

TRUNCATED SAMPLE SCRIPT

Half of this radio play has been deleted. The full play runs 12 pages-- about 11 minutes of air time.

If you wish to secure the performance rights to the play and the recorded score, contact Palermo@RuyaSonic.com

TALES OF OUTER SPACE

"Greetings from the Planet Killer"

(Short version)

An original radio drama by

Tony Palermo

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PRODUCTION SCRIPT
November 5, 1999
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TALES OF OUTER SPACE

"Greetings from the Planet Killer"

(Short Version)

Prod. #1138-W

CAST

COMMANDER TAL	Daring spaceship commander - (female)
PROFESSOR KEK	Hot-tempered scientist - (male)
DR. KRIOV	Older medical doctor - (male)
ZOLSHAN	Evil Zopp scientist/general
THE SEEEO-MAH	Supreme Ruler - (female)
ROBOT ZALA	Tal's Robot aide
LORE	Nurse/crew member - (male)
ZILG	Zopp scientist/captain
ZEEN	Zopp spy
HOST	The program host

NOTE:

The above list is for a cast of 10. A smaller cast of 7 can be used if the following roles are combined for one actor each:

PROFESSOR KEK/ZOLSHAN
HOST/ZILG
DR. KRIOV/ZEEN

Twelve sound effects artists are also required.
Five to eight walla 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 web site: www.RuyaSonic.com

GLOSSARY/PRONUNCIATION GUIDE:

COMMANDER TAL (TAAL)	Female star-cruiser captain.
DR. KRIOV (KREE-ov)	Male medical doctor.
RIELLE (ree-ELL)	Tough female warrior.
SEEGO-MAH (seego-MAH)	Supreme empress of the world.
ZOLSHAN (ZOLL-shan)	Evil alien scientist.
ZOPP	Slang for Zopp-zian alien.
ZOPPZIA	Home planet for evil aliens
ZOPP-ZIAN	Beings from that planet.
Electronic brain	A 1950's term for computers.
Fusion core	Nuclear reactor - radioactive furnace.
Gamma rays	Radiation emitted by nuclear materials.
Intergalactic	Crossing galaxies of star systems.
Interstellar	Able to cross the distance between star systems.
Medi-tech	A nurse or medical technician, usually male.
Neutron-blaster	Powerful ray gun.
Proton-pistol	Different kind of ray gun.
Radiation	Often harmful waves given off by nuclear devices.
She-warrior	Large, fierce, female space soldier.
Visi-plate	A spaceship's television-type viewing screen.

"Greetings from the Planet Killer"

SCENE ONE: INT. STAR-CRUISER - NIGHT

1* SOUND: RADIO WHISTLE. STATIC.

PRODUCTION NOTE:

Tal's narration is always through a filter, but her dialogue is not.

2* COMMANDER TAL: [FILTERED] Mayday! Mayday! This is an intergalactic radio bulletin. This is Commander Tal of the star-cruiser, XB-14. I want to report... my role... in the complete destruction of the world! I repeat, the complete destruction of the world!

3. MUSIC: [A-1] TALES OF OUTER SPACE THEME--UP. ESTABLISH. CONTINUE UNDER, BUT DUCK FOR VOICES.

4* HOST: Once again, we blast off for... "Tales of Outer Space"...the science fiction adventure series that transports you to the far reaches of the Milky Way! (PAUSE) Today's tale takes place forty thousand years in the future. Females have evolved into large she-warriors and males are the weaker sex! It's called, "Greetings...from the Planet Killer!"

5. MUSIC: TALES OF OUTER SPACE THEME--UP FULL. LET IT FADE.

SCENE TWO: INT. STAR CRUISER - DAY

1* SOUND: RADIO WHISTLE. STATIC.

2* COMMANDER TAL: [FILTERED] Mayday! Mayday! This is Commander Vaoni Tal--a highly decorated veteran in the war against the Zopp-zian aliens. My ship carried forty she-warriors, one Science-Bot and two male medics. We were orbiting Planet X on a spy mission to destroy a huge alien space-craft. We landed, but were captured by the blobby, shape-shifting Zopps...

SCENE THREE: INT. ZOPP LABORATORY - NIGHT

3. MUSIC: [A-2] ALIEN LAB--UP AND UNDER.

4* SOUND: ALIEN MACHINES. BOINGS. TOOLS RATTLE--CONTINUE.

PRODUCTION NOTE:

Use reverb to convey Zopp telepathy. They also blubber talk.

