbells, telephones, pouring lemonade and baking cookies. Our program contains the traditional soap opera elements of a sudden illness, some plotting enemies and cookie baking, but we also have a radio montage of a man remembering a jungle ordeal--or is it just a nightmare? The result is a bit comic, but not all soap operas were humorless and that's why our soap opera is called *Life's Little Ups and Downs*.

It's easy to laugh at the exaggerated situations and music in a soap opera, but that is not our intention here. We have a tragic story to which we are adding some adventure and that could be tricky to pull off. We will play our story straight and not make fun of the characters. Good luck.

CASTING MONOLOGUES: Life's Little Ups & Downs - "Episode #1829"

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 introduce our 1953 soap opera and describe the setting for each scene. I make sure to mention our sponsor, Klenso detergent, the modern way to clean. At the end of the show, I entice the listeners to tune in again tomorrow for another episode of (PAUSE) "Life's Little Ups... And Downs."

BARBARA JONES:

Hello, I'm Barbara Jones, a dedicated wife and mother. I try to get through the day taking care of my family, but something always comes up--like poor Raymond's illness or a dropped tray of cookies. But I'm certain I'll get by. "Stay cheerful," that's what I always say.

THE SCRIPT HAS BEEN TRUNCATED AT THIS POINT.**Several scenes later...**

SOUND EFFECT ROLES: "Episode #1829"

NOTE: For info on how to make/buy sound effects, see:
http://RuyaSonic.com/rdr_sfx.htm

SOUND EFFECTS ARTIST #1:

HAND CLAPS
THUNDER
JUNGLE SOUNDS -BRUSH-
SHOVELING DIRT
COOKIE TRAY DROPPED
DOORBELL CHIME
DOG BARKS

SOUND EFFECTS ARTIST #2:

PLANE CRASHES
BIRDS
COUGHING PYGMYS
TELEPHONE RINGS
TELEPHONE RECEIVER PICKED UP
TELEPHONE HANGS UP
ICE CUBES IN A GLASS

SOUND EFFECTS ARTIST #3:

PLANE FLYING, PLANE SPITTERS
JUNGLE DRUMS
POURING WATER
COOKIE TIMER RINGS
BODY DROPS TO GROUND

SOUND EFFECTS ARTIST #4:

WIND
SHAKERS
OVEN DOOR OPENS
DOOR KNOB JIGGLED AND DOOR OPENS
DOOR SLAMS
GIFT WRAPPING PAPER CRINKLING

WALLA WALLA:

PYGMY VOICES: "UWALLA"
ANGRY PYGMY VOICES: "BROO-SHA"

SOUND EFFECT HOW TO: "Episode #1829"**HAND CLAPS:**

Clap hands three times.

THUNDER:

Shake plastic sheet or thunder drum SFX device.

JUNGLE SOUNDS -BRUSH:

Shake two little egg shakers -AND- make vocal animal sounds.

SHOVELING DIRT:

Shovel gravel in gravel box.

COOKIE TRAY DROPPED:

Drop metal tray with coasters on walkboard.

DOORBELL CHIME:

Doorbell SFX device.

DOG BARKS:

Vocalize it. Inhale while saying "Rarf Rarf Rarf!"

--

PLANE CRASH:

Crash-box SFX device.

BIRDS:

Twist the little bird call -AND- make vocal bird sounds.

TELEPHONE RINGS:

Phone bell ringer SFX device.

TELEPHONE RECEIVER PICKED UP:**TELEPHONE HANGS UP:**

Rattle phone handset on cradle.

ICE CUBES IN A GLASS:

Drop AA batteries into a glass tumbler.

--

PLANE FLYING, PLANE SPUTTERS:

Apply vibrating pen toy to cardboard box, move it.

THE SCRIPT HAS BEEN TRUNCATED AT THIS POINT.

Several scenes later...

EQUIPMENT REQUIREMENT:

Three unidirectional mics would accommodate actors of various heights. Use an additional one mic for sound effects. A dual-CD player would allow for fast cross-fading of the music cues. However, a boom-box player will serve.

To simulate Raymond's dream, one dialogue microphone and the sound effects microphone should be processed through an (optional) reverb device.

TELEPHONE VOICE EFFECTS:

There is a scene with a through-the-phone voice. For that, you'll need to simulate the tinny tone of a telephone handset's through-the-earpiece sound. There are several ways to achieve this phone voice effect.

The Cup Method:

One easy version can be produced by taking a coffee mug, paper cup, or tall drink glass and holding it up to the side of your mouth while you speak into a regular microphone. You have to play with the positioning a bit to get the right balance of full voice and phone-voice. Garrison Keillor's actors on the radio variety show, *Prairie Home Companion*, use this technique. The sound quality only *suggests* the phone and our imaginations let it BE a phone caller. It's a testament to radio drama's power of suggestion.

The EQ-it-to-Heck Method:

A not too bad electronic method uses a standard microphone run through a mixer board that cuts out all frequencies under 300 Hz and over 3000 Hz--but not all mixers can cut so specifically, nor as deep (12-15dB) as is needed. Like the cup method, this equalization tweaking method only *suggests* a voice over the phone.

There are also computer "plug-in" effects out there that use this EQ technique, but they lack the slight distortion and thus, the intimacy of a real telephone--but those plug-ins won't work in real time for a stage show. I've seen some engineers use a beat up old microphone and run it through an electric guitar distortion pedal and then EQ it severely, but that's expensive and not entirely convincing. The effect pedal trick also tends to feed back easily in live situations.

The Filter Mic Method:

The professional way to render this sound is to use a telephone filter mic. I make "filter" microphones out of 1960s telephone parts. They sound exactly like a phone--because they *ARE* phones--with both the tinny tone and slight distortion. You could do-this-yourself by cannibalizing old telephones and figure out how to wire them up and mount them in some housing, but I do that and sell them as a sideline to my radio drama/sound design work.

I've used my "Go-Filter" mics on radio drama shows for years. They don't hum, don't feedback, don't have problems with popping P's, don't pick up "bleed" from actors NOT on mic. They are

useful for any drama that needs telephone voices or over-the-radio voices.

For information on Go-Filter mics, see www.ruyasonic.com/go-filter-mic.htm

MUSIC CUES: "Episode #1829"

These music cues are available from www.RuyaSonic.com as downloadable MP3 files, or on CD. Contact Sales@RuyaSonic.com for details.

- 1) Main theme: "Life's Little Ups and Downs" [BED] (0:30)
- 2) Episode Intro [BED] (0:30)
- 3) Jungle Flashback cue (1:30) [BED]
- 4) Sad Transition [BRIDGE] (0:19)
- 5) Tragic to Homey transition [BRIDGE] (0:17)
- 6) Sting #1 - Mystery Call [STING] (0:12)
- 7) Sting #2 - Scary Door [STING] (0:09)
- 8) Rip Chord #1 [STING] (0:04)
- 9) Sting #3 - Prick/Faint/Sleep/Wake [BRIDGE] (0:35)
- 10) Wrap Up theme [BED] (0:30)
- 11) Closing theme [BED] (0:24)

Music composed by Anthony E. Palermo.
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