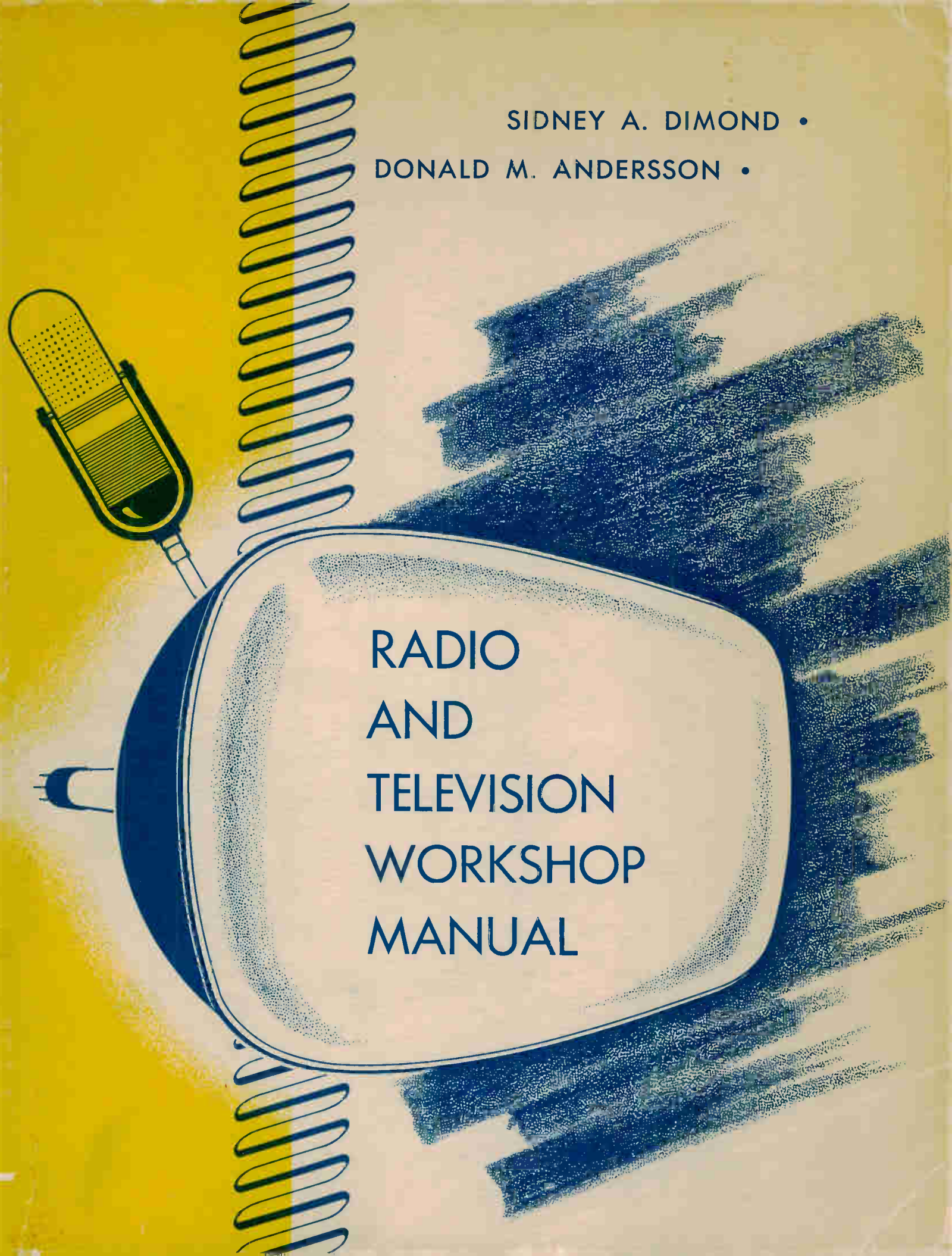


SIDNEY A. DIMOND •  
DONALD M. ANDERSSON •



RADIO  
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TELEVISION  
WORKSHOP  
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**Radio and Television  
Workshop Manual**

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# RADIO AND TELEVISION WORKSHOP MANUAL

*A Practical Guide to Creative Radio and Television*

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PRENTICE-HALL, INC.

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—————To Joan and Polly

12-30-52 Pub. 3.83 Drama

American Broadcasting Company

New York, New York

Hello There:

Radio is a young man's game, we always say; but anybody who thinks this means that radio is child's play -- really needs to read this book! It has only been a few years since radio and those of us who are now radio's "old-timers" were very young. In those days, there were no radio workshops, no radio schools, and no handbooks. We had to figure everything out for ourselves as we went along, and some of our experiments and expedients really embrangled the Earphone Set at the other end of the airwaves. Remembering our trial-and-error techniques, we can welcome this new handbook for broadcasting and telecasting as evidence of a new maturity in radio which radio's new generation is providing. And Sid Dimond and Don Andersson are two of the most able leaders of this new generation. Theirs is a book which should find an immediate, important place wherever radio and television are taught -- for it offers a new approach, a friendly approach, to the whole business of learning. Virtually all of the practice material was written especially for this volume, and the ideas for projects have been tried out and have worked!

Sid Dimond and Don Andersson have written a lively, practical, and creative radio and television handbook which cannot fail to stimulate lively, practical, and creative thinking on the part of any qualified student. And it is a very appropriate introduction to radio, because -- like radio itself -- this book is good fun!

Sincerely,

TED MALONE

## First — Just a Word

---

Many books of drill material have been prepared for workshop use, but in most instances the copy presented calls for much more elaborate handling than most workshops can afford. What is needed is material that can be used by the smallest radio or television setup—with simplified cast, music, and technical equipment. This manual provides suitable material of sufficient depth of thought, which, at the same time, employs a minimum of production problems.

This manual will serve two purposes: (1) It will lend itself to workouts on interpretation, sincerity, voice projection, or whatever the copy calls for; and (2) it will familiarize the student with the handling of dramatic narration. The radio world is becoming more and more aware of the value of such a writing device, and because narration simplifies transitions and builds mood quickly—and because it cuts down on the talent bill—its wide use in radio is spreading to television, too.

The use of narration as a training device in voice and microphone technique is of the utmost importance. Whether the student of radio and television is considering the field as a vocation or as an avocation, if he can get through fifteen minutes of narration alone on mike, he is well on the way toward mastery of the technique of voice control. So it is that this manual contains long and short dramatic narration exercises that can be produced with a minimum of technical equipment. We hope that the student who uses this manual will find in the creative depth of the material considerable inspiration toward doing a better job of interpretation. . .for we have tried to "shy away" from shallow, meaningless writing and to give the student some "meat" on which to work.

The natural point of departure in any study of radio techniques is the use of the mike and voice. From that point on it is difficult to divide the field into clear-cut areas. After learning something of the magic of voice and mike, the student will move naturally into sound and music, and how to handle them; from that point it's a short step into acting, production, and direction, and the fundamentals of writing, body movement, and memorization work for television. The sequence, we hope, is natural!

We wish it were possible to express thanks to all those who have interested themselves in this project, but only a few can be mentioned here. We are indebted to Mr. C. A. Bowen, Executive Secretary of the Editorial Division, Board of Education, The Methodist Church, for permission to use the script "Glimpses into the Past," written by Edgar J. Helms.



## FIRST - JUST A WORD

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We are also indebted to . . .

The Boston Globe, Longmans, Green & Company, and The Shoreliner Magazine, Portsmouth, New Hampshire, for permission to use material from their publications.

Bob Astra, of the Motion Picture and Visual Aids Department of Boston University, who took the pictures that appear in this manual.

Our sincerest thanks to Sid Bornstein for his cheerful permission to use considerable material from his library of original work. We have leaned heavily on Sid. . .when you read the scripts you will see why.

Our gratitude to Professor Gerald Noxon of Boston University Radio and Television for permission to reproduce pictures of his registered mock cameras.

Thanks to our friends at Boston University's 20,000-watt FM station, WBUR, who freely criticized our manuscript, gave valuable suggestions, posed for pictures, and helped us with the worry process.

And last, but far from least. . .a cordial handclasp to Ted Malone of the American Broadcasting Company, whose constant encouragement through the years made this work possible.

S.A.D.

D.M.A.

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SECTION 1

Radio

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## Stand By! You're on Mike!

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There's an old saying in the business that radio is a "cruel and heartless master. . . but a never-failing friend." And those who have been in the radio world for some time will tell you that once the bug has bitten you, there's little satisfaction in any other field. You may be a novice—in this course to find out what radio is all about—or you may have had a bit of previous experience and have decided that radio is for you. Whichever is the case, you should become better acquainted not only with yourself and the development of your natural voice assets but also with "Mike."

"Mike" can be any number of things to you. You'll probably find at first that he's a brutal-looking metal monster, staring at you with empty eyes as you attempt to unglue your tongue and calm your trembling hands. Then, as you go on and get to know him better, you'll find Mike is versatile, ready to share with you the secrets of effective air work as your capacity to use those secrets mounts. One of those secrets is exceedingly simple: Practice, practice, practice, and more practice. There's no magic way to mike success; there are no short cuts to developing your own style. As in any other creative art, you'll move along fast or slow, depending upon the amount of time you spend in self-improvement. It is to help you with this self-improvement that this first unit has been prepared. Since it is impossible to separate voice handling from mike technique, we've given you both of them together.

A few suggestions and cautions:

Follow directions faithfully. These exercises have been developed over a long period of time in training students like you, and they do work! But don't rush through them pell-mell—or your time will be wasted. We suggest that you go through this unit on a "dry run" basis (that is, off mike) working mostly for voice control and development. Then go through the entire unit again, this time for mike experience. Get constructive criticisms from those who listen, and practice the exercises. Then record them on a tape or wire recorder. When they are played back, make notes, sentence by sentence, on your copy. Then forget the whole thing and go along to the next unit. Several weeks from now, when your mike prowess is further developed, return to your favorite exercises and tape record them again to see if you're making progress. Above all, as you practice or record them, put yourself wholeheartedly into the spirit of the copy! Become emotionally involved. Most copy is emotional in approach, and if you put part of yourself into reading it, part of yourself will be transmitted through your voice and manner.

In ordinary conversation, outside of class, listen to the effectiveness of your own voice and to the voices of others. Develop the habit of learning about voice wherever you go. Does Joe or Sally have an engaging voice? A dull voice? Listen to them and decide why. By becoming voice conscious you'll learn a lot. Remember, too, that you can't have

## STAND BY! YOU'RE ON MIKE!

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one manner of speech outside the studio and another manner inside. You are going to be you, wherever you open your mouth, whether on mike to narrate or announce. . .or outside.

Good luck!

### VOICE AND MIKE TECHNIQUE

Whatever you have to say, say it well—at the right place. And before the mike—in the the right place!

There are a number of things to remember about effective mike and voice work. Radio style—especially the conversational—is largely an emulation of the way we talk to one another each day. LISTEN CLOSELY TO HOW PEOPLE EXPRESS THEMSELVES, particularly in emergency situations. Notice, for example, that there's a tendency for a person to raise the pitch of the voice and talk more rapidly when he's excited. . .to lower the pitch and cut down loudness when a "chummy" quality is sought. Be constantly aware of your voice in every speech situation; if you practice voice control every time you open your mouth you'll do well on mike. Emotional impact depends largely upon voice color!

The majority of people, when they try to read a script, sound like Sunday school pupils reciting an Easter selection. The ability to read smoothly is a developed ability, one that grows more assured with practice. That's the reason you should take advantage of every opportunity to read aloud, particularly when the material being read is your own. You'll do a far better job of interpreting your own writing than of interpreting someone else's—for the simple reason that it's easier to get conviction into your voice on your own copy. Even if you aren't a creative writer, you can always edit other words to suit your own style.

We use several voice devices to establish communication with our friends and neighbors. It's possible to break down human expression into some of the following:

Pitch: The "scale" of the human voice. Since most of us are inherently lazy, we tend to speak in the same pitch all the time. Change pitch occasionally and see how the voice instantly picks up more activity. Place the voice low in the throat, breathe from the bottom of the chest, and say a sentence; then place voice a bit higher in the throat. Repeat the sentence, preferably recording it each time. You should be able easily to achieve at least six or eight definite pitch points.

Inflection: A change of pitch within a word. It's the way you bend a word to suit your purpose. Words like what, good, yes, and no depend upon inflection treatment to bring out the meaning intended by the speaker. Try to think of ten or more different situations involving one word and change your inflection each time. See if someone else gets your meaning.

Articulation: Good forming of the consonant sounds.

Enunciation: Good forming of the vowel sounds.

Projection: Voice loudness.



## STAND BY! YOU'RE ON MIKE!

- Intensity:** Conviction, sincerity. There are two ways of achieving voice intensity. **ONE:** Really believe—if only for the moment—what you have to say. **TWO:** Become so proficient in the handling of your voice that you sound sincere, even though you aren't! The second method is used by many announcers to sell copy, since it's almost impossible for them to firmly believe all they have to read.
- Timing and Pacing:** Timing is the art of thinking the copy so intensively that you become a part of it and squeeze each word and idea to its maximum for effect. Timing implies having dramatic pauses in the right places—and for just the right length of time. Become sensitive to your copy and you'll develop a good timing sense.
- Pacing refers to the speed with which you move your copy—your actual rate of speaking—and the changes in that rate for audience effect. But, more than that, it means using all sorts of voice devices, such as repetition of a certain inflection for effect, changing voices for contrast, changing voice pitch, or doing anything else to break up what otherwise might be monotony. Pacing means putting sincerity, conviction into your voice, and peddling the ideas of the copy rather than the beauty of the words in it. **TIP:** When reading copy don't worry too much about occasional fluffs. Translate the copy in your mind into a mental picture and work toward letting the audience see that picture. If you can do this, you'll have good timing and pacing.
- Phrasing:** It might be a great help if you as a performer could talk throughout a production without having to stop to breathe. Since this doesn't seem feasible, we suggest that you breathe in two places in your script: (1) Wherever it's natural to pause for dramatic impact, such as at punctuation marks and before punch lines; and (2) in the case of paragraphed copy, between paragraphs. Wind should be taken into your lungs in small amounts. Don't ever take a deep breath at the beginning and hope it will last throughout the copy; if you do, you'll race through copy with fury, but without effectiveness. Phrasing, then, is the developed ability to put all words within a phrase together. Poor phrasing—a spasmodic delivery—is usually connected with stopping for breath at the wrong places.

### VOICE AND MIKE TECHNIQUE TIPS

When working on mike, **STAY IN ONE PLACE** if at all possible, unless you are working for special dramatic effects. Distance from mike should be determined by a mike check before the program goes on the air.

To achieve an intimate, cozy style, drop your voice pitch and projection. Work slightly across mike and close to it. Use contractions.

In trying to achieve a conversational style, don't be afraid to insert a "well" or an "ah" here and there to make your delivery sound more natural.

For **FADE-OFF**, turn and slowly walk away from the mike on throw-away words. To **FADE ON**, start about four feet from the mike and walk slowly toward it, stopping at proper placement distance.

## STAND BY! YOU'RE ON MIKE!

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To cover sibilance (strong s sounds), talk slightly across the mike. Do this also to avoid blasting on b and p sounds.

It's easier to accomplish a conversational style on mike if you imagine yourself talking to a SPECIFIC PERSON, rather than to a large audience. Talk directly to that person, whether or not you can see him.

Don't touch the mike during production unless it is absolutely necessary.

When projecting your voice, move back from the mike.

When working with others, don't be afraid to share the mike. Don't be a mike hog! Stay in one place; don't weave from side to side or backward and forward.

Always watch your producer, if any, for signals.

Find out before production which areas of the mike are alive. Beam your voice directly toward them. Be sure the mike is plugged in. Don't trip over mike cords.

For off-mike effect, stand a few feet from the microphone and deliver lines. Don't raise your voice projection unless a line calls for it.

If you have occasion to quote directly, as in a newscast, drop or raise pitch on quoted words to distinguish them from descriptive copy.

When you're trying to build mood or express your reactions to an emergency, imitate as closely as possible what happens in real life situations. For example, you talk more softly and put feeling into your words when trying to express friendliness to someone else. A mood of excitement is built by rapid delivery of words accompanied by louder projection. Don't forget to move back a bit from the mike when you start speaking loud!

### VOICE STYLES

There are three main voice styles. Master them, use them in combination, and you can handle any piece of straight copy.

Conversational: Low pitch; little projection; good intensity; occasional "fluff" or clearing of throat for naturalness; uneven pacing and inflection pattern; natural enunciation.

Punch: Nearest style in radio to platform speech. Rapid pacing; loud projection; over-enunciation. Voice is almost a communication machine rather than a personality.