5* ZOLSHAN: [REVERB] Commander Tal! Nurse Lore. I am Zolshan. You are prisoners of the Zopp-zian Empire.

6. ZILG: And I am Zilg. Why have you come you to Planet X?

7. COMMANDER TAL: [NO FILTER] Where's my crew, you Zopp butchers?

8. ZOLSHAN: Your she-warriors refused to "cooperate." They were dissected while still alive.

1. ZILG: But your smaller males are much easier subjects.
Take, for example, Dr. Kriov in the next chamber.
Can you see him, Nurse Lore?

2. LORE: Commander! They're torturing Dr. Kriov!

3. SOUND: BRAIN-SQUEEZING.

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POINT**

(SEVERAL SCENES LATER...)

9. SOUND: NEUTRON BLASTS (5X). SMALL CRASH.

10* MUSIC: [A-3] RADIATION #1--UP AND UNDER.

11* ZOLSHAN: Fools! Gamma ray levels are rising! (SCREAMS) Ahhh!

12. LORE: Commander! (SCREAMS) Ahhhh!

13. COMMANDER TAL: It-it's glowing--terribly bright! I-I can't see...

1. **SOUND:** BUBBLING. FRYING. RAPID BOINGS--CONTINUE.
- 2* **LORE:** Commander! What's that smell? (PAUSE) Look! The Zopps! They're shaking! They're bubbling inside!
3. **ZOLSHAN:** (SCREAMS) Ahhh! (IN AGONY) Pain! Hot! Searing!
4. **SOUND:** WALLA-(SCREAMS) AHHHHHHHH!
- 6* **COMMANDER TAL:** The Zopps! They're disintegrating! Look at the Visi-plate! All over the base! They're melting!
7. **LORE:** But we are not effected. Only they are melting!
(PAUSE) Look, Dr. Kriov's free! Over here!
8. **SOUND:** FOOTSTEPS RUNNING UP.
- 7* **DR. KRIOV:** Commander! Nurse Lore! The Zopps holding me... It's as if they melted from within! I don't...
8. **COMMANDER TAL:** Wait! A message...over my survival suit radio...
9. **SOUND:** RADIO WHISTLE. STATIC. BLEEPS FOLLOW TALK.
- 10* **PROFESSOR KEK:** [FILTERED] Commander Tal! This is Professor Kek at the Science Ministry! Stop! Do not destroy the Zopp weapon. I repeat, do not destroy that Zopp weapon!
11. **COMMANDER TAL:** But, Professor...

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(several scenes later...)

3. COMMANDER TAL: This is Dr. Kriov and Zala, our science-bot. And there's your trophy, Kek--the Zopp weapon.
4. SOUND: WHIRRING MACHINES.
- 5* PROFESSOR KEK: My, this device is huge! We must harness it's lethal power quickly. Why, this could end 300 years of interplanetary war! The Zopps have made a...
6. DR. KRIOV: Wait, Professor! This device is not Zopp-zian.
7. COMMANDER TAL: What do you mean, Kriov? It isn't a Zopp weapon?
8. PROFESSOR KEK: Very clever, Dr. Kriov. (SIGHS) He's right, Tal. I suppose I must fill you in. Robot, access file XF6.
9. SOUND: ROBOT CLICKING. ROBOT BLEEPS.
- 10* ROBOT ZALA: (FILTERED) Proc-ess-ing... (PAUSE) The craft is an a-li-en space ve-hic-le of un-known or-ig-in.
11. COMMANDER TAL: What? An alien space-craft? Kriov, how did you...

1. ROBOT ZALA: The Zopp-zians found the a-li-en craft float-ing
dead in space. They wished to dis-cov-er its
de-struct-ive po-wer a-gainst us.
2. COMMANDER: TAL: Hold it, Kek! You knew the Zopps would experiment
on us? Why, you're as evil as they are! I lost
thirty-nine she-warriors! (FURIOUS) You little...
3. SOUND: WALLA--"ATTENTION!"
- 4* DR. KRIOV Why, it's the Seego-Mah, herself! I am honored to
be in your presence, your majesty.

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POINT
(SEVERAL SCENES LATER...)**

1. SOUND: WALLA: BUSY. THEN--GASPS! PANIC.
2. COMMANDER TAL: Wait! Something is extending from the craft!
3. SOUND: WHIRRING MACHINES.
- 4* THE SEEGO-MAH: Yes! A huge drill is projecting out! It's-it's
drilling through the hanger floor! The technicians!
5. SOUND: DRILL. CRASHING. WALLA--SCREAMS.
- 6* PROFESSOR KEK: This can't be! (SHOUTS) Defenders! Disable the
drill with destructo beams! Shoot! Shoot!
7. SOUND: RAY GUNS. SCOOPING. WALLA--SCREAMS
- 8* THE SEEGO-MAH: Wait! Now a door is opening! What...is that?
9. COMMANDER TAL: A large metal plate! It's extending from the ship!
10. THE SEEGO-MAH: It's scooping up the defenders! Taking taken them
inside the ship! They're being crushed!
11. SOUND: CRUSHING. WALLA--SCREAMS.

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POINT**

(SEVERAL SCENES LATER...)

SCENE FIVE: INT. STAR-CRUISER COCKPIT - FIVE MINUTES LATER

3* SOUND: Bleeps. Bloops. Proton-pistol. Explosions.

4* LORE: Commander! Zopp star-fighters are approaching! Our proton beams aren't having much effect.

5. COMMANDER TAL: OK, Lore. Then switch to neutron blasters... Wait! Neutron blasters! On Planet X, when the Zopps fired at me, they hit the alien nuclear pile with neutrons...

6. LORE: Yes! And that triggered some radiation wave that melted them!

7. COMMANDER TAL: Zala! Position the ship above the alien spacecraft. Fire neutron blasters! Full force!

8. SOUND: Neutron blasters. Explosion.

9* MUSIC: [A-7] Radiation Theme #2--UP AND UNDER

10* LORE: It's a direct hit! The nuclear pile is exposed!

1. ROBOT ZALA: [FILTERED] Gam-ma ray lev-els are ris-ing. Zopp-zian life-forms are melt-ing ...va-por-iz-ing.
2. LORE: We've done it! We've defeated the Zopps!
3. SOUND: RADIO WHISTLE.
- 4* THE SEEGO-MAH: [FILTERED] Commander Tal, this is the Seego-Mah. Good work! Your ray blast unleashed the alien radiation and the Zopp threat is... Wait!
5. SOUND: SMALL CRASH.
6. COMMANDER TAL: What was that?
7. PROFESSOR KEK: [FILTERED]...this is Kek. Your neutron blast was too powerful! A chain reaction has started in the alien craft's nuclear pile. It's building...

SCRIPT HAS BEEN TRUNCATED AT THIS POINT

(SEVERAL SCENES LATER...)

2. SOUND: BLEEPS. BLOOPS.

3* LORE: Commander! Look at this! We've analyzed the electronic memory banks from the alien craft. It's a primitive Visi-plate system! Show her, Zala!

4. ROBOT ZALA: [FILTERED] Com-man-der, these are im-ag-es of the crea-tures who laun-ch-ed the a-li-en wea-pon. On screen.

5. SOUND: ONE BRIEF BLEEP.

6* LORE: (GASPS) Oooh! Why, they're hideous!

7. COMMANDER TAL: I thought Zopps were ugly, but these are worse!

SCRIPT HAS BEEN TRUNCATED AT THIS POINT

(SEVERAL SCENES LATER...)

4. MUSIC: [A-9] ORGAN SWELLS/OUTRO--UP AND UNDER

5* HOST: Join us again next week when we blast off for more exciting "Tales... of Outer... Space!" (PAUSE)
Today's program was written and scored by Tony Palermo.

6. HOST: PAUSE) Our program starred:

_____ as Commander Tal
_____ as Professor Kek
_____ as Zolshan
_____ as Doctor Kriov
_____ as The Seego-Mah
_____ as Zala, the Robot
_____ as Mister Lore AND...
_____ as Zeen, the Zopp spy

(MORE...)

1. HOST:

With our sound effects artists:

_____, _____,

_____, _____,

_____, _____,

_____, _____,

_____, _____,

_____, _____,

_____, _____,

_____, _____,

Engineering was _____,

Our director was _____,

I'm _____,

(PAUSE) This has been a production of the RuyaSonic
Radio Network.

2. MUSIC:

ORGAN SWELLS/OUTRO--FADES.

THE END.

Writer/Director's notes for "Greetings from the Planet Killer" by Tony Palermo

Blast-Off! is a 1957-style science fiction anthology series in the tradition of *Dimension X* or *X-minus One*. This episode, "Children of the Earth," is envisioned as being broadcast just two months after the Soviet "Sputnik" satellite was launched. The Cold War is in full swing, with the Space Race just starting up.