Semi-Punch: Mongrel; combination of the other two.

### DEVELOPING PERCEPTION

One of the big troubles in the world seems to be a lack of basic communication between people. Ability to feel human emotion acutely and to transmit that feeling to another

individual is perception, a vital instrument in putting a message across on the air. Obviously, you can't make another person feel and express an emotion that you, yourself, don't feel and express. "Put a smile into your voice!" mutters your announcing instructor. He means, if you put a smile that you feel on your face, you'll establish a smile contact with your audience. So it is with interpretation of copy. The deeper a person is in thought and intensity, the greater will be the message he'll deliver.

Surely a part of perception is imagination. A person who is imaginative learns to look for overtones in his experience, to look behind the superficial surface for the richer meaning that may be there. Those in radio must add overtones to words. The words must say more than they're intended to say if listeners are to be satisfied. Your function as a radio "voice" is to hold the attention of the listener. Think more than you're supposed to think. Develop your sense of value in such things as friendship, faith, and educational experience, and above all, develop a tolerance for and an understanding of the other fellow and his point of view. Increased perception will manifest itself in your voice and your writing. Sensitivity and creative ability are close companions.

### AD-LIBBING

The developed ability to ad-lib is becoming more and more a must—especially with television sweeping the country. You can develop this ability by:

Describing to yourself—aloud, if circumstances permit—ordinary happenings. For example, when on a bus, look around and mentally describe people and the trip. Take a few notes and, when you get home, see if you can recreate the situation to your own satisfaction. Better still, record your impressions.

Developing your imagination as much as possible. Try to lose yourself at a play or at a movie, and visualize yourself as part of the plot. Later, describe the show to a friend and see if you can put your word-finger on the mood of the audience.

Try to describe clearly for someone else the full meaning of such basic emotions as love, fear, horror, pity. Work up a list of emotions for yourself and illustrate each through stories from your own experiences.

At home tonight try to describe adequately the studio or room in which you are now working.

Take a newspaper clipping of a spectacular event, put yourself in the role of the principal, and describe your reactions.

Read a great deal and try to build your vocabulary from your reading.

Use simple sentences and be sure your impressions tie into ideas with good transitions when you ad-lib. Lead the listener by the hand throughout the story. Don't be afraid to add details, with crisp, clean-cut adjectives.

Avoid corny expressions or using the same cliché over and over again.

Whenever you have a chance, record your ad-libs.

EXERCISE 1. TIMING AND PACING

Directions: With the preceding tips in mind, read the following copy aloud, preferably taking several dry runs first, and then doing them on mike. In this exercise on timing and pacing, try to build mood and tension by changes in reading speed and by good voice intensity. Be sure to use a long dramatic pause before the punch line at the end.

1 NARR: I had never given Rog Walker credit for having much judgment.  
2 True...he was the coxswain on our ship in the Pacific....but, as  
3 skipper, I'd frequently had him on the carpet for not tending to  
4 business. There was that time, for example, when I told him to  
5 paint all the tools. He did...he painted them all...including  
6 the saws and the files. "Use your head, Rog! Use your head!"  
7 I shouted at him. He looked at me in a distant sort of way and  
8 nodded his head. I had the idea he never heard me at all.

9 Rog had one saving grace, however. He took good care of  
10 "Poodles," our Japanese mascot puppy. Matter of fact...he was  
11 the only one aboard who could control the dog. She ignored the  
12 commands of the rest of us. It was Rog who taught "Poodles" to  
13 stay off deck during loading and unloading operations. None of  
14 the rest of us had the courage to try and teach her.

15 Then came the day when we were tied to a Liberty ship. They  
16 were loading B-29 engines on us. The swells were rugged...we  
17 were bashed continually against the larger vessel. The weaving  
18 and bobbing made loading operations and eating hazardous. The  
19 Seebees had trouble rigging the cargo securely. We watched  
20 them as they struggled to get the lines from under the engines  
21 already on our deck.

22 Three huge packing cases had already been lowered onto us  
23 when "Poodles" spied a mouse in the bow...and yapping frantically  
24 ...went bounding over the deck in pursuit. Without a thought I  
25 chased her.

MORE MORE MORE

## STAND BY! YOU'RE ON MIKE!

26 NARR: I was about to grab the dog when I heard a shout: "Look  
27 out!" I glanced upward. Hurtling toward me was a huge box  
28 which had slipped its cables. I stood...frozen by fear. Then it  
29 happened.

30 Something hard struck me a sharp blow in the stomach...and I  
31 went rolling head over heels across the deck. The rough steel  
32 tore at my clothing and skin...the gunwale slipped by like  
33 scenery in a western. Then a loud crash...and unconsciousness.

34 When I came around I was lying on the deck. I put my hand  
35 up to my face...it was sore and crimson wet. I turned my head.  
36 On the deck beside me lay Rog...looking as though he had been  
37 pulled through a meat grinder...but smiling. He caught my eye...  
38 we looked at the debris a few feet away. It had dented the deck  
39 about an inch deep. As the crew ran over I grasped what had  
40 happened. Seeing the danger, Rog had tackled me football  
41 fashion...rolled me out of the way. I shuddered.

42 A few minutes later we were in the quarters...being patched  
43 up. Neither of us was seriously injured. Again Rog looked at  
44 me. "Say...?" he asked.

45 "Yes, Rog?"

46 "I want to ask you a question."

47 "Go ahead."

48 "Did I use my head that time?"

49 I paused a moment..then rubbed my bruised stomach.

50 "Yes, Rog. You used your head. You sure did!"

### EXERCISE 2. PHRASING

Directions: Use conversational style. Mark all good pauses for breathing and dramatic effect with a double bar (//). Don't break up any phrases by stopping in the middle. To guide you, the first two paragraphs of the following script are broken up in this manner.

1 ANNCR: Hello, everyone.// This is \_\_\_\_\_ with CAMPUS  
2 PERSONALITIES...//a five-minute feature of Station \_\_\_\_.

3 This is the time of year when students start looking  
4 around...//...and for the first time really discover the people  
5 around them.// University of New Hampshire students, // for  
6 example, // are finding a familiar and beloved figure still on  
7 the job. // Chief of Police Louis Bourgoin...//..friend of  
8 thousands of students throughout the years...//is directing  
9 traffic as usual.

10 In Durham, Louis Bourgoin is more than a policeman...why...  
11 he's practically an institution! For more than twenty-five  
12 years, students in minor trouble with the law have been guided  
13 the right way through his kindness and understanding. Chief of  
14 Police Bourgoin applies what he calls "humaneness" to the duties  
15 of his office. This is peppered with a liberal amount of New  
16 England "hoss sense" and salted with shrewd psychology. The  
17 result? A policeman who maintains strict discipline but who is  
18 still popular with the student body and faculty.

19 When college is not in session, the town of Durham...  
20 situated five miles from Dover and about twelve miles from  
21 Portsmouth...becomes a sleepy community of farmers, faculty  
22 members, and a small handful of townspeople...most of whom are  
23 directly or indirectly connected with UNH. But when academic  
24 semesters begin, an average of over two thousand men and women  
25 temporarily swell the population. This sudden influx results  
26 in all sorts of parking and traffic problems...as well as minor  
27 pranks and accidents. As Durham's one and only officer, Chief  
28 Bourgoin is constantly in control of the situation. And it's  
29 not uncommon for him...during the college year...to answer  
30 thirty or forty calls a day. "Yes, it keeps me on the go,"

MORE MORE MORE

31 ANNCR: he admits. "But I get a kick out of working with those who  
32 need a helping hand. The way I figure it...a policeman's  
33 duties include anticipating trouble and preventing it...as well  
34 as being on the spot when trouble does come up."

35 The Chief is an expert in trouble because he has seen much  
36 of it in his own personal life. Burned into his memory are two  
37 tragic days. On July 5, 1928, at ten o'clock in the morning, his  
38 second daughter, Louise, was born. At two o'clock that afternoon  
39 his oldest son was drowned while swimming in Great Bay near  
40 Durham. "Everybody was awfully kind to me then," he recalls.  
41 "They let me forget the job for a week...and whenever I'd go  
42 downtown they'd all treat me considerately."

43 Years later...immediately after World War II started...  
44 another son, Donald, asked the Chief's permission to enlist in  
45 the Signal Corps. Although he felt the boy was too young for  
46 the service, he gave his permission. "He knew what he wanted  
47 to do...and if going into the Army was the closest thing to his  
48 heart, I felt I shouldn't stand in his way." On October 10,  
49 1943, the young man was killed in Italy. Chief Bourgoin was  
50 notified on Armistice day of that year as he was watching the  
51 dedication of a new flag pole...erected to honor the  
52 University's war heroes. The Durham American Legion chapter  
53 voted to honor young Bourgoin by using his name as a part of its  
54 post identification.

55 In 1941...inspired by the Chief's sympathetic treatment of  
56 "difficult" cases and the success he had enjoyed in dealing with  
57 them...the UNH student council presented him with a silver  
58 revolver. This token of appreciation is now one of the most  
59 prized possessions in the Bourgoin household.

60 By and large, the fellows who come under the eye of the

MORE MORE MORE

## STAND BY! YOU'RE ON MIKE!

61 ANNCR: ever watchful Chief are let off with a stiff talking to...  
62 although he can get tough if the situation warrants. His  
63 reasoning is clear and simple:

64 "You know as well as I do that once you bring a kid into  
65 court you've spoiled him. After that he's likely to go from  
66 bad to worse. Get them to see the light in the beginning and  
67 you don't have to worry about what they'll do in the future!"

68 That's Chief Louis Bourgoin of the University of New  
69 Hampshire...today's CAMPUS PERSONALITY. Listen tomorrow for  
70 another thumbnail description of a well-known college  
71 individual. This is \_\_\_\_\_ bidding you "so long!"\*

### EXERCISE 3. PUNCH LINE ENDINGS

Directions: Watch your timing on the punch line ending. Work for voice intensity.

1 NARR: En route to Florida for the winter, a prominent Massachusetts  
2 professor and his wife were killed when a truck plowed head-on  
3 into their car in North Carolina. Stunned and shocked...the  
4 son and daughter of the couple...both married...hurried South.

5 They soon learned details of the accident. The truck had  
6 been passing two cars on a narrow road. It was driven by a  
7 Negro. When the white drivers of the cars saw him, they  
8 refused to allow him back into line...and he crashed into the  
9 professor's automobile. The police had jailed him on a charge  
10 of manslaughter.

11 The couple's children...remembering what they had been  
12 taught...first made funeral arrangements. Then they hired a  
13 lawyer to defend the driver of the truck.

\*Adapted by permission of The Shoreliner Magazine.



EXERCISE 4. PACING .

Directions: This piece of copy will demand frequent changes of pace to sustain interest. Change voice pitch to indicate various people speaking. On short sentences vary inflection patterns on ending words. Mark copy for phrasing.

1 NARR: Hi, everybody. This is \_\_\_\_\_ with a transcribed STORY OF  
2 THE WEEK...presented for your enjoyment by your college station.  
3 (LONG PAUSE) You probably remember a long time ago when  
4 your Mom or Pop patted you on the head and quoted for your  
5 future use the well-known "Do unto others." And the chances are  
6 ...if you're about normal...that as time has gone by you've  
7 largely replaced that saying with another one which abruptly  
8 asks..."What's in it for me?" Well, this is the story of a man  
9 who has successfully combined both sayings...in a rather  
10 peculiar sort of way. His name? Charlie Oliva. His  
11 occupation? Barber. His home? Boston, Massachusetts.

12 Charlie's story seems to be threaded with all sorts of  
13 seemingly incongruous things...Barber shop quartets...a fervent  
14 desire to keep a date in Sicily with forty people...ten duffle  
15 bags of clothing...and a nostalgic, half-century old memory of a  
16 field of poppies!

17 But let's start at the beginning.

18 When Charlie was about seven years old he was brought to the  
19 United States from Sicily. Shortly before he left there, he was  
20 taken to Taormina by his mother...who had planned a day's  
21 outing. This was the town where Kaiser Wilhelm once owned a  
22 summer home, you'll remember. Well, standing on the top of a  
23 hill...the group was awed by the sight of millions of bright  
24 poppies stretching in perspective. The vision of the flowers is  
25 one Charlie has held close to him all these years...and next

MORE MORE MORE

26 NARR: spring he hopes to realize it again. That's one reason for his  
27 coming trip to Europe. But there's an even more important  
28 reason. It's the forty people for whom he has been a consistent  
29 Santa Claus since the war ended.

30 Seems that before World War II Charlie began sending  
31 packages of food, clothing, magazines and medicine to several  
32 families of relatives in his home town of Messina, Sicily. The  
33 war temporarily interfered with the work...but after V-J day the  
34 packages began to flow more regularly. Needed goods were  
35 donated by Charlie's friends and customers...and bought with his  
36 own money. Postage charges...frequently running to over three  
37 dollars for a twenty-two pound bundle...were paid for out of  
38 Charlie's earnings. Each bundle was carefully packed and  
39 wrapped in the shop on Sundays...holidays and evenings. In  
40 three years, over one hundred and fifty such parcels went to  
41 Messina. From the Sicilian town came photographs showing how  
42 the gifts were being used. "Everything was sent," says Charlie  
43 with a gleam in his eye, "with the understanding that what  
44 couldn't be used by the families concerned was to be passed on  
45 to others who needed it."

46 Now, this wasn't charity...this was personal giving.  
47 Specific objects like clothing were frequently earmarked for a  
48 certain child. There was...Charlie recalls...the time he  
49 received a back brace for a youngster who had curvature of the  
50 spine. The brace was secured by friends...but the post office  
51 wouldn't accept it because it was too large for overseas  
52 shipment. Charlie got it through with the aid of a United  
53 States soldier and an aviator who made delivery.

54 There came a time when the flood of donations was too much  
55 for Charlie to handle...and he reluctantly turned down gifts.

MORE MORE MORE

56 NARR: At the moment, he has seventy bundles awaiting shipment in a  
57 friend's furniture store. These will be sent as rapidly as  
58 possible...along with additional CARE packages.

59 But...you know...these activities haven't satisfied the  
60 man! He's accumulated over seven hundred pounds of clothing...  
61 shoes, soap, toys and other necessities...and in March he  
62 intends to take his first vacation to deliver them personally.  
63 The gifts are all packed in ten duffle bags...and will soon be  
64 sent by express to New York. There they'll be placed on the  
65 liner Italia. After an eleven-day trip to Palermo aboard this  
66 ship, Charlie will take his bundles by train to Messina...where  
67 he'll be met by some of his friends. He'll take funds with him  
68 to buy meat, kitchen utensils, children's clothing and other  
69 scarcities for the families with whom he'll visit. These  
70 pleasant chores...together with a tour of Naples, Rome, Florence,  
71 Venice, Paris, London, and Cornwall...will take about three  
72 months.

73 Actively interested in Charlie's human hobby have been  
74 members of the Boston Chapter of the Society for the Preservation  
75 and Encouragement of Barber Shop Quartet Singing of America,  
76 Incorporated...(boy, that's a mouthful!) who know him as an  
77 on-key tenor. Every two weeks, Charlie sits in on rehearsals at  
78 the City Club...and one of his pleasures is to help entertain  
79 disabled veterans with four-part harmony. With him will go many  
80 donations from other members of this group...many of whom have  
81 contributed also to his daily kindnesses to people in Boston.

82 In looking around for material on Charlie, we found many  
83 stories of his thoughtfulness to his friends. A few days ago...  
84 he found out that one of his former customers...in Washington...  
85 was having a birthday. He spent two hours on the 'phone...and

MORE MORE MORE

86 NARR: the result was ten night letters of greeting from personal  
87 acquaintances of the man celebrating the event. "Some people  
88 might think that was wasted time," says Charlie. "But two  
89 hours of my time and a bit of money for calls probably gave him  
90 a lift that money couldn't buy."

91 On another occasion, a customer was sitting in his chair  
92 when an elderly man entered Charlie's shop. His clothes were  
93 worn but clean...his shoulders bent with age...but his chin was  
94 high and there was pride in his eye. He looked uncertainly at  
95 the barber. "Here," Charlie said, handing him a dollar, "go  
96 down to the drug store and get me some aspirin." The shoulders  
97 arched a little...the head came up a bit...and the man shuffled  
98 happily off. A few moments later he came back. Charlie took  
99 the aspirin and placed it in a drawer. In the same drawer...  
100 the customer noticed...were several other bottles of aspirin.  
101 Handing the man a quarter, Charlie thanked him graciously. The  
102 man nodded his thanks and went on his way.

103 "What goes on here?" inquired the customer. "You didn't  
104 need that aspirin."