"Greetings from the Planet Killer" is an example of the "Space Opera" genre of science fiction--two fisted good guys, an older scientist and a pretty young thing meet evil aliens intent on destroying the world, but this particular story puts a unique spin on the genre. It is set 40,000 years in the future. Evolutionary changes have resulted in a female-dominated society. The two-fisted good guys are large, fierce she-warriors while the men are the weaker sex and assigned to lower-status positions and as window-dressing. The story is full of retro-futuristic lingo about "electronic brains," "proton-pistols," and "visi-plates" as well as other Sci-Fi staples such as blobby aliens and the inevitable Planet X.

Commander Tal is first heard admitting guilt in the destruction of the world. She then recalls the events leading up to the catastrophe. In flashback, we see Commander Tal and her crew approaching Planet X to destroy an alien super-weapon, but they are captured by the evil Zopp-zians. Zopps are refrigerator-sized quivering masses of proto-plasm who can form tentacles at will. They butcher most of Tal's crew and torture Dr. Kriov, the male medic. To test their weapon, they subject Tal and young nurse Lore to radiation. However, the Zopps begin to melt. Discovering this, Central Command orders Tal to tow the giant space craft/weapon to their home base, where disaster follows when the device is used to destroy a Zopp invasion. A chain reaction ensues and the craft explodes in a nuclear holocaust that incinerates the world.

As her flashback ends, Tal's science-bot translates memory banks from the alien craft and they discover its makers were "hideous" TWO LEGGED beings. A taped message is played back identifying the "Children of the Earth" as the monsters who unleashed this doomsday weapon on these unsuspecting, but hardly innocent aliens.

The space-craft is actually an 1950s-90s space probe which traveled for 40,000 years to arrive at the nearest star system, Alpha Centauri. Once power was supplied to it, the probe resumed its programmed tasks--drilling a core sample and scooping up rocks. The craft only appears huge and deadly because the aliens in the story are tiny.

This is a precautionary tale about using nuclear power in space probes, the danger of the arms race and can even work as a parable about children playing with guns.

The musical score keeps to vintage mid-1950s "electronic tonalities" using a Theremin and other early synthesizer-type sounds. The cues follow the lead of the 1956 film, *Forbidden Planet* with collections of "space noises" and few recognizable musical themes. However, I do model portions of the score after Bernard Herrmann's scary 1951 space soundtrack to *The Day the Earth Stood Still*. Science fiction sound effects are difficult to produce manually, so having plenty of space sounds in the score enhances the outer space atmosphere and paints the planet-scapes and alien laboratories.

For dialogue, I rely on a telephone filter to mimic space suit radios and use a reverb to portray Zopp telepathy. The Zopps also speak in a blubbery way by having the actors flick their lips with their fingers as they talk. The robot voice can be a filter or an actor imitating an stiff, monotonic robot.

I used female space warriors as action heroes. Most old radio genres (Westerns, Detective Shows, Super-heroes) excluded women from powerful or exciting roles. Whereas a science fiction show can do anything and so our star is a female--although, not human. The entire reversing of men's and women's roles in the story is actually a red-herring to distract the audience from realizing the characters are not from the Earth. The Zopps and the robot are un-sexed.

Science fiction is often a horror story that substitutes technology for the supernatural. I've treated it here as a scary action show that tackles important ideas such as nuclear power, sexism, Pandora's Box, the U2 incident, Communist infiltrators, and the Cuban Missile Crisis. This late 1950s science fiction style is so old it is new, especially to young people.

The program was created for a Jet Propulsion Laboratory workshop to illustrate how teachers can use radio drama to teach science.

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) "You're on." Pointing finger.
- 4) "Wrap it up." Finger draws circles.
- 5) "Stretch it out." Pulling taffy.
- 6) "Louder." Pull ear.
- 7) "Quieter." Finger to lip (Shhhh-style)
- 8) "Cut." Finger slits throat.
- 9) "Come in" or "Back off" microphone.

CASTING MONOLOGUES: "Greetings from the Planet Killer"

Everyone participating in our radio workshop is asked to read some lines aloud in front of a microphone. The casting director will cast the roles in our production based upon these "luke warm readings." Please take a moment to read the lines below several times, both silently and aloud. These monologues provide a bit of a "back story" giving an idea of who the characters are. Since radio actors often play several parts, we encourage the use of different voices or accents for the different roles.

HOST: I'm the host for "Tales of Outer Space"--a 1957 science fiction adventure series. Each week, we take you across the universe in search of adventure! Today's story takes place forty thousand years in the future. It's called "Greetings from the Planet Killer!"

COMMANDER TAL: I am Commander Vaoni Tal, a fierce she-warrior aboard a star-cruiser in our interplanetary war against the horrid Zopp aliens. I am a loyal subject of The Seego-Mah, and will give my life for her. The only thing I hate more than aliens are pushy men. Men belong at home!

PROFESSOR KEK: I am Professor Deetel Kek, chief alien-tologist for the Seego-Mah's Science Ministry. I am in charge of a spy mission out to steal a dangerous Zopp weapon. My biggest foe is one of our own commanders! She feels that men are too small or too weak to be good space soldiers. I'll show her!

ZOLSHAN:

(BLUBBERY VOICE -- MOVE FINGER OVER LIPS)

Greetings Earthlings. I am Zolshan, a scientist from the Zopp-zian empire. We Zopp-zians are large quivering creatures who form tentacles as we need them. We oppose the Seego-Mah and her she-warriors and will defeat them with our new secret weapon. Our star-base on Planet X will bring death to Commander Tal and her crew!

ROBOT ZALA:

(ROBOTIC MONOTONE VOICE)

I am Za-la, a Sci-ence-bot in ser-vice to Com-man-der Tal. I re-main on-board her star cru-is-er, un-less my ser-vic-es are re-quired on a mis-sion. I can al-so ac-cess files stored in the ship's e-lec-tron-ic brain. In a fight, I can han-dle a pro-ton pis-tol or neu-tron blast-er as well as any she-war-ri-or. Buzz...Click.

SOUND EFFECT ROLES: "Greetings from the Planet Killer"**SOUND EFFECT ARTIST #1:**

BLOOPS (OCCASIONAL, RAPID, CONTINUING)
ROBOTIC ARMS

SOUND EFFECT ARTIST #2:

STATIC / FRYING
SCOOPING
PLANET BEING DESTROYED

SOUND EFFECT ARTIST #3:

BLEEPS (OCCASIONAL, CONTINUING, RAPID, BRIEF)
BLEEPS FOLLOW TALK
ROBOT BLEEPS

SOUND EFFECT ARTIST #4:

WARNING ALARM
NEUTRON BLASTERS
PLANET BEING DESTROYED

SOUND EFFECT ARTIST #5

WHIRRING MACHINES
BRIAN SQUEEZING
BUBBLING

SOUND EFFECT ARTIST #6:

FOOTSTEPS RUNNING UP
ALIEN MACHINES
BODY DROPS TO FLOOR_

SOUND EFFECT ARTIST #7:

ROLLING CART
RAY GUNS

SOUND EFFECT ARTIST #8:

SMALL CRASH/CRUSHING/EXPLOSIONS
PLANET BEING DESTROYED

SOUND EFFECT ARTIST #9:

BOINGS (RAPID, CONTINUING)
PLANET BEING DESTROYED

SOUND EFFECT ARTIST #10:

RADIO WHISTLE
DRILL

SOUND EFFECT ARTIST #11:

TOOLS RATTLE
RIPPING STRAPS
ROBOT CLICKING _

SOUND EFFECT ARTIST #12:

HANGER DOORS OPENING
PROTON-PISTOL

WALLA WALLA ARTISTS:

ZOPP SCREAMS
BUSY
"ATTENTION!"
OOHS and AHHHS.
GASPS
PANIC
SCREAMS
"Greetings from the children of the Earth" (in Unison)

SOUND EFFECT HOW TO: "Greetings from the Planet Killer"**BLOOPS/BLEEPS/ROBOT BLEEPS:**

Push buttons on toy telephone or SFX player. (Use different buttons)

ROBOTIC ARMS:

Flex a screen door spring.

STATIC / FRYING:

Crinkle a stiff plastic bag

SCOOPING:

Scoop up gravel in a dustpan or scrape metal against a walkboard.

PLANET BEING DESTROYED:

Make a LOT of noise. Shaking, quaking, crashing, etc.

WARNING ALARM:

Push button on SFX player device.

NEUTRON BLASTERS:

Shake tube spring reverb toy.

WHIRRING MACHINES:

Twirl flexible plastic tubes or bull roarer.

BRAIN SQUEEZING:

Rapidly shake egg shakers.

BUBBLING:

Blow bubbles in a water glass.