105 "Somebody might have a headache sometime," grinned Charlie.

106 "But you gave him a quarter for something you didn't want."

107 "Don't look at it that way. Look at it this way. He's  
108 hard up and needs a hand. If I said to him, 'Here's a quarter',  
109 and he did nothing for it, he'd feel like a bum. This way, he  
110 earned the money."

111 The customer said nothing more.

112 And so the little man who has combined two old sayings is  
113 going home after fifty years. It certainly seems to us he's  
114 doing unto others in the true spirit of the expression...as for  
115 the "What's in it for me?" Charlie knows the answer in one word.

MORE MORE MORE

**STAND BY! YOU'RE ON MIKE!**

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116 NARR: "Satisfaction," he says. "Just plain satisfaction."  
117 (LONG PAUSE) This has been your transcribed STORY OF THE  
118 WEEK. \_\_\_\_\_ speaking.\*

**EXERCISE 5. TIMING**

**Directions:** The most necessary element in humor is timing. Mark this copy for pauses and other voice devices you'll use to bring out climax lines. Pay particular attention to building to the punch lines.

1 NARR: There are a lot of stories going around these days about  
2 absent-minded Profs...about instructors who have the perfect  
3 squelch...and about some of the amusing things that occasionally  
4 happen in the classroom. We won't testify as to the validity of  
5 some of the stories we're going to tell you today...we'll just  
6 say they make good listening!

7 At an Eastern University recently, Professor A. B. C. of  
8 the Math Department entered his class as usual. Tall, thin,  
9 academic looking...he was known as a strict habit man. His  
10 students knew better than to interrupt one of his lectures  
11 because once a student was careless enough to ask a question...  
12 well...the Professor was likely to start his lecture all over  
13 again to get his train of thought back!

14 Well...on this particular day he plunged into the lesson...  
15 frantically scrawling all kinds of equations and formulas on the  
16 board as he went along. As the minutes droned by, the students  
17 ...fascinated...watched as he moved nervously around the room...  
18 first leaning on the rostrum, then on the board, then on the  
19 door, then on the desk. With a bit of a start they saw him  
20 unconsciously moving toward a French door which was partly

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\*Adapted from "Philosopher Barber Is a Year-Round Santa Claus," The Boston Globe,  
January 22, 1950.

21 NARR: opened outward. Three feet below the door...on the outside...  
22 was the lawn.

23 A moment later he was edging closer and closer to the door  
24 ...his back brushing it. "Pi square equals...!" he was saying.  
25 Suddenly he disappeared. The alarmed students looked at one  
26 another. He had pushed the doors open and fallen to the lawn  
27 below.

28 Seconds later...his suit covered with grass...he calmly  
29 walked into the room...and from what he was saying it was clear  
30 he had continued his lecture as he picked himself up and walked  
31 back to the classroom. Missing...of course...was part of the  
32 lecture.

33 At the end of the hour, a co-ed gingerly raised her hand.  
34 "Professor," she asked, "What came after 'Pi square equals'...  
35 in the formula?"

36 The Professor glared at her in disgust. "Young lady," he  
37 bellowed. "How many times must I tell you to pay attention to  
38 what I say in this class!"

39 With that he stomped out of the room.

40 (LONG PAUSE)

41 Then there's the instructor at Ohio State who claims he is  
42 the only instructor in captivity who ever went to sleep during  
43 his own lectures!

44 He tells the story of a trip he once took as follows:

45 En route to make a speech, he found himself in a railroad  
46 car full of insane persons being transferred from one institution  
47 to another. Feeling right at home, he continued to read his  
48 magazine.

49 Finally a man entered the car. In his hand was a clipboard  
50 on which there was a typed list of names. He looked around,

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## STAND BY! YOU'RE ON MIKE!

51 NARR: identified one patient. "One!" he said, as he checked off a  
52 name.

53 Then the attendant looked around again. Identified  
54 another face. "Two." Still another. "Three," he muttered, as  
55 he checked the sheet. Then he saw the instructor. He looked at  
56 his board, then at the intruder. Finally...

57 "What's your name?"

58 "Jones."

59 "What do you do?"

60 "I teach radio courses."

61 The pencil poised a moment on the list. Then a slight smile  
62 came onto the attendant's face. He made a check mark.

63 "Four!" he said.

### EXERCISE 6. VOICE INTENSITY

Directions: Work for voice intensity in this dramatic narrative. Follow mike instructions.

1 NARR: (LOW, INTIMATE VOICE) As a footloose and fancy free New  
2 Englander, I never devoted much thought to the values to be found  
3 in America. Like many others...I took too much for granted.  
4 Even a stretch overseas in the Navy failed to consolidate my  
5 thoughts into a very few words. Then one day I was strolling  
6 through a ward at Letterman General Hospital in San Francisco.

7 (CHANGE OF PACE) The light-haired youth lying on the bed  
8 had no arms; I couldn't see whether or not he had legs. I saw  
9 him looking at me as I neared him. Suddenly ashamed of my arms  
10 and legs, I started to pass by.

11 (OFF MIKE) "Hey, Bud!" (ON MIKE) he called.

12 "Hi!" I replied as I turned.

13 "Got a cigarette?"

14 "Sure."

MORE MORE MORE

**STAND BY! YOU'RE ON MIKE!**

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15 NARR: I thrust a cigarette into his mouth; lighted it. He  
16 exhaled smoke slowly...looked me in the eye. I grasped for some  
17 topic of conversation; found none. The awkward silence  
18 screamed.

19 "Boy, that'll be the day!" he finally said.

20 "What'll be the day?"

21 "The day I meet Harold Russell. After I get my hooks, I  
22 want to shake hands with him. And you know," he added, "that guy  
23 can light a cigarette with a lighter! The hooks are that good.  
24 Guess I'm lucky they were invented, huh?"

25 "Yuh," I said. "Yuh, I guess you are."

26 After I left San Francisco the incident haunted my memory...  
27 still does. And today I find myself saying over and over again  
28 ...about all of us, "Guess I'm lucky!"

**EXERCISE 7. INFLECTIONS**

**Directions:** Work out, and mark with small arrows, ranging upward or downward, all major inflections in the following copy. Remember there are many degrees in both upward and downward inflections. Try to read your inflection signals as you read the copy, thus giving yourself practice in voice color through inflection control.

1 ANNCR: A friend of ours likes to tell two stories to incoming students.  
2 One concerns the man who was so lazy that he had the Lord's  
3 Prayer painted on the ceiling of his bedroom. Every night, as  
4 he lay on his back in bed, he would point at the ceiling and  
5 say, "Lord, them's my sentiments!"

6 The second concerns the missionary and the soldier who met  
7 on a train coming East from California. They were astonished  
8 to discover that each of them had just returned from many years  
9 in India, and they began to compare notes.

10 "What did you do in India?" asked the missionary.

11 "I hunted tigers. I bagged hundreds of them," the proud

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STAND BY! YOU'RE ON MIKE!

12 ANNCR: soldier replied. "And just what did you do while you were  
13 there?"

14 "Well," replied the missionary, puffing out his chest. "I  
15 made Christians of the natives. I showed the right way of life  
16 to thousands of them."

17 The soldier frowned.

18 "I never saw any Christians in India," he muttered.

19 The missionary looked at him.

20 "I never saw any tigers in India," he quietly retorted.

21 All of which proves, our friend maintains, that you'll find  
22 exactly what you're looking for.

**EXERCISE 8. PACING BY PROJECTION AND INTENSITY**

Directions: Read this copy through to yourself first. Get into the mood it expresses. Then read it on mike in a conversational style. Work close to the mike and slightly across it, your voice just above a whisper. Change pace mainly by changing the projection and intensity of voice.

1 NARR: "I hate the world and everything that's in it," he was heard to  
2 say. "And I'm going to do everything I can to express that  
3 hate!"

4 And so he went out and deliberately tried to injure others.  
5 He took great glee in causing inconvenience and embarrassment to  
6 his friends. He sulked...he cried himself to sleep at night in  
7 his desperation. He thought only of himself and of his hate.  
8 And gradually the hate began to eat into his moral structure  
9 like a worm into an apple. Wherever he went he found what to  
10 him were adequate reasons to dislike those around him.

11 He lost his job...and it was because the world was against  
12 him. Those who had expressed interest in his future gradually  
13 lost this interest as he took advantage of them...and he finally  
14 found himself minus friends. He became a victim of self-

MORE MORE MORE

15 NARR: persecution...convinced that he was right all the way and  
16 everything in the world was wrong. He lived in his own world...  
17 alone.

18 Then one day he was physically injured through his own  
19 carelessness. Desperately needing help, he turned to the one  
20 fellow who had tolerated his constant abuses. Morally bruised  
21 and tattered, our foolish man began to phrase questions in his  
22 own mind...and the questions were answered one by one.

23 QUESTION: When you're sore at the world...just who or what  
24 are you sore at?

25 ANSWER: The world is everyone around you...and you. In  
26 part, YOU are the world. Therefore, you hate the world and you  
27 hate yourself as well.

28 QUESTION: Isn't it possible for a man to be victim of  
29 circumstances?

30 ANSWER: Yes. But frequently a person establishes his own  
31 "circumstances." If you destroy...you are destroyed. If you  
32 build...you, too, are built.

33 QUESTION: Something once happened to me which tore my  
34 spirit apart. It COULDN'T have been MY fault!

35 ANSWER: Something frequently happens to all of us which  
36 "tears our spirits apart." One of two things then occurs:  
37 Either you pick up the pieces...lean on faith and past moral  
38 structure for support, and become bigger than the disappointment  
39 or hurt--or you have nothing upon which to lean...and you wallow  
40 in a land of emptiness because that which you were building was  
41 fragile...like an eggshell...and easily destroyed. The PATTERN  
42 of your past life determines your ability to bounce back after  
43 adversity!

44 (LONG PAUSE)

45 The young man did some thinking. He discovered that  
MORE MORE MORE

**STAND BY! YOU'RE ON MIKE!**

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46 NARR: frequently HE had been wrong instead of the WORLD. He changed  
47 his sense of values and attitudes...and from that day forward he  
48 became a different man. He found friends...with each beaten  
49 problem he became bigger. Finally, he could look "the world" in  
50 the eye with a smile on his face. And he lived a solid,  
51 constructive, meaningful life.

52 An unusual story? An unusual situation? No. It is an  
53 everyday plot of existence...repeated thousands of times with  
54 only minor variations. Look around you for proof. It's there  
55 in the frowns and the sighs of those who live alone within  
56 themselves...throwing away all their moral assets with reckless  
57 abandon in their smugness, selfishness, and egotism.

58 What a brutal waste such attitudes are!

**EXERCISE 9. PAUSES, CHANGES OF PACE, SINCERITY**

**Directions:** This exercise is for pauses, changes of pace, and sincerity. Develop your own announcer's shorthand to mark copy the way you want to read it and then learn to follow your own signals as you read. For example, you may wish to underline words to be stressed; use a double bar (//) for pauses, and so on.

1 ANNCR: Has it ever occurred to you that there are many kinds of signals  
2 in the world?

3 There's the signal which stops the train or keeps it going  
4 ...there's the signal a member of a fraternal organization gives  
5 to another member...there's a signal to control traffic...the  
6 car or dog gives a signal when he wants to play...lovers swap  
7 signals. Signals play an integral part in our lives.

8 But there's one type of signal frequently given but too  
9 seldom received and acted upon. For want of a better  
10 expression, it can be termed "a human signal." It's the kind of  
11 signal one human being gives in an effort to seek his own level  
12 ...to discover whether or not he's among friends.

MORE MORE MORE

13 ANNCR: This is what we mean.

14 Two people worked in the same office. They enjoyed a  
15 casual association. Each watched the other closely week in and  
16 week out. Each noted that the other was always doing little  
17 things...perhaps unnecessary things...for the comfort and  
18 welfare of others. Each was considered by friends as an  
19 idealist, a swell fellow to know...but...after all, a bit  
20 foolish. In these days of self-survival battles, one just  
21 doesn't give of himself, said the friends.

22 Then one day the two had a cup of coffee together. "I  
23 wanted to make sure about you," said one. "I'm so frequently  
24 laughed at. It hurts to expose my motives to those who don't  
25 understand. But I got your signals. This is what I think...."

26 They compared notes. They were both...it seemed...people  
27 with a purpose; people who could frankly say that they were  
28 justifying their existence. They were folks who realized that  
29 nothing of any value ever comes in unless first something of  
30 value goes out.

31 "My biggest trouble," said one, after some time, "is that  
32 sometimes I see signals which my family says aren't there.  
33 They say I make them up."

34 "I used to feel that way," said the other. "Then I  
35 decided to look at it this way. Not ALL people see the signals.  
36 Capacity for understanding is limited to and in some people.  
37 We all have varying degrees of sensitivity. Isn't it barely  
38 possible that you DO see the signals...but that others don't or  
39 don't want to?"

40 "Never thought of that," admitted the first.

41 (LONG PAUSE)

42 Specifically, what constitutes the signals about which

MORE MORE MORE

STAND BY! YOU'RE ON MIKE!

43 ANNCR: we've been talking? A gesture of the hand? Perhaps. A gleam  
44 in the eye? Perhaps. An attitude? Maybe. Look around you and  
45 decide for yourself.

46 One thing is sure: When you see the signals...correctly  
47 identify them...and take action on them...you may be certain  
48 you've become a member of the most privileged group in the  
49 world.

50 What kind of signals do you send and receive?

**EXERCISE 10. VOICE INTENSITY**

**Directions:** Work this copy speaking barely above a whisper and close to but across mike. Strive for voice intensity.

1 NARR: The ocean is feeling conversational tonight. And...although I  
2 am alone...I have companionship. The waves...breaking in their  
3 torment...throw themselves at the reluctant rocks at my feet...  
4 roaring their continual defiance at that which impedes their  
5 free movement. Broken apart, yet they re-form, to struggle on.  
6 Here, partially unleashed, is the strength of a billion  
7 Hercules. Yet in that strength there is also tenderness; soft  
8 and strange. The spray...by-product of that brawn...caresses my  
9 being. Here is the master; yet here is, also, the servant.

10 Our conversation is mutual and warm. Our mental  
11 communication transcends all things material. Here is the  
12 throbbing heart of the sea...blending its eternal message into a  
13 galaxy of colors and sensations for those who but look. Many...  
14 of course...glance. But few really watch.

15 The ocean is all things to all. It is the ceaseless  
16 urgency of a restless nature; commanding, pleading, whispering  
17 for understanding. It is the eternal agony of the human heart  
18 in distress...confused, bewildered, yet organized and

MORE MORE MORE

**STAND BY! YOU'RE ON MIKE!**

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19 NARR: reorganized for construction and destruction. The froth, the  
20 calm...frequently battered by wind and man...writhes on in  
21 eternal patience; never quite yielding; never quite defeated.  
22 It is companionable with millions of living species; yet closely  
23 intimate with none. Watery brain cells ruthlessly hold back...  
24 keep in utmost mystery...those who would know more of its  
25 secrets. Yet unending optimism forces it on.

26 Thus it is we have a close kinship...the ocean and me. For  
27 I, like the ocean, struggle on beneath the burden of never-ending  
28 mental and physical compulsions...grinding away with whatever  
29 patience at hand against obstacles that beset my course. The  
30 ocean resists its barriers; softly, secretly licks its moral  
31 battle wounds; hides its fears and frustrations in the recesses  
32 of its body, yet fights on with never shaken confidence...  
33 building for its bright tomorrow. Is this not the  
34 personification of man, of God?

35 Ours is the communion of the fortunate.

THE DRAMATIC NARRATION MONOLOGUE

EXERCISE 11

Directions: This first narration may be done by one person using several different pitches of the voice or by several people each taking lines. Read it through to yourself to get the idea, then mark copy according to the manner in which you wish to read it. If one person does it, voice changes are absolutely essential. Make the climax as powerful as possible, with good timing before the punch line.

"COMRADE"

1 "Comrade..."  
2 Wake up, Jones! He's talking to you.  
3 "Comrade..."  
4 There it is again...that voice...Come on, Jones, snap out of  
5 it! There, that's better. Now...listen...listen closely,

MORE MORE MORE

6 closely, closely...

7 "Comrade, you're late. The meeting is about to begin.  
8 Remember, you're our most important witness. Hurry...hurry now  
9 ...get up there...on the platform!"

10 Legs...stop! Stop moving me toward that platform. Body,  
11 don't obey! Don't let them take you up there. I said stop,  
12 stop!

13 "Ah, good of you to come, Comrade Jones. Boris, give him a  
14 chair here on the platform. Now, let us begin. Will the court  
15 please come to order. Let the defendants rise."

16 (ASIDE) Jones, do you see what I see? Those men. Did you  
17 hear what the judge said..."Defendants?" What crime have they  
18 committed? Listen...they're giving their names to the court.

19 "Excuse me, but I didn't catch his name...that one there  
20 with head bowed...and cheeks sunken in defeat...what is his  
21 name?"

22 "His name is STRENGTH, Comrade Jones. Don't you recognize  
23 him? Surely you remember the fight he put up in resisting  
24 arrest?"

25 Strength...? But he was a strong man...he spoke of  
26 Democracy, and...and Courage. I remember his words...phrases  
27 like: "We must stand together," "In union there is Strength,"  
28 ... "For God and Country." And he was on trial before this  
29 court? Why? For what?

30 "And that one there...with the dull...glasslike eyes. He  
31 with shoulders bent. What's...his name?"

32 "His name, Comrade Jones? Hope. Why...you yourself swore  
33 before this court that he gave up. Remember what you (FADE)  
34 said then...

35 (OFF MIKE) WHAT'S THE USE NOW? WE'RE ALL IN IT. ONCE WE  
MORE MORE MORE

36 MIGHT HAVE STOPPED IT...BUT IT'S NO USE...THERE'S NO HOPE LEFT.

37 "I see by your face, Comrade Jones, that you do recall.  
38 Come...let's get on with the preliminaries. Will the next  
39 defendant read his name to the court?"

40 Courage.

41 Courage? But...but he was Strength's right hand man! Oh,  
42 he was small but we all relied on him, come to think of it. Why  
43 ...with him in the midst and Strength to lead us...we were  
44 unbeatable. No...no...there's some mistake. It...it just can't  
45 be!

46 "You look puzzled, Comrade Jones. Look here, you're one of  
47 us now. What's done is done... Remember that other world you  
48 used to live in? ...That world of Democracy? Even there you  
49 tried men who were enemies to your order. Are you going to deny  
50 us that same right? Come now, Jones, get hold of yourself!"

51 Thought.

52 Thought! You too? Don't look at me that way! There were  
53 too many against us. I had to give in sooner or later. It  
54 doesn't seem real...me up here testifying against you. And you  
55 ...you look so changed. Why, out there you were the life of the  
56 Party...both parties. Sometimes you came dressed like an  
57 Elephant...and then there were times you went under the cloak of  
58 a Donkey. Without you, things would have been pretty dull!

59 "Comrade Jones, I don't believe you're paying attention.  
60 The next defendant has finished reading his name to the court."

61 "Wha...what did you say?"

62 "I said the next defendant has just given his name for the  
63 record. You will need no prompting in remembering...about him.  
64 I believe you know him well, Jones. His name is...Democracy."

65 (TO HIMSELF) That's an odd name for anyone having a case  
66 tried in court.

MORE MORE MORE



**STAND BY! YOU'RE ON MIKE!**

67           What's that he said? Democracy? Here? Before a court of  
68 law? He jests...but no! Look here, Jones...in high hat and  
69 tails...that's him all right. I'd know him anywhere...those  
70 stars...and those stripes on his suit. We used to call him  
71 "Uncle Sam" ....Remember those French kids in Cherbourg? They  
72 called him "Uncle Sam...Good Old Uncle Sam." (PROJECTING) "Hey,  
73 Sam, look! It's me, Corporal Jones! Don't you remember...I was  
74 in the Third Infantry. I used to be precinct Captain in Ward  
75 Ten. I was a delegate at the V. F. W. Convention last year.  
76 (PAUSE) Hey, Sam, look! It's me...Corporal Jones! Don't you  
77 ...? (CHANGE PACE) Why aren't you looking at me, Sam? Why  
78 have you got your eyes fastened there on the floor? Can't you  
79 hear me? (PLEADING) Sam...Sam...."

80           "Comrade Jones, please...you mustn't speak to the  
81 defendants." (PROJECTING) "There's one more...bring the  
82 prisoner before the bar."

83           Let me out of here...No...no...I can't let this go on. Not  
84 Faith! I can't testify against him...him or Democracy...nor  
85 Strength, nor Courage, nor Thought. (SHOUTING) "They're not  
86 guilty! I am...I am... Put them on trial and you put me on  
87 trial, too!"

88           "Seize him...Seize Comrade Jones!"

89           (LONG PAUSE)

90           Wake up, Jones. It's almost 5:30. The rest of the staff  
91 has gone home. What prompted me with a dream like that? That  
92 poster...That poster in the window? Yes, that was it. Come on,  
93 Jones...wake up...see what it says:

94           FREEDOM IS EVERYBODY'S JOB!

**EXERCISE 12**

**Directions:** The following narration by Sid Bornstein depends largely upon changes of

STAND BY! YOU'RE ON MIKE!

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speed in reading (pacing), frequent changes of mood, and timing for its effectiveness. It can be read by a man or woman and given any number of different interpretations. Note that where you see a string of dots (...) we suggest a pause. Read it to yourself several times to get the general idea, then concentrate on making the character believable and human. Don't be afraid to use gestures to get yourself into the mood...and facial expressions to carry through the mood. To express character fully, you must plunge into the copy all the way. See how many voice overtones you can achieve to express mood and spirit in the character you're portraying!

1 VOICE: Hello there.

2 Most likely you don't know me...that is, personally.

3 Because if you did you wouldn't be sitting there so happy and  
4 healthy this fine evening...listening to the radio. Of course,  
5 I'd like to make your acquaintance...it'd be kind of nice to  
6 add your name to those of the other...friends. Oh, don't  
7 worry! I'm not at all fussy whom I pick out for friends...rich  
8 or poor; strong or weak...you're all alike to me. But then, I  
9 suppose, you wouldn't like me...no one ever has. No one in  
10 their right mind, that is. You see, it's like this. I could  
11 hit you over the head with a mallet and you'd never even know  
12 you met me. Not at first anyhow. But I'd know you. And once  
13 you get to be my friend I like you...and I'm an awfully hard  
14 person to shake. At first I wouldn't be too bothersome. Why...  
15 I've hung around with some people for years before they even  
16 knew my name! Perhaps it would be the same with you...I don't  
17 know. Usually, though, I don't wait too long to make my presence  
18 felt. But I'm sly about it...some people say even mean. You  
19 want to know when I'm around? Well, the first few days I'd get  
20 you kind of tired...you'd feel like lying down...and some days  
21 I'm such a fresh guy...why...I'd bring a blush to your cheeks...  
22 then you'd get so mad at me you'd practically start spitting  
23 blood. Then you'd begin to worry about me and start losing  
24 weight...but I'm a good sort...I don't like to see anyone worry

MORE MORE MORE

25 VOICE: ...so I'd take you away from it all. (PAUSE) At first you  
26 wouldn't want to come with me but I'd convince you...if I  
27 didn't, your family or friends would. Say...wouldn't you like a  
28 trip to the country...plenty of fresh air, comfort...no work.  
29 And the price! Well... Some of my friends like the country so  
30 much that they never do go back home...to tell you the truth, I  
31 don't like to see them leave! Other people...well, they're a  
32 bit more stubborn and they do get to go home. How I hate it  
33 when I have to erase their names from my list. But my favorite  
34 people...well, knowing me and going away with me to the country  
35 shocks them so much that they just up and die!

36 Hey, but wait, I haven't told you my name. Bet you'd  
37 never guess. Give up? Okay then. It's Tuberculosis...but you  
38 can call me T. B., for short.

39 Course, I get called a lot of things besides T. B....the  
40 White Scourge...the Fifth Horseman...Slow Death...pleasant  
41 names, but you can just call me T. B.

42 Now I'll bet you're wondering what I'm doing here tonight  
43 talking to you...giving you some trade secrets. Well, I'll  
44 tell you, friend, it's like this. I'm here to protest. There's  
45 a group of people in this world who just can't mind their own  
46 business! They want to know if you know me...like I said you  
47 wouldn't recognize me if I hit you over the head with a mallet...  
48 but these people are smart...they know you aren't. So what do  
49 they do? These so-called guardians of the public health spend  
50 a lot of money travelling in expensive X-ray units. Then they  
51 ask you to visit one of them when it tours your town...it's  
52 free and doesn't take more than a couple of minutes. And it  
53 doesn't cost you one red penny.

54 And I'm getting sore. Why, this is a free country. I say  
55 if you aren't worried whether you've got me... T. B. ...as your

MORE MORE MORE

**STAND BY! YOU'RE ON MIKE!**

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56 VOICE: friend--well, then they shouldn't worry either. But they do. I  
57 feel like this: What difference is it to them whether you live  
58 or die? With me, it does make a difference. As sure as my  
59 name's T. B., I'd like to see you dead.

60 So...I'm protesting. If they keep it up, pretty soon I'll  
61 be out of business. And that ain't funny, brother...or sister,  
62 either. As sure as my name is Tuberculosis, it ain't funny. I  
63 got rights. Who are they to deprive me of the pleasure of  
64 seeing little kids sitting white and weak, unable to move...or  
65 to see you older folks, racked with pain...counting the days  
66 you have left?

67 But I'm not really worried. You see...I know you. You're  
68 like everyone else. Sitting there so complacent this fine  
69 evening, you're thinking you'll never meet me. But don't be too  
70 sure, friend. I've picked on stronger guys than you and won.  
71 Besides, it's too much bother for you to visit these X-ray units  
72 ...it might take all of five minutes from your lunch hour...  
73 wouldn't you rather have me take five years...or perhaps fifty  
74 ...from your life?

75 Don't worry, friend. You just sit there. Let little old  
76 T. B. do the worrying for you. I make it a point to get  
77 around. Who knows...perhaps you've already met me...you can  
78 never tel-1-1-1-1...only the X-rays can tell. Or an autopsy.

79 But I know you. You won't bother to visit those X-ray  
80 units, will ya? It takes too much time...all of five minutes.  
81 And time is valuable. So have a good time. Like the Chinese  
82 say: Enjoy yourself while you may...IT IS later than you think!

These, then, are the high spots of mike technique and voice devices. There are many, many more, but these will give you a good start. You'll find that as you go along and continue to practice, you'll be more and more at home with your own voice and what you

**STAND BY! YOU'RE ON MIKE!**

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can do with it. But wait! Voice isn't enough on radio. To your expert use of the human voice there must be added some other elements, namely, **NOISE, NOISE, and MORE NOISE!** and **MUSIC!**

To get the word on this angle of the radio business, move on now to the next unit.



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## Sound and Music

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Well, you've survived the first unit and are now on your way. But wait! Before you can proceed, you'll have to know something about sound and music, and how to handle them. There are a few things to keep in mind.

First of all, consider radio as a communications medium. You know, of course, that radio is an intimate medium. By that we mean it enters the homes of its listeners and entertains and educates them in small groups. That means simply that your entire production should be slanted toward the listener, not blasted at him! Use music and sound moderately. A little goes a long way. Stay away from complicated effects that cannot be easily reproduced manually or on a disk. Remember, too, that there are two kinds of sound effects: those that are self-identifying and immediately recognized by the listener, like sirens or automobiles; and those that are not self-identifying, like the rustle of leaves or the crackling of flames. If a sound doesn't identify itself easily, some reference should be made to it in the continuity to keep the listener on the right track.

Your job on production, then, is to do all you can to hold the listener through three kinds of noises: voice, sound effects, and music. You haven't the visual aids of the stage or movies to help create an illusion. Much will depend upon your skill in merging these three types of noises. As an example of what can be done with sound we suggest you listen to the recording "On A Note of Triumph," by Norman Corwin, if you haven't already done so. In that particular show, sound and music are used for extreme contrast in the creation of what is known in the trade as "Third Dimensional Treatment." Note, too, that the noise is frequently loud, almost vulgar. Yet it holds an audience! Listen, also, to "Sorry, Wrong Number," a commercial recording of the wonderful Agnes Moorehead show, and study the use of sound in it. In that show, sound is effectively used to develop a feeling of intense suspense.

You can learn a lot about sound just by listening to your radio. Listen to the "Dragnet" program and notice how the effectiveness of the sound is magnified by "underplaying" it— not having the sound too obvious. It just seems to merge harmoniously with the continuity. On the "Dragnet" show the sounds are exactly right, and in the right places. After thinking about sounds and studying them as they are used on the air, go to work in the studio to create some manual (handmade) sounds of your own.

### SOUND EFFECT EQUIPMENT

First, build a "marching men" standard. To do this, you'll need thirty-six one-inch-thick blocks of wood, each about five inches long. Drill a hole through each peg about a half-inch from the top, the hole being large enough to allow a length of clothesline to

## SOUND AND MUSIC

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pass through. Now drill a second hole through each peg, below the other hole but on the opposite end of the peg. Construct a frame from pine boards and thread the pegs. Gently rolling the pegs on the floor will give you the sound of marching men.

Secure a small pantry-type door from a secondhand lumber yard. Construct a frame into which it will fit and mount it on the frame with hinges. Install on it a regular doorknob and keyhole combination. You can now use this for the opening and closing of a door, sounds of a key being used, and so on. You may want to construct a similar door for squeaky door sound effects. To achieve this, mount the hinges very tightly. Make sure no one oils them!

On a wooden panel not more than one-inch-thick, mount various kinds of door bells, buzzers, and chimes. Buttons should all be on one side and labelled; the mechanical parts should be on the other side. Run controlling wires to dry cell batteries. (Most hardware stores will give you an educational discount on equipment needed.)

Secure a sheet of secondhand plywood. Footsteps on plywood register much better than those on an ordinary floor.

We suggest you also bring in and keep the following items in a big box in some part of the studio or storage space: cups, saucers, dishes, milk bottles, glass that can be broken (breaking glass), knives, forks, spoons, sheets of cellophane (fire), an old pillow (thrown on the floor it's a falling body), an old pair of leather gloves (worn and tapped on a table they sound like horse's hoofs). An old tin washtub is a useful item to keep these things in. It's also useful to collect the debris.

You now have the start of a good manual library of sound effects. Other material, as sounds are needed and worked out, should be added to it. It's fun to work out sound effects and record them on disks for future use, if you have the time and equipment.

Now we get into the area of recorded sound effects and music. There are two methods of cueing these to the exact spot needed. One is to run your table until the point you want in the disk is reached, stop the table, and backtrack half or three-quarters of a turn. Then, when the table is started, it will have time to warm up and you won't "wow" the sound in (assuming, of course, that volume isn't brought up too fast.) This system of cueing is unsatisfactory, however, especially with soft-cut disks, as it eventually destroys the disk. We believe the best way to cue in workshops is to hold the end of a sheet of thin paper next to the needle on the disk. The paper will "play" the record and it shouldn't be necessary to backtrack.

The sound table man is obviously an important member of the team in a production and he should always be alert. To train each member of the class, we suggest the following exercises. These are simple stories in sound that can be created in workshop situations. If you find them inspiring, write and produce your own stories. Record and play them back if possible.

### EXERCISE 1. SOUND

- 1        MAN SNORING (close to mike and across mike).
- 2        ALARM CLOCK RINGING.



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- 3 MAN GRUNTING.
- 4 ALARM CLOCK RINGING.
- 5 CRASH OF CLOCK ON FLOOR. (Use an old clock!)
- 6 BED SPRINGS CREAKING (a folding chair slowly folded).
- 7 BARE FEET ON FLOOR (hands tapping gently on table).
- 8 WINDOW BEING ABRUPTLY CLOSED (a length of wood drawn down a table leg, hitting the floor).
- 9 BED SPRINGS.
- 10 HEAVY SIGH.
- 11 HEAVY SNORING.

### EXERCISE 2. SOUND

- 1 SOFT FOOTSTEPS.
- 2 STEALTHY OPENING OF DOOR.
- 3 DOOR CLOSING SOFTLY.
- 4 MUFFLED FOOTSTEPS.
- 5 TEARING AND RATTLING OF PAPER.
- 6 STRIKING OF MATCH.
- 7 CRACKLING OF FIRE.
- 8 LAUGHING OF PYROMANIAC.
- 9 FIRE ENGINES, VERY FAINT.
- 10 FOOTSTEPS RUNNING.
- 11 DOOR OPENING.
- 12 RUNNING FOOTSTEPS FADING OFF.
- 13 FIRE ENGINES GETTING CLOSER AND PULLING TO STOP.

### EXERCISE 3. SOUND

- 1 BREAKING OF GLASS.
- 2 UNLOCKING AND OPENING DOOR.
- 3 RINGING BELL, SUSTAIN IN BACKGROUND.
- 4 QUICK FOOTSTEPS ON GLASS.
- 5 EXPLOSION OFF MIKE.

## SOUND AND MUSIC

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- 6 PAUSE. RUNNING FEET.
- 7 OPENING DOOR.
- 8 SIRENS IN DISTANCE.
- 9 CAR DOOR OPENS, MOTOR STARTS.
- 10 RINGING BELL OUT.
- 11 SPEEDING CAR, SIRENS.
- 12 LOCOMOTIVE SPEEDING, FADE ON FAST.
- 13 LOUD, METALLIC CRASH.

### THE USES OF SOUND

In the foregoing exercises, we have been using sound alone to tell a story. Rarely in radio will you be called upon to use sound exclusively as we have done. However, the drills should enable you to see the possibilities the clever use of sound can bring about. Now let's look at the many ways in which sound can be utilized. Generally this can be covered in eleven broad categories:

#### 1. To Establish a Scene or Locale

Without "planting" too many cues in the dialogue to allow the listener to know that our scene takes place on a farm, the mere sound of chickens or common farm noises can accomplish this as well. What you are doing is establishing a locale. In the same manner traffic noises can set the scene for a metropolitan center, or the clatter of dishes may suggest a meal. Therefore, to enliven the script—to bring it more to life—sound can help "set" your scenes and establish the locale in which they take place.

#### 2. To Establish Exits and Entrances

In Unit I we spoke of the "mike fade" or "fade on" as devices through which the radio actor could leave or enter a scene. In the dramatic program, however, a more definite exit or entrance is needed. When the actor faded off, did he leave the room? Did he merely walk to another part of the room? If he was a heavy man should he walk with a heavy tread? These things must be taken into consideration on the dramatic show. Therefore, if your actor is to leave the room, perhaps the sound of a door closing in the distance can strengthen the realism. Or footsteps fading off mike, followed by the sound of the closing door, can add to the picture. There are many other instances, too, when you may feel called upon to heighten the effects of exits and entrances: A car pulling to a stop signifies the entrance of another character on the scene; a doorbell ringing leads us to expect an entrance; and hurried footsteps either fading on or fading off can suggest the manner of exit or entrance.

#### 3. To Portray Action

Well-written dialogue can, in most instances, suggest any of the varying types of emotion. Joy, happiness, fear, anger—all can be expressed in dialogue. But, very often, sound can be employed to add to the scene. For instance, violent anger may suggest that a fight is

to ensue. If the author feels that physical combat will heighten the scene, he may have his characters engage in a fight. But dialogue alone won't bring the realism to the listener. So the sounds of the blows being struck must be included. The sound, then, portrays the action that the dialogue has indicated will take place. In many of our "Westerns," the sound of gunfire makes the scene more realistic. It helps more than words to convey the action to the listening audience.

### 4. To Establish Time

This use of sound is almost self-explanatory: a clock striking the hour; crickets suggesting that it is night; a rooster crowing to let us know that it is morning. There are many more common sounds that we associate with certain times of the day or year. How many can you name? Make a list of them and compare them in class.

### 5. For Scene Transitions

When the radio writer wants to show passage from one scene to another, he has many techniques from which to draw. He can use a mike fade, a pause, music, narration, and sound. Here we are concerned primarily with sound. Let's assume that a script calls for a man to board a train in one scene and be in a city many thousands of miles away in the next. The author's problem, then, is to keep continuity of the show and not have a too abrupt entrance into the next scene. A simple and very likely way of doing this would be to have the sound of the train leaving a station gradually fade into the distance. After a slight pause, the sound of the train re-appears, but this time, with bells ringing and the hissing of steam, we get the suggestion of the train arriving at its destination. The illusion of motion has been created and the author doesn't lose his audience. The closing of a door and the movement of an elevator may also serve as transition devices. Undoubtedly many more will occur to you.

### 6. To Act as a Program "Trade Mark"

How many of you have heard the "Inner Sanctum" program? For years its trademark has been the opening of a squeaky, tired door. When the late Major Bowes conducted his amateur hour, the sound of a "gong" was the familiar opening of the show. People recognize these programs through their established "trademarks." Although music themes usually are employed, sound, too, can be identifying.

### 7. To Create Unrealistic Effects

Do you want the sound of a space ship whirling through the stratosphere? What kind of a noise does a man from Mars make when he walks? Perhaps in your writing you'll touch upon the unrealistic, the fantastic. In such cases you'll want sounds that are not common. Your imagination may be given a strenuous workout, but imaginative use of sound can and will heighten your drama.

### 8. As an Exposition Device

In the sound exercises you told a story through sound effects alone. In other words, they performed the exposition. We mentioned earlier that they are very rarely used by themselves, but there are times when sound can tell a story more effectively than mere lines of dialogue. Such uses may be: the tolling of funeral bells suggesting a death, or the

closing of a door preceded by an angry voice shouting: "Get out! Get out!"

### 9. Music as "Sound"

This is a use commonly employed in comedy programs. An organ or full orchestra will often create effects of walking, trains, laughing, and many other such sounds. It is used in dramatic programs, too, but since realism is wanted on these programs, music as a sound effect is used sparingly.

### 10. To Establish Mood and Create Atmosphere

Without sound effects, two people caught in a storm, braving the elements to carry out whatever their mission might be, would not be able to portray through dialogue alone the terror and excitement of the scene. But when the beating of rain is put in the background, mingled with the howling of the wind, a definite atmosphere is created. The scene now lives and the listener is served with a picture of their plight.

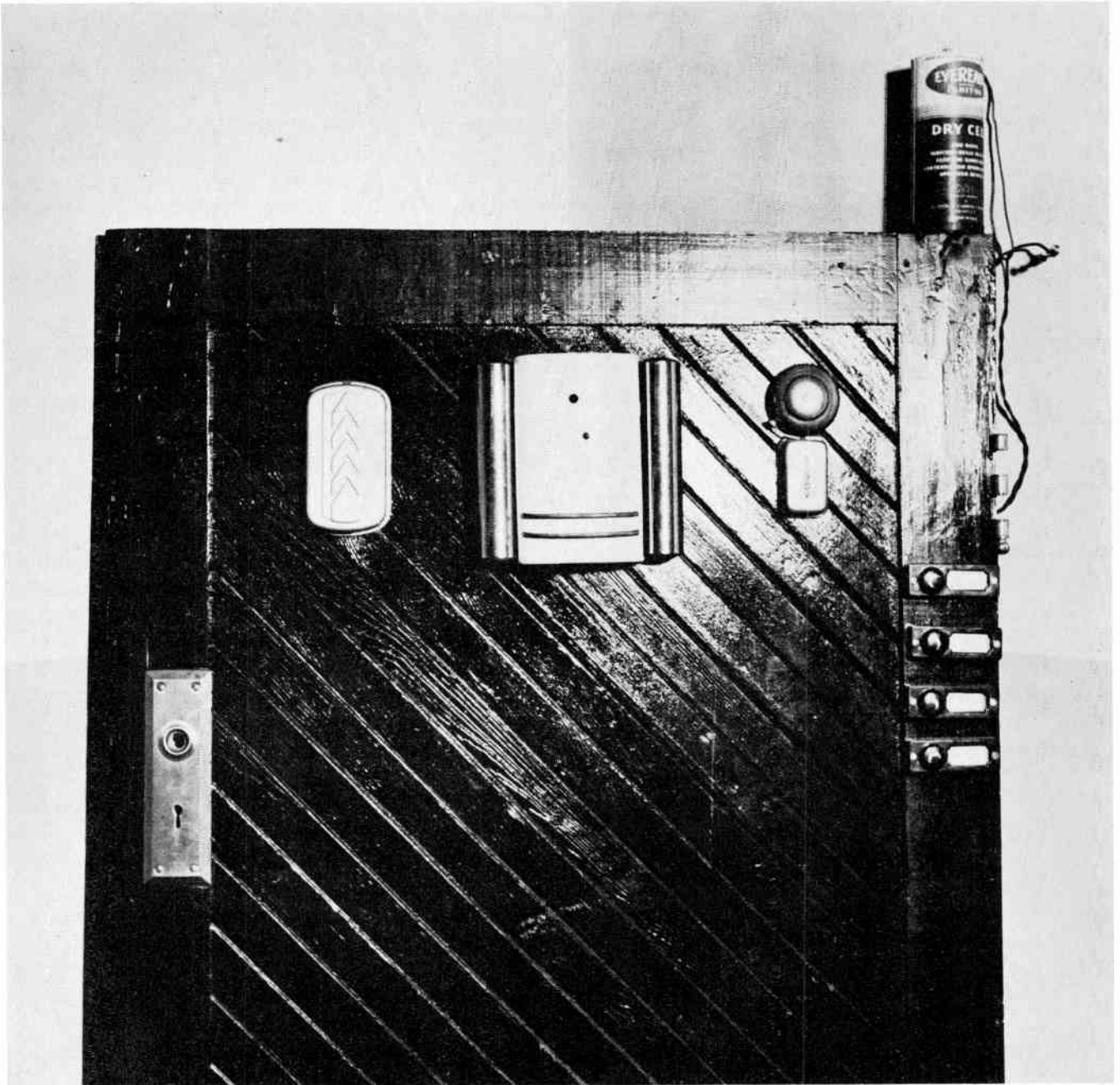
### 11. To Serve as a Montage

Quite often the radio writer will be faced with the situation of passing over great periods of time in a short sequence. He'll want to suggest this in rapid movement in order to carry his story forward. Usually a single device is used to "tie" the sequence together. As an example, let's take Hitler's rise to power. We don't want to go into all the details but wish to show the highlights. It can be done simply with a voice reciting the names of the nations that fell to Hitler's armies, and perhaps mentioning the dates involved. After each name and date, the sound of marching feet can be brought up to give more dramatic treatment. The marching feet then serve to make the unit a single entity. Such an effect is called a montage (pronounced MONT-ar-ge).

\* \* \*

It should be noted that there are certain dangers in using sound effects. Since they are as essential to the script as good dialogue, they must be handled carefully. Quite often a sound effect used for any great length of time can distract from the story—it can annoy the listener. Especially is this true when dialogue must be spoken over it. If the sound tends to monopolize the scene, we lose the thread of the story. Therefore we must avoid certain pitfalls.

In scenes where background noise is being used, establish your sound early in the scene and write in definite instructions as to where it will fade out or how low in the background you wish it placed. You will find, in listening closely to some of the network dramatic shows, that the director will allow the sound gradually to fade out under the dialogue during most of the scene and then, when the scene is drawing to a close, will just as gradually fade in the sound again. This is done on the assumption that the sound (for example, a car running) helps to let the audience know where the scene is taking place. When the director feels that it has served to set the scene, he will fade it out. After all, it is the dialogue that is holding the listener, and after a time he will forget the sound. When he hears it again at the end of the scene, his ear, which had become accustomed to the sound earlier and thus hadn't missed it, will pick it up again unconsciously.



**Figure 1.** The door shown is actually a refugee from a church that was torn down. It was purchased for twenty-five cents at a used lumber yard, and the attachments added in the radio workshop. Note the keyhole at the left; the two chimes and the door bell; and the buttons on the right. The battery is usually kept in a box nailed to the other side of the door. Warning: If you make one of these, keep the battery disconnected except when in actual production! The temptation to try it "to see if it will work" is always too great for anyone entering the studio! (Photo courtesy Boston University Radio)

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Another important thing is to "line cue" your sound if it is not self-explanatory. The roar of a lion will always sound like the roar of a lion. But such effects as falling rain and fire will leave your listeners baffled if identification isn't made in the dialogue. Therefore, on sounds that are not self-identifying, write into the dialogue some indication of what is happening.

And finally, don't go overboard on sound effects to the extent that every sound you could associate with a scene is used in it. Impossible as it may seem, you will often see scripts in which such a sound as the rattle of dishes is called for even while heavy background sound is being used. It would be almost impossible for the listener to catch the rattle of the dishes if his attention were diverted by the background sounds. So, be wary of using high and low volume sounds simultaneously with one another. Unless one is more shrill than the other, you'll assuredly lose one.

### . . .AND MUSIC!

So far we have discussed two of the three elements of radio broadcasting: voice and sound effects. Now it's time to look at the third: music.

Music, like sound, is incidental to the dramatic show. But like sound, it can increase the effectiveness of the spoken word. Because of the effect it can have in stirring emotions or in heightening conflict, both the motion picture industry and radio, as well as television, have adopted it. It is an integral part of radio, and you should therefore become familiar with its uses. These are:

- |                                |                                       |
|--------------------------------|---------------------------------------|
| (1) as program content.        | (7) to create mood or atmosphere.     |
| (2) as a program "trade mark." | (8) to suggest locale.                |
| (3) as a transition device.    | (9) to create unrealistic effects.    |
| (4) as a sound effect.         | (10) to establish time.               |
| (5) as punctuation.            | (11) to create a montage.             |
| (6) as a comedy device.        | (12) to establish exits or entrances. |

Most of these uses, as you can see, parallel the functions of the sound effect. For that reason we won't go too deeply into explaining how they serve the purposes listed. Some, however, do require some explanation.

Number one, of course, applies to straight music programs. Although numbers two, three, and four were explained in the discussion on sound, we should again mention music as a transitional device. Music used in this way is referred to as a "bridge," in that it bridges two scenes. Punctuation, however, is a use quite different from any explained. Music employed this way helps to accent the dialogue. For example, an ominous note may give added effect to such a line of dialogue as: "Death to the traitors!" (MUSIC UP FAST AND TO CLIMAX.)

A word, too, about the use of music to create mood and to suggest locale. Depending upon the temper of the dialogue, music is frequently used to make a mood or emotion even more apparent. How many times have you heard a love scene being acted with the tender strains of a waltz emerging faintly from the background? Likewise, a suitable musical background can enhance the effect of angry words. Music can often say more than words can express. As concerns locale, music very definitely has a place in radio. Such familiar songs as "The Last Time I Saw Paris," "San Francisco," and many others are used in

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music bridges to set the scene that follows. With a few bars of these songs, you can transport your audience across the country or across the Atlantic in a matter of seconds. Make a list of "locale" songs and compare your list with the others in class. File a master list of such songs in your workshop for future reference.

\* \* \*

With radio swallowing a tremendous number of scripts each day, it is frequently necessary to cut corners. All stations and networks have libraries of recorded sound effects and "dramatic music" that can be pulled at a moment's notice for production. Sound effects disks are extremely expensive, and the chances are that you don't have any in your studio. However, borrow some if you can, and play them in class. Practice cueing them. You'll probably discover, as we have, that many of the recorded sounds don't sound authentic. It's a maddening fact in radio that often a recording of the real thing doesn't sound like the real thing! For example, on the air the shooting of a pistol loaded with blanks doesn't sound like a pistol shot! In such cases you must experiment with foreign objects to get just the sound you want.

We suggest that you also obtain, by borrowing if necessary, an album of "bridge" music from a local studio. Listen carefully to the disks. These are special recorded "cuts" that are supposed to suggest any number of things: "Going upstairs music," "Sad," "Happy," "Desolate," "Excitement" music. One last warning: In using music for dramatic effects, whether in background or not, stay away as much as possible from selections known by your audience; otherwise they'll turn to trying to identify the music instead of being lulled into the mood you've been attempting to build!

### EXERCISE 4

Directions: Select appropriate organ music. Fill in organ spots throughout script with either organ music or poems of your own choice, with appropriate introductions to them. Use an easy, breezy style of delivery, very conversational. Note: When typing scripts, number all lines for easy reference in rehearsal.

#### "LET'S LINGER AND LISTEN"

- 1 MUSIC:     THEME, UP TEN SECONDS AND UNDER LIGHTLY.
- 2 NARR:     Hi, there! This is the story of a fellow named Joe...he never  
3             wrote a poem in his life...yet he made a fortune and millions  
4             of friends throughout the country...through poetry.
- 5 MUSIC:     THEME. UP AND OUT ON CUE.
- 6 ANNCR:     Station \_\_\_\_\_ takes pleasure in presenting LET'S LINGER AND  
7             LISTEN...a program of relaxing chatter and music for your  
8             afternoon pleasure. Now here's your narrator.
- 9 NARR:     To thousands of people poetry has always been a means of self-  
10            expression. Those who don't write poetry usually at least read
- MORE MORE MORE

11 NARR: it...or listen to it. Many read it aloud themselves to sort of  
12 get into the open some emotion...some feeling...some impulse.

13 It seems as though the world is filled with poets. Many  
14 of them write only for their own satisfaction...some of these  
15 who have the means publish books of their own poetry which  
16 they give to friends at Christmas. Many just write poems and  
17 hand them around on carbon copies.

18 Today our story is about an elderly man who passed away  
19 the other day...a man who lived with memories of days rich with  
20 friendship and feeling. His library was full of his own books  
21 and we've often seen him...hands just a bit on the trembling  
22 side...poring over the books he spent his life creating. The  
23 man's name? Joe Mitchell Chapple.

24 In August, 1905, several hundred people in this country  
25 were pleasantly surprised to receive a letter. The top of the  
26 letter bore the words "The National Magazine," and the letter  
27 said: "It gives me great pleasure and extreme gratitude to  
28 announce to you that 'The National Magazine' has awarded you  
29 one of the eight hundred and forty prizes for your 'Heart  
30 Throb' contribution. Heartily congratulating you upon your  
31 success, I am, yours sincerely, Joe Mitchell Chapple." The  
32 letter was countersigned by two judges: Senator Allison and  
33 Admiral Dewey, who personally signed all the letters! What a  
34 beating their hands must have taken!

35 What kind of a man was this Joe Mitchell Chapple? What  
36 did he do? Well...for one thing Chapple was a publisher with a  
37 vision. He knew many people were fond of poetry. He felt  
38 poetry had a place in the common man's life...and he determined  
39 to get collections of popular poetry together so they'd always  
40 be available for the everyday fellow. That's the kind of man  
41 he was.

MORE MORE MORE



42 MUSIC: ORGAN UP, SUSTAIN AND OUT. (INSERT POEM WITH ORGAN BG  
IF DESIRED)

43 NARR: (CHANGE PACE) Joe Mitchell Chapple once caused considerable  
44 discussion by sponsoring a poetry contest of an unusual nature.  
45 He offered silver dollars equal in height to the winners.  
46 We've never been able to find out exactly how much money he  
47 gave away...the whole thing seemed to be somewhat of a gag to  
48 advertise a new edition of his book, "Heart Throbs," which  
49 came out later. "Heart Throbs" proved to be quite a hit and  
50 thousands of copies were sold. But Mr. Chapple...never a good  
51 businessman...had sold the rights to the book in a moment of  
52 weakness...and so just missed capitalizing on its success.  
53 The book contained selected poems...old favorites. Poems like  
54 ...(INSERT YOUR FAVORITE POEM HERE)

55 MUSIC: ORGAN UP, SUSTAIN AND OUT. (INSERT POEM IF DESIRED)

56 NARR: Before...during, and after World War I, the name Joe Mitchell  
57 Chapple became known throughout the country for another reason  
58 ...speaking...and it was in this direction that he perhaps  
59 enjoyed his greatest success. He travelled around speaking to  
60 various groups about his work...his famous friends like  
61 President Harding and President Wilson...and wherever he went,  
62 people turned out with a great deal of enthusiasm. Chapple  
63 would recite to his audiences selections like these words on  
64 the love of home by the great Daniel Webster.

65 MUSIC: UP TEN SECONDS AND UNDER.

66 NARR: It is only shallow-minded pretenders who either make  
67 distinguished origin a matter of personal merit...or obscure  
68 origin a matter of personal reproach. Taunt and scoffing at  
69 the humble condition of early life affect nobody in America  
70 but those who are foolish enough to indulge in them...and they  
71 are generally sufficiently punished by public rebuke. A man

MORE MORE MORE

72 NARR: who is not ashamed of himself need not be ashamed of his early  
73 condition.

74 I did not happen to be born in a log cabin; but my elder  
75 brothers and sisters were born in a log cabin and raised among  
76 the snowdrifts of New Hampshire...at a period so early that  
77 when the smoke first rose from its rude chimney and curled  
78 over the frozen hills...there was no similar evidence of a  
79 white man's habitation between it and the settlements on the  
80 rivers of Canada.

81 Its remains still exist; I make it an annual visit. I  
82 carry my children to it...to teach them the hardships endured  
83 by the generations which have gone before them. I love to  
84 dwell on the tender recollections...the kindred ties and early  
85 affections and the touching narratives and incidents which  
86 mingle with all I know of this primitive family abode.

87 I weep to think that none of those who inhabited it are  
88 now among the living...and if ever I am ashamed of it, or if  
89 ever I fail in affectionate veneration for him who reared it,  
90 and defended it against savage violence and destruction,  
91 cherished all the domestic virtues beneath its root, and,  
92 through the fire and blood of a seven years' revolutionary war,  
93 shrunk from no danger, no toil, no sacrifice, to serve his  
94 country and to raise his children to a condition better than  
95 his own, may my name and the name of my posterity be blotted  
96 forever from the memory of mankind!

97 MUSIC: UP TO CLIMAX AND OUT.

98 NARR: And so lived a man who made a career out of poetry. He never  
99 wrote much material himself...yet he put into the public eye  
100 and into the hearts of millions...the thoughts expressed by  
101 others. Joe Mitchell Chapple was the big poetry man of his

MORE MORE MORE

## SOUND AND MUSIC

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- 102 NARR: day...he knew the favorite poems of many, many people...yet he  
103 never had a favorite poem of his own. So long.
- 104 MUSIC: UP TEN SECONDS AND UNDER.
- 105 ANNCR: You've been listening to LET'S LINGER AND LISTEN with the  
106 poems and comments of your narrator. This has been a \_\_\_\_\_  
107 studio production.
- 108 MUSIC: UP TO TIME OR OUT ON CUE.

### EXERCISE 5

Directions: The following documentary script calls for a number of simple sound effects and music. For the purposes of this unit, divide the class into two groups: One group is to work on the selection and practice of the sound and music; the other is to audition for parts available and production duties. After the cast, production crew, and sound crew have had a dry run on the script, move on to the next unit, returning to this show after you have completed the exercises in acting and production. The purpose of this script is to show how sound and music fit into the context of an actual show.

#### "ANNA"

- 1 ANNCR: The Workshop Players present "Anna," a fifteen-minute  
2 documentary program by Sid Bornstein.
- 3 SOUND: MARCHING FEET...TEMPO UP...THEN OUT.
- 4 NARR: Did you hear that, my friends? That was the sound of marching  
5 men...
- 6 SOUND: RAIN AND THUNDER.
- 7 NARR: And did you hear that, my friends? That's rain and thunder...
- 8 SOUND: CHILD CRYING...KEEP LOW IN BG...OUT AT (X).
- 9 NARR: (INTENSE) Now, do you hear that? Listen...listen carefully.  
10 For that is the sound of a child crying. (X). Her name is  
11 Anna and she is eight years old. Anna lives somewhere in  
12 Europe...she lives in a cellar and her only view is one of  
13 desolation. Yes, my friends, her name is Anna. She is eight  
14 years old and she lives somewhere in Europe...in a cellar.

MORE MORE MORE

15 MUSIC: UP STRONG AND UNDER.

16 NARR: But what has rain and thunder and marching men got to do with  
17 the crying of a little eight-year-old girl named Anna?

18 MUSIC: UP AND INTO...

19 SOUND: MARCHING FEET...UNDER...

20 VOICE: (GERMAN ACCENT) Company halt!

21 SOUND: OUT.

22 VOICE: Achtung! You have the names of those we want. They are living  
23 on this street. The following men will take this side...  
24 Corporal Steinhaus, Private Faber (FADE) Private Frank,  
25 Private Schultz...

26 SOUND: INSISTENT KNOCKING ON DOOR.

27 ZUBER: (FRIGHTENED) Who is there?

28 FABER: This is Private Faber. Open up...by order of Der Feuhrer.

29 SOUND: DOOR OPENING.

30 ZUBER: Yes, what can I do for you?

31 FABER: You are Herr Zuber?

32 ZUBER: I am...but what is it you want?

33 FABER: You are to come with me...immediately.

34 ZUBER: Come with you! But..But...what have I done?

35 FABER: You are not to question. Now come...

36 ZUBER: But Anna...my baby...she is just an infant. My wife is dead...  
37 who will take care of Anna?

38 FABER: You are not to question. Now come with...

39 ZUBER: (SOBBING) But Anna...my little Anna (FADE) what is to become  
40 of Anna?

41 MUSIC: UP AND UNDER...OUT AT (X).

42 NARR: And so that is what the marching men have to do with Anna.  
43 They came when Anna was very small...just an infant...and took  
44 her father away. Anna never saw him again. In fact, to this

MORE MORE MORE

45 NARR: day, if you asked Anna who her father was, she would answer...  
46 but what is a father? (X) Now, how did Anna grow? Who took  
47 the orphaned child and raised her to young girlhood so that  
48 she could stand among the desolation of her home and cry?  
49 (PAUSE) Well, a neighbor took the baby Anna in with them, for  
50 what is another child, they said, when we have so many of our  
51 own? She will not take too much...she is so small.

52 WOMAN: (WITH SLIGHT ACCENT) Yes, that is what I told my Hans. She  
53 was so small, this Anna. And while Hans was here we had  
54 enough to go around...but soon they...they took my Hans away...  
55 and I myself was ill and weak...and soon the little food we  
56 had could hardly feed a cat...if indeed we had a cat to feed.  
57 Anna became so pale and thin, but so did my own children. All  
58 six of them...so pale...so wan, night after night they'd sit  
59 there, facing me...their eyes so large and round and  
60 questioning.

61 SOUND: PLANES.

62 WOMAN: And then they came...the planes...and dropped their messages...  
63 SOUND: BOMBS EXPLODING.

64 WOMAN: upon us. And where once we had little...now there was nothing.  
65 Nothing except rain...

66 SOUND: RAIN AND THUNDER...UNDER.

67 WOMAN: and thunder. And we would sit huddled together...listening...  
68 waiting...yes, listening and waiting...in our bombed out  
69 cellar. (BEGIN FADE) Hoping and praying...listening and  
70 waiting...

71 MUSIC: UP AND OUT FOR TRANSITION.

72 NARR: But now her voice grows weak and fades away...and soon she too  
73 disappeared...forever lost. (PAUSE) And do you know what  
74 happened to Anna and to that woman's children?

75 MUSIC: SHARP, INSISTENT STAB.

76 MAN: (WEARILY) Yes, I know what happened to them. Did you ever  
77 hear of the wolf packs of Europe, my friend? No, no, not real  
78 live wolves...but something worse...for these were packs of  
79 children. Yes, something worse...for a man can shoot a wolf  
80 but his heart won't let him pull the trigger to kill a child.  
81 Children, my friend, hungry, haunted children...running  
82 through the piles of rubble, hiding out in filthy sewers...  
83 sleeping in a damp and rat-infested cellar. Yes, good sir, I  
84 saw this Anna grow...she and her friends. They were hungry  
85 and homeless...and children have to eat. So in these packs  
86 they'd roam the streets...not in the daylight...for like  
87 wolves they hunt at night...and like the wolves they'd strike  
88 ...and run away...and yet the little they got could hardly  
89 keep them from dying by the thousands.

90 MUSIC: UNDER.

91 MAN: And that is how this Anna lived. One dirty rag to cover her  
92 infested body...a dirty rag you'd be ashamed to call a dress.  
93 One watery cellar you'd fear to call a home...that is where  
94 she lived. Yes, for years she lived like that...but how she  
95 survived...t'was only by the grace of God...for she had  
96 everyone to fight...and nothing to face...not even a future.

97 MUSIC: UP AND INTO...

98 SOUND: CHILD CRYING...UNDER...

99 NARR: And so Anna cries because she is hungry...and she is wet sitting  
100 in the rain and thunder...somewhere she is sitting in Europe...  
101 in her home of desolation and rubble. (PAUSE) But...listen...  
102 what is this?

103 SOUND: CRYING UP AND INTO SOUND OF CHILD LAUGHING.

104 MAN: (FRENCH ACCENT) That, m'sieur, is a child laughing...and that  
105 child, m'sieur, is the little girl we know as Anna.

106 NARR: But why should Anna want to laugh if she is hungry and  
107 homeless and unwanted?

108 MAN: First, m'sieur, I must tell you a few facts...first of all...  
109 Anna laughs because she is no longer hungry...she laughs  
110 because no longer is she homeless...and believe me, mon ami,  
111 she is not unwanted any more.

112 NARR: But why? What happened? Who wants this child..to feed and  
113 clothe...a hungry sneaking member of the wolf pack?

114 CHORUS: We do!

115 NARR: (PUZZLED) And who are you?

116 CHORUS: Who are we? Why, my friend, we are the United Nations. We  
117 are fifty-nine countries working as one to save the children  
118 of the world. On November ninth of nineteen hundred and  
119 forty-three we met and established the United Nations Relief  
120 and Rehabilitation Administration...or simply UNRRA. And this  
121 was for aid and relief of liberated countries...including the  
122 children...but yet this was not quite enough. And so on  
123 December the eleventh in the year of our Lord nineteen hundred  
124 and forty-six we established the United Nations International  
125 Children's Emergency Fund...this to supplement UNRRA and to  
126 help the starving children around the world. This time...they  
127 shortened our name to UNICEF. And this is how Unicef sounds...

128 MUSIC: SHORT BRIDGE.

129 NURSE: I'm a nurse for Unicef. The United Nations send my sisters  
130 and me to Europe, China, Africa...and to all the world. Along  
131 with the doctors and the medical technicians...along with  
132 floating, flying, freight-filled laboratories we go into the  
133 countries to find the children of the world...inoculating,  
134 weighing, feeding and tending their young bodies. And I'm  
135 English, American, Roumanian, Greek. Indian and Russian.

136 MUSIC: SHORT BRIDGE.

137 MAN: And I'm what's called a relief expert in Unicef. I go along  
138 and distribute the food to these children...food sent from  
139 Norway, Poland, Africa, Mexico, and the wide provinces of  
140 Canada. And I'm Lithuanian, Syrian, Armenian, Brazilian and  
141 Californian.

142 MUSIC: SHORT BRIDGE.

143 TEACHER: And I bring the books that teach these kids how to live again.  
144 We show them scenes they never saw...worlds they never knew  
145 existed. I, and all the teachers, open their minds...the  
146 little minds that have been closed for all these years. And I  
147 am Hebrew, Egyptian, French and Spanish. I carry my books  
148 from Switzerland and Portugal and ports-of-call in every land.

149 MUSIC: SHORT BRIDGE.

150 MAN: And I'm a builder. I'm building homes so that Anna and other  
151 kids around the world don't have to be afraid of rain and  
152 thunder anymore. I take a nail from Italy and a board from  
153 Sweden...some tools from Hungary and I combine them all with  
154 the spirit of the United Nations. And I build. I'm the  
155 native labor being used to rebuild my own country. I'm  
156 French, German, Italian, and African...Polish and a hundred  
157 other nationalities. All working together, side by side...  
158 integral with the United Nations...so that children can live  
159 ...without fearing life.

160 MUSIC: UP AND OUT.

161 MAN: (FRENCH ACCENT) And so, M'sieur, does that answer your  
162 question?

163 NARR: Yes, it does. Now I can see why Anna stopped her crying.  
164 Why, I'd bet right at this moment...thanks to the United  
165 Nations and all its agencies...Anna is warmly clothed and  
166 well fed...with plenty of playmates and sunshine and  
MORE MORE MORE



167 NARR: laughter.

168 MUSIC: UP AND OUT.

169 SMITH: Say there, may I interrupt for just a moment?

170 NARR: And who are you?

171 SMITH I, sir, am a director of Unicef with headquarters at the

172 United Nations. My name...well, that really doesn't matter,

173 because like most of the employees of the United Nations, I

174 am a citizen of the world. For the time, please call me Mr.

175 Smith.

176 NARR: Very well, Mr. Smith. And what do you have to do with Anna?

177 SMITH: My friend, come along with me and see.

178 MUSIC: UNDER.

179 SMITH: We'll make a little play of it. I'll set the scene and this

180 is what I have to do with Anna. Music!

181 MUSIC: UP AND INTO...

182 SOUND: TELETYPE MACHINE...UNDER VOICE.

183 VOICE: (READING) To office of UNICEF, New York. Fourteen hundred

184 children rounded up from caves in Warsaw. Now in Zone Four.

185 Awaiting supplies and instruction.

186 MUSIC: UP AND OUT.

187 SECRETARY:Mr. Smith, this message just came in from Warsaw.

188 SMITH: (READING) HMMMMM. All right, Miss Thompson, let's get to

189 work. To the Secretary-General...

190 SOUND: TYPING.

191 SECRETARY:....and requesting that food and clothing be sent to Zone

192 Four in Warsaw immediately.

193 MUSIC: UP AND INTO...

194 SOUND: TYPING.

195 VOICE: Request approved. Proceed immediately to dispatch all

196 necessary supplies and equipment.

197 MUSIC: SHORT BRIDGE.

198 WORKER: Hey, Joe, take a look at this order. Rush...clothing...to be  
199 shipped to Warsaw. (FADE) Let's get started...

200 MUSIC: SHORT BRIDGE.

201 SOUND: TELEPHONE RINGING.

202 DOCTOR: Doctor Wladiskin speaking. UNICEF? You want me to leave  
203 with Relief Crew Three for Warsaw immediately? Right. On my  
204 way. Medical supplies to follow.

205 MUSIC: SHORT BRIDGE.

206 SOUND: AIRPLANE WARMING UP...UNDER.

207 MAN: Yes, sir, all supplies loaded. Medical and food. Direct to  
208 Warsaw. Taking off as soon as weather clears.

209 MUSIC: SHORT BRIDGE.

210 MAN: (BRITISH ACCENT) I know, old man, but nails and lumber are  
211 awfully scarce...and you want just enough to build fifty  
212 barracks...immediately. O. K., we'll do it. I don't know  
213 just how, but we'll do it. Direct to Warsaw...surely.

214 MUSIC: SHORT BRIDGE.

215 SECRETARY: Here's the report from Warsaw, Mr. Smith.

216 SMITH: Thank you, Miss Thompson. Let's see. Medical unit arrived.  
217 Treating children now. Food kitchens set up. Workmen to  
218 start on barracks immediately. Staff alerted for any  
219 outbreak of disease. Will inform of further developments.

220 SECRETARY: Shall I answer them, Mr. Smith?

221 SMITH: The usual acknowledgment, Miss Thompson. Good work all  
222 around. But...before you do that...let's get to work on this  
223 cable...outbreaks of rickets in South Africa.

224 MUSIC: UP AND OUT.

225 SMITH: And that, my friend, is what I have to do with Anna.  
226 Receive, digest, and expedite. Alert the world and make

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## SOUND AND MUSIC

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227 SMITH:       them care for all the little Annas. Thanks for letting me  
228                   interrupt.

229 MUSIC:       OUT.

230 NARR:        Thank you, Mr. Smith. And thanks to the United Nations and  
231                   the wonderful job they're doing for relief work. For Anna is  
232                   not just one little girl...she is, as you say, millions of  
233                   children...all over the world. Children who are just like  
234                   the ones we know...except perhaps they speak different  
235                   tongues. For children are the same whether they live in the  
236                   Belgian Congo or on a shady street in San Francisco. And so  
237                   now Anna doesn't have to cry anymore...and she doesn't have  
238                   to be afraid when she hears the rain and thunder...and  
239                   marching men. For the only marching men she knows of now are  
240                   tin soldiers marching in and out of her dreams. Because Anna  
241                   is being looked after by the United Nations. She and all the  
242                   rest of the children are getting everything the world can  
243                   give them. (PAUSE) And say, Anna, would you mind telling  
244                   these nice people just who the United Nations is?

245 ANNA:        (SLOWLY AND HAPPILY) Why, ladies and gentlemen of the world  
246                   ...the United Nations is...you.

247 MUSIC:       UP TO TIME OR CLIMAX.

### EXERCISE 6

Directions: The following copy calls for a number of voice devices and mike techniques. Dry-run it several times. Then work out an effective presentation on a live mike. Concentrate especially on building toward appropriate climaxes at spots noted. Use a slightly different conversational style on the commercials, making sure to make a transition with a voice pitch change. After you have mastered the vocal part of this script, work out, select, write in, and use music and sound at appropriate points. Produce in class.

1 NARR:        Hello, Listener.

2                   Whenever people get together...whether in the corner drug

3                   store or in the parlor after a good meal...there's always a

MORE   MORE   MORE

4 NARR: guy who suddenly sits upright in his chair, clears his throat,  
5 and says..."Hey...wait a minute! That reminds me of a story!"  
6 I s'pose it's been true from the cave man days...people like to  
7 chat. Can't you see Adam, his legs dangling over a boulder...  
8 saying to Eve..."That reminds me of a story!" Wonder if he  
9 ever told her about the apple?

10 Well, that's the way it is anyhow. And these days the  
11 "storytelling" impulse is even more overworked. Millions of  
12 servicemen have come home from the past wars...and they  
13 delight in getting together with their buddies...or long  
14 suffering relatives...for those extended "bull" sessions.  
15 Usually the real hero is the man who sits quietly in the  
16 corner and listens carefully while promotion-minded synthetic  
17 heroes tell all about their deeds. One such man, I think, is a  
18 fellow we'll call Lieutenant Blodgett...Hal Blodgett.

19 Now Hal's just an ordinary man. He's slightly built,  
20 dark haired...has a twinkle in his eye. And the sort of deed  
21 he specialized in while in the Navy never earned him any  
22 medals. Matter of fact...he didn't get any farther than the  
23 battle of traffic while on stateside duty. But nevertheless  
24 ...in his own quiet way he was a hero. Or was he? Listen and  
25 decide for yourself.

26 Hal was stationed at a base in New England as an  
27 insurance officer. He never did figure how he got the  
28 assignment...he was a garage owner in civilian life. Anyhow,  
29 over his desk passed thousands of applications for G. I.  
30 insurance each week. He also had charge of a group of  
31 enlisted men who gave lectures on the need and benefits of G.  
32 I. insurance to the boots...the recruits...as they entered into  
33 that painful period known as "boot training." The job was

MORE MORE MORE

34 NARR: sorta dull...but when the Navy gives you a job...that's it,  
35 brother!

36 One day a group of about forty boots listened...or didn't  
37 listen but were exposed to...the regular insurance lecture.  
38 Sammie, a rather flighty lad in his early twenties...talked  
39 with his neighbor and giggled all through the lecture. When  
40 the forms for insurance were passed around, Sammie took one  
41 and carelessly filled it out. He was sick of Navy forms  
42 anyhow...and this was just another one which needed his name  
43 scrawled on it. That was on the 16th of the month. Sammie  
44 and his buddies had their choice of starting the insurance  
45 immediately or starting it on the first of the following month.  
46 What the heck, he told himself, I'll be in training until the  
47 first...why waste a buck or two paying for insurance before I  
48 leave the base? So he carelessly checked the form starting  
49 insurance deductions the first of the next month. Then he  
50 forgot all about it.

51 In Lieutenant Blodgett's office the applications piled up.  
52 They couldn't be processed and sent to Washington fast enough  
53 as untold thousands poured into the base. And Sammie's  
54 application was put into a pile with others in his group to  
55 await typing and forwarding to the Vet's Administration.  
56 Nobody noticed Sammie particularly...and nobody noticed his  
57 insurance blank. Why should they?

58 The days passed by and finally Sammie was given a liberty  
59 in town. It was his first liberty...and by golly...he was  
60 going to make the most of it. He took in a show...then went  
61 to see a couple of his friends on the outskirts of town.  
62 There he started to tell them about his boot experiences...  
63 and snicker with them on how silly he looked in his short

MORE MORE MORE

64 NARR: haircut. Time went fast. It was midnight before he knew it...  
65 and he was due back at his base at one o'clock. He was just  
66 grabbing his peacoat when an agonized scream came from the  
67 next room. He dropped his things on the floor and rushed in.  
68 The scene was agonizing. The room was a roaring mass of  
69 flame. (START TO BUILD) Dashing toward him was a flaming  
70 human torch...his friend. There had been an explosion of some  
71 gasoline kept for cleaning purposes. Sammie could hardly  
72 breath..the heat scorched his skin. But without a pause he  
73 rushed into the room...grabbed his burning friend with his  
74 bare hands...threw him on the ground and collapsed from his  
75 own injuries.

76 When help arrived, it was too late. Sammie's friend was  
77 seriously burned but still alive. But the price had been  
78 Sammie's life.

79 (LONG PAUSE)

80 Sammie didn't show up for muster the next morning, and  
81 the Navy went looking for him. They found him in the morgue,  
82 and the usual wire was sent to his only close relative, his  
83 mother..."The Navy regrets to inform you...please make  
84 arrangements."

85 Sammie's mother was in her seventies. She had cancer and  
86 couldn't work...and Sammie was all she had. She took it hard.  
87 When she came to the base to see the Public Relations Officer,  
88 he was shocked. Here was a dazed, broken woman in the closing  
89 chapters of her life. She couldn't comprehend the situation.  
90 She sat in his office looking at the floor, her clothes  
91 ragged and her eyes dim. Her voice trembled as she spoke.  
92 "Sammie's s'ported me. What'll I do now?"

93 Hoping to give her some encouragement, the Public

MORE MORE MORE

94 NARR: Relations Officer picked up the phone and called Hal Blodgett.  
95 Sammie's insurance? How soon would the payments come through?  
96 Hal's men looked at the application sheet. The insurance  
97 started on the first of the month. Sammie had died...on the  
98 last day of the preceding month. Or had he? Maybe...just  
99 maybe... he had died a few moments after midnight...or perhaps  
100 he had passed away a few minutes before midnight. Nobody knew.  
101 Lieutenant Blodgett knew the story. What should he do? He  
102 hesitated. Then his eyes lit up. "Hand me the ink  
103 eradicator," he barked. The check on the slip disappeared to  
104 be replaced by a check on the date Sammie had heard his  
105 insurance lecture. Into the phone he said..."We'll rush this  
106 application through. The insurance payments will start as  
107 soon as we can arrange them." Then he hung up the phone.

108 (LONG PAUSE)

109 Not all heroes in the war carried guns...nor were given  
110 medals. Mebbe Lieutenant Blodgett was a hero...mebbe not.  
111 But an ailing woman was able to eat and live because of his  
112 action. Was he a hero? What do you think?

113 (PAUSE, CHANGE STYLE)

114 Well, I'll tell you what I think...about something else.  
115 If you're going to be on the market shortly for a new home...  
116 I think you won't do better...can't do better...than to look  
117 into the DASHARD DREAM HOUSE. Here's a luxurious masterpiece  
118 of architecture and building...yours complete with five rooms  
119 for the economical price of only nine thousand, eight hundred  
120 dollars! Imagine! In the DREAM HOUSE, it is DASHARD'S  
121 intention to present the king of modern architecture...a well-  
122 built five-room home complete with NO extra added charges for  
123 hidden extras. It's a good solid house, too. Built under

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## SOUND AND MUSIC

124 NARR: FHA regulations. Yup, if you're looking for human interest  
125 value...and what human isn't interested in a good home? ....be  
126 sure to look into the DASHARD DREAM HOUSE! You know...too  
127 many builders give icy cold facts in technical terms you'd  
128 have to be a magician to understand...but not DASHARD. No  
129 siree! I just want to tell you about it in everyday language  
130 ...down to earth words like COMPLETE, COMPLETE cost is nine  
131 thousand, eight hundred dollars. This home can be yours for  
132 approximately seventy dollars a month...not ninety or a  
133 hundred. Tell you what, listener! If you're interested, drop  
134 me a card in care of this station. We'll have a DASHARD  
135 friendly representative drop in to explain the plan without  
136 obligation. Send your card to \_\_\_\_\_  
137 in care of this station...and do yourself a big favor by  
138 finding out about the DASHARD DREAM HOUSE...a home complete at  
139 a price you'll marvel at!

### SOUND, MUSIC. . .AND REMOTES

It's always good practice for you to go out on a remote show, that is, one away from the studio. There's a lot to be learned from setting up your own equipment and dealing with unexpected emergencies when they arise. You can make a show out of any local event providing you have a tape recorder handy and know how to run it. Make it a practice during your workshop periods to plan programs away from the studio, following through by adding opening and closing tags on the spot and editing the tapes if necessary.

Sound and music are particularly important on a remote show in order to provide the "flavor" of the occasion. Mikes should be set up carefully and level checks taken to make sure just the right amount of background sound and/or music comes through. Be careful not to have background effects battle with the narration, if any!

By a bit of imagination it is frequently possible to use an audience as part of the show. Here is a program opening and closing tag that takes advantage of an assembled group of people.

1 ANNCR: Attention, Dover, England! Attention, Dover, England! Stand  
2 by for a special message from Dover, New Hampshire! (PAUSE)

MORE MORE MORE



3 ANNCR: Dover, New Hampshire...make yourself heard!

4 SOUND: APPLAUSE FROM AUDIENCE.

5 ANNCR: The World Wide Broadcasting Foundation, in cooperation with  
6 Station WWNH, Rochester, New Hampshire, presents a special,  
7 issue of FREEDOM SPEAKS...broadcast directly from the Dover  
8 Trade Fair in Dover, New Hampshire. And here now is your  
9 FREEDOM SPEAKS narrator...

10 NARR: Hello, everyone. Each year the Lions Club of Dover, New  
11 Hampshire, sponsors a huge trade fair. They invite local  
12 merchants to set up exhibits...a small admission is charged...  
13 and the profits go into a fund for eyeglasses for needy  
14 school children. This evening we're speaking to you from an  
15 empty factory in which the trade fair has been set up...as far  
16 as we can see there are exhibits galore...automobiles,  
17 refrigerators, toys, everything conceivable. This is the first  
18 evening of the trade fair and to officially open it...and to  
19 welcome you to this Dover, New Hampshire to Dover, England  
20 broadcast...here is a special guest...the Governor of the State  
21 of New Hampshire!

22 SOUND: APPLAUSE FROM AUDIENCE.

. . . . .

23 NARR: And so our visit with the citizens of Dover, New Hampshire  
24 must come to a close. We've had a great time here at the  
25 Dover Trade Fair conveying good wishes to Dover's mother city  
26 of Dover, England, and we hope you've had fun, too. You folks  
27 in Dover, England, must know by now that we have many things in  
28 common...first of all, human elements...senses of humor, the  
29 same emotions, the same general purpose in life: To be happy  
30 and to help your neighbors. But even more...we have a special  
31 kinship to you folks in Dover, England! Indeed, throughout

MORE MORE MORE

## SOUND AND MUSIC

32 NARR: England itself that's true...for we all believe in freedom...  
33 the dignity of the individual...freedom of religion...freedom  
34 from fear...and many others. We in Dover, New Hampshire, are  
35 tied by more than ancestral binds to you in Dover, England...  
36 and we wish you every good success as you build toward the  
37 future. Hand in hand...together...we can face...and defeat...  
38 any black menace...whether it's called Communism or anything  
39 else...because such philosophies cannot help but perish where  
40 FREEDOM SPEAKS!

41 SOUND: APPLAUSE FROM AUDIENCE.

42 ANNCR: This has been a special FREEDOM SPEAKS broadcast from Dover,  
43 New Hampshire, to Dover, England, transcribed at the Dover  
44 Trade Fair. We wish to thank the Dover Lions Club and Station  
45 WWNH, Rochester, New Hampshire, for their cooperation in making  
46 this broadcast possible. This is Radio Boston...the Voice of  
47 Freedom!

## DRAMATIC CUE MUSIC

No one who has to produce shows in radio ever has as much music available for transitions and dramatic cues as he feels he needs. In the average radio workshop students will probably have to borrow recordings from each other's libraries to keep stocked for shows. It's a good policy to collect a list...on file index cards...of references to music you've found available and suitable for various moods. When you locate an effective spot in a particular disk, mark that spot with a dot from a wax pencil, and make a note of the disk on a card for future reference. As your workshop library builds, you'll find such a card index of tremendous value.

Many workshops have found they can slowly acquire their own libraries of music by using a number of devious ways. For one thing, commercial stations frequently discard disks that are too scratched for their use, but the noise level on the disk isn't too bad for workshop runs. If you contact your local station, you may be able to get such disks. Other workshops run dances, entertainments, and simulated broadcasts to raise money for music and sound platters. If you have a campus station, you may be able, with considerable salesmanship, to get commercial recording companies to give you copies of their latest releases free, on the condition that you plug the label on the air.

We have found the following system satisfactory for keeping a special card file index to dramatic music:

Type of Music or Mood  
Title of Selection  
Composer of Selection  
Number in Workshop Music Library  
Remarks

This works out in practice this way:

ANGER

"Agnus Dei" C to Coda (faster)

Bizet

Disk M-17

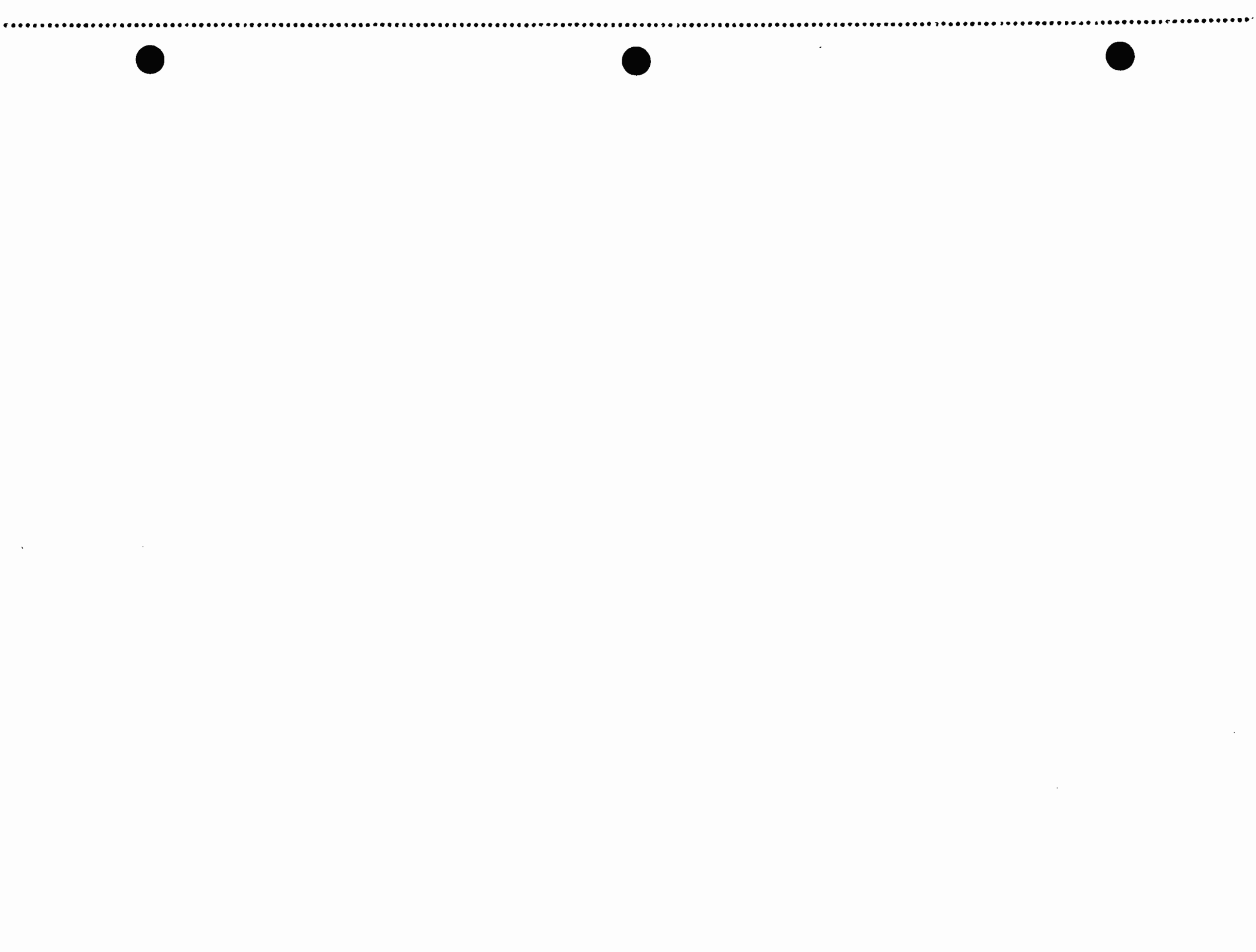
Especially effective to build the mood of anger.

Most networks have booklets containing suggested spots of music for use in dramatic effects, and your local radio station may let you borrow one or give you one that is out of date. If you are fortunate enough to have an organ and organist or a piano and pianist, you can secure such collections inexpensively by recording them yourself. Broadcast Music, Inc. publishes one such collection for piano and organ, called Bridges, Moods, Interludes, by Louis Katzman and Milton Rettenberg. It contains over a hundred music cues of varying moods. Emil Ascher, Inc. (a New York publisher, 640 Madison Avenue), also publishes several books of cues, mostly for Hammond organ. Live music, if you can afford it, is usually far more satisfactory than recorded music for building and bridges.

These, then, are just a few suggestions for your dramatic music library. Build one as you go along. Never select a piece of music for a certain situation without first jotting down the source for future reference! Remember that much of this music must be cleared for actual air use and, also, that in general it isn't a good idea to use a familiar piece of music for building within a script. (The audience will listen to the music instead of responding to the build!)

\* \* \*

You're now well on your way toward understanding some of the creative aspects of radio. But remember that radio, in addition to being an informational and educational medium, is also an entertainment medium. And wherever there's entertainment, there also has to be showmanship. Let's consider in the next few pages, then, the acting side of the business.



## All the World's a Stage!

---

What makes a good actor?

How can a person tell whether or not he has what it takes for radio acting?

How does a person improve himself when he wishes to work toward an acting career?

A number of books have been written around these three questions. But it's not our purpose to go too deeply into the woods of discussion. We wish only to offer a few observations and suggestions, and then move into actual acting situations within productions.

First, we believe that a good actor or actress is one who, through practice, experience, and initiative, develops an innate talent. There must be a spark of basic ability to develop or all the practice in the world is useless.

Second, we feel that the best way to develop that acting talent is through participating in dramatic scenes in context, that is, within the script situation. We don't believe one can become an actor by practicing short sequences or drills over and over again. Within the script situation, however, the actor can do a number of things. He can get inspiration and catch the mood from those with whom he's working; in effect, the other members of the cast take the place of the audience within a theatre. Too, he can develop his own mood and characterization without interruption, and have time enough not only to warm up to the character he's portraying but also to work up to as many climaxes as the script calls for.

A good actor is one who can project himself into the character he's playing, immediately and wholeheartedly. Voice intensity—the ability to use voice with considerable versatility—is most important, as is the use of dramatic pauses in the right places. A good actor is also one who isn't temperamental. He takes his place in the production team, cheerfully accepting constructive criticisms and directions.

But how can one tell whether or not he has what it takes for radio acting? Well, in most cases he's going to have to accept the judgment of others. And this judgment is best made through auditions. Sometime early in the school year, all members of the workshop should submit to an audition, the results to be recorded on file cards. This record aids considerably in later casting, although it's generally a good idea to open all parts in every script for casting, avoiding the use of the same people each time (regardless of their acting excellence) to carry the script.

AUDITIONS

The easiest way to set up an audition is to duplicate various kinds of copy, which each applicant reads. Since the copy needs will vary in each situation, none is included here, but exercises in other parts of this manual may be used. Have a different set of copy for men and women, and note results on cards somewhat in this manner:

NAME:  
OPEN TIMES FOR REHEARSAL:  
TYPE(S) OF PARTS FOR WHICH BEST SUITED:  
REMARKS:

The director conducting the audition can quickly fill out a simple card like this, and then, if he wishes, file the cards according to proficiency in a given part, rather than by the person's name.

To avoid personality conflicts and judgments warped by the appearance of the one auditioning at mike, it's a good idea to use numbers instead of names through the sound system, and for the director not to watch the applicant as he auditions.

The director would do well to keep these elements in mind:

Does the actor sound believable in the part?

Is voice and delivery flexible?

Can he quickly build mood? climax?

Does he have any speech defect? or any technique defect (like heavy breathing, poorly controlled) that could be improved by further training? (If so, it should be noted on the card.)

Can he sustain mood over a considerable period of time, or shift rapidly from one mood to another?

In short, in what way, acting-wise, can he be most useful to the workshop? (We might note that everyone, no matter how limited in ability, appreciates an opportunity to be in the talent pool on mike at one time or another. It's no fun to be always the one who ends up typing scripts!)

\* \* \*

Side note to the producer: When you get your show in rehearsal, we advise you to be absolutely heartless with those members of the cast or production crew who show up late for rehearsal. No one is more annoying or more inconsiderate than the individual who has not learned to be on time with the rest of the team. If you are unfortunate enough to have such co-workers, accept no excuses. Time is important in radio, and good time habits are essential!

\* \* \*

How does a person improve himself when he wishes to work toward an acting career?

Assuming he has some natural ability that can be developed, he practices, practices, and then practices some more. He uses emotional rather than intellectual copy, and he remembers that to build mood in the audience he must first build mood within himself.

The following adaptation of "The Masque of the Red Death" was prepared from the original by Edgar Allen Poe by Sid Bornstein for this manual. We suggest you read it through silently once to get the idea; then dry-run it a few times before reading it on mike. Note that long, sustained moods are called for, as well as abrupt changes of mood. The narrator must sustain audience interest for fifteen minutes—by himself and largely through interpretation and mood. Use your imagination on this one. Let it run wild! If the exercise strikes your fancy, add sound effects and music and make a real production out of it.

"THE MASQUE OF THE RED DEATH"

1 NARR: The Red Death had long devastated the country. No pestilence  
2 had ever been so fatal...or so hideous. Blood was its seal...  
3 the redness and horror of blood. There were sharp pains,  
4 sudden dizziness...and then profuse bleeding. The scarlet  
5 stains of blood upon the body and faces of the victims shut  
6 them out from the aid and sympathy of their fellow men. And  
7 the time it took for the Red Death to kill...from seizure to  
8 termination...was but one half hour.

9 But even in the face of this, Prince Prospero, the ruler  
10 of the country, was happy and dauntless. When over half his  
11 people had been killed, he called to his side a thousand of  
12 his knights and ladies...and with these retired to the deep  
13 seclusion of one of his abbeys. Now this abbey was an  
14 extensive and magnificent structure...the creation of the  
15 prince's own eccentric taste. A strong and lofty wall with  
16 gates of iron encircled it. These same gates...once everyone  
17 had entered...were welded together. The people inside  
18 resolved to leave means neither of exit nor entry. There was  
19 ample food...and with such precautions the courtiers bid

MORE MORE MORE

20 NARR: defiance to the Red Death. The prince had provided all the  
21 appliances of pleasure. There were clowns, there were  
22 entertainers...there were ballet dancers and musicians. And  
23 there was beauty and wine. All these and security were inside.  
24 Outside was the Red Death.

25 Six months went by. The pestilence raged more furiously  
26 than ever throughout the country...and Prince Prospero, secure  
27 in his castle, entertained his thousand friends at a masked  
28 ball of the most unusual magnificence. It was a voluptuous  
29 scene, that masquerade. But first let me tell of the rooms in  
30 which it was held. There were seven...each of them in line  
31 along a wide and curving corridor. Each of these rooms was  
32 decorated in the bizarre taste of the Prince. They were  
33 separated from each other by a sharp turn, perhaps every  
34 twenty or thirty yards...so that the vision could only take in  
35 one at a time. In each room...at the right and left...a tall  
36 and narrow Gothic window looked out upon the closed corridor  
37 which winded its way past. These windows were of stained  
38 glass and their color matched the decorations of the rooms  
39 they were in. Thus at the far eastern end of the corridor the  
40 decorations were blue...and vividly blue...were its windows.  
41 The second chamber was purple in its ornaments and here the  
42 panes were purple. The third was green and so were the  
43 casements. The fourth was orange, the fifth was white...the  
44 sixth was violet...and in each of these the windows matched  
45 the close color of the room. But the seventh apartment was  
46 closely shrouded in black velvet that hung all over the ceiling  
47 and down the walls, falling heavily upon the floor. And it  
48 was only in this chamber that the panes did not match the rest  
49 of the room. Here the panes were scarlet...a deep blood color.

MORE MORE MORE



50 NARR:               None of the seven rooms had any lighting inside them...  
51 but were illuminated by a brazier of fire that stood opposite  
52 to each window and projected its rays through the panes of  
53 glass. Thus was produced a multitude of gaudy and fantastic  
54 appearances. But in the far western or black chamber the effect  
55 of the firelight upon the black draperies hanging through the  
56 blood tinted panes was ghastly in the extreme. It produced so  
57 gruesome an effect that there were few people there bold  
58 enough to set foot within the room at all. Also in this  
59 apartment there stood against the wall a giant clock of ebony.  
60 Its pendulum swung to and fro with a dull, monotonous clang...  
61 and when it struck the hour, there came from the brazen lungs  
62 of the clock a loud and deep and exceedingly musical note...  
63 which was so peculiar in tone...that when it struck...even the  
64 orchestra paused momentarily in their performance to listen.  
65 And when it sounded, the waltzers would cease dancing and a  
66 quiet would settle over the gay throng...and all the time the  
67 chimes would ring, even the giddiest grew pale, and the more  
68 aged and sedate passed their hands over their brows as if in  
69 confused reverie or meditation. But when the echoes ceased,  
70 light laughter pervaded the halls...the musicians would look  
71 at each other and smile as if ashamed of their own nervousness  
72 and folly...and make whispering vows, each to the other, that  
73 they would not be so affected the next time. But when another  
74 hour passed...and the clock chimed once more...there came over  
75 the throng the same meditation and fright and disconcert as  
76 before.

77               But in spite of these things, it was a gay and  
78 magnificent ball. The tastes of the Prince were peculiar.  
79 He had a fine eye for color and effects. He disregarded mere

MORE MORE MORE

80 NARR: fashion. His plans were bold and fiery...and his conceptions  
81 glowed with barbaric luster. There are some who would have  
82 thought him mad. His followers felt that he was not. It was  
83 necessary to see and hear and touch him to be SURE he was not.

84 He had directed...almost wholly...the decoration of the  
85 seven apartments...and it was his own guidance and taste which  
86 had given character to the masqueraders. To be sure, they  
87 were grotesque. There was much glare and glitter...there were  
88 arabesque figures such as a madman fashions...there was much  
89 of the beautiful, much of the wanton, much of the bizarre...  
90 something of the terrible...and not a little bit of that  
91 which might have excited disgust. To and fro in the seven  
92 rooms there stalked a multitude of dreams. The wild music of  
93 the orchestra seemed to echo their steps. But then...in the  
94 midst of all the revelry, there struck the ebony clock which  
95 stood in the hall of black velvet. And then...for a moment...  
96 all was still and all was silent, save the voice of the clock.  
97 But the echoes of the chimes died away...they endured but an  
98 instant...and a light, half-subdued laughter floated after  
99 them as they departed.

100 And now again the music swelled, the dreams lived...and  
101 more merrily than ever the dance went on. But to the farthest  
102 chamber there were none, none of the masked dancers who  
103 ventured there...for the night was waning away, and there  
104 flowed a ruddier light through the blood-colored panes...and  
105 the blackness of the sable drapery appalls...but in all the  
106 other six apartments the dense crowds milled and in them beat  
107 feverishly the heart of life. The revel went whirlingly on.  
108 And then it was midnight. The clock in the black chamber

MORE MORE MORE

109 NARR: sounded. The music ceased as before...the dancing of the  
110 waltzers was quieted...and there was an uneasy stopping of all  
111 things. But now there were twelve strokes to be sounded by  
112 the bell of the clock...and thus it happened, perhaps, that  
113 more meditation grew...as the time itself grew...into the gay  
114 throng.

115 And thus it, too, happened...perhaps...that before the  
116 last echoes of the last chime had utterly sunk into silence,  
117 that there were many individuals in the crowd who had found  
118 leisure to become aware of the presence of a masked figure  
119 whom no one had noticed before. The rumor of this new  
120 presence spread itself in rapid whispers until there arose  
121 from the company a buzz or murmur...expressing disbelief and  
122 surprise...then, finally, terror and horror and disgust.

123 Now you may suppose that in such a crowd of gaily figured  
124 masqueraders, no ordinary appearance could have excited such  
125 sensation. In the truth...no one there had been limited in  
126 their dress...but the figure which had lately appeared had  
127 out-deviled Satan and gone beyond the bounds of even Prince  
128 Prospero's indefinite decorum. The whole company seemed to  
129 feel that in the costume and bearing of the stranger neither  
130 wit nor propriety existed.

131 The figure was tall and gaunt, and shrouded from head to  
132 foot in the costume of the grave. The mask which concealed  
133 his face was startlingly like that of a stiffened corpse...  
134 and even the closest scrutiny...the most searching glance...  
135 could not detect the difference. Yet all of this might have  
136 been approved by the assemblage...at least endured...except  
137 that the masked man had gone so far as to assume the role of

MORE MORE MORE

138 NARR: the Red Death. His body was dabbled in blood...and his face  
139 was besprinkled with the scarlet horror. When the eyes of  
140 Prince Prospero fell upon this ghostly image...which with slow  
141 and solemn movement stalked to and fro among the silent  
142 waltzers, he was seen to be convulsed at first with a shudder  
143 of either terror or disgust...but in the next moment, his brow  
144 reddened with rage.

145 "Who dares," he demanded, "who dares insult us with this  
146 blasphemous mockery? Seize him and unmask him...that we may  
147 know whom we have to hang at sunrise from the battlements."  
148 As he spoke, there was a slight rushing movement of the group  
149 in the direction of the intruder...who was near at hand...but  
150 now, with deliberate and stately step, he approached closer  
151 to the Prince. And in all the party there was a nameless awe  
152 ...and none found courage to lay a hand upon this deathly  
153 figure...and so he passed, untouched, within a yard of the  
154 Prince. As he made his way, the vast assembly, as if with one  
155 impulse, shrank from the center of the room to the walls...and  
156 so he left the blue chamber