FOOTSTEPS RUNNING UP:

Run on walkboard.

ALIEN MACHINES:

Turn on electric motor, car driving toy or wind a ratchet

BODY DROPS TO FLOOR:

Drop plastic clubs on walkboard.

ROLLING CART:

Roll small wooden wagon or roller skate.

RAY GUNS:

Fire a toy ray gun. Or shake a tube spring reverb toy.

SMALL CRASH / CRUSHING:

Roll crash box SFX device.

EXPLOSIONS:

Shake crash box. / Shake plastic thunder sheet.

BOINGS / RAPID BOINGS:

Flex a large plastic sheet.

RADIO WHISTLE:

Blow on slide whistle while slowly moving the plunger.

DRILL:

Touch vibrator pen to some small dishes.

TOOLS RATTLE:

Drop silverware on a metal tray.

RIPPING STRAPS:

Peel velcro on cardboard box.

ROBOT CLICKING:

Shake an abacus. "Clickety clack" like an old "adding machine."

HANGER DOORS OPENING:

Crank wind machine with something stiff against the slats.

PROTON-PISTOL:

Fire a toy ray gun. Or shake a tube spring reverb toy.

WALLA WALLA ARTISTS:**ZOPP SCREAMS:**

Blubbery screaming. Move fingers over lips while moaning

BUSY:

Excited walla walla with "look" and "hmmm" and "yes", etc.

"ATTENTION":

Guards break up a fight by saying "Attention!"

OOHS and AHHHS:

Amazed reaction to giant space craft opening up.

GASPS, PANIC, SCREAMS:

"Huh!", "No" and higher pitched squeals.

GREETING:

"Greetings from the children of the Earth" (in unison)

ENGINEER'S NOTES: "Greetings from the Planet Killer"**EQUIPMENT REQUIREMENT:**

This show requires the use of a filter for radio voice effects. Please set up a microphone using a filter device for use by several actors. A reverb should be on the same line. Also, run the Sound Effects microphone through a reverb and be prepared to vary the amount of reverb (Wet/Dry) as the director signals for it.

MUSIC CUES:

A complete engineer's script will be provided with highlights to show how long music cues run (through scenes and dialogue) and which characters are using reverb or filter and when. The music cues often come on the heels of one another--having two CD players would be good, but one will do--just fade out as needed, advance to the next cue, fade back up quickly and trigger the cue. If you have two CD players, just alternate between with odd-numbered tracks on CD player #1 and even-numbered tracks on CD player #2.

- 1) The Blast-Off! Theme [BED] (0:40)
- 2) Alien Lab [LONG BED] (3:08)
- 3) Radiation #1[BED] (2:51)
- 4) Flying Home [BRIDGE] (0:23)
- 5) Alien Awakening [LONG BED] (1:54)
- 6) Blastoff [BRIDGE] (0:24)
- 7) Radiation #2 [BED] (1:24)
- 8) Memory/Rocket #2 [BED] (1:45)
- 9) Organ Swell/Outro [BED] (0:40)

Music composed by Anthony E Palermo © 1999 Twitshyre Tunes. All rights reserved.

PRODUCTION NOTE:

The music cues sometimes consist of only space sounds. They will play as background except for the bridges.

Writer's notes:

First drafts were written 4/06-4/08/99.

The original idea was to create a show for a Jet Propulsion Laboratory-sponsored teacher workshop whose theme was "Moon, Mars, Millennium."

When I thought of the JPL, I thought of the controversy on using Plutonium for the Cassini-Saturn probe (as well as 1978's Voyager and others). I thought I could have a probe go somewhere and kill aliens who discovered it. I figured I'd have them find the thing, tow it home, re-activate it and then have it use its core driller and soil scooper mechanisms which, in a Lilliputian way, would cause havoc.

I then did some research on several space probes and found how Voyager had pictures and sounds of Earth on-board, so I decided to use them as a twist to show Earthlings as aliens. In order to divert attention from the main characters being aliens, I added a SCI-FI gender-reversal red-herring by having huge women and puny men to tie up the audience with the "our story is set 40,000 years in the future" premise. It also allowed me to remain true to the 1950s radio sexism that didn't use female protagonists for conventional crime and superhero programs. As with all my radio workshop shows, I want to avoid re-writing the past--putting contemporary values into stories evoking a less "enlightened" era. By making this SCI-FI show I could "get away" with female leads and still stay authentic to the radio network conventions of the period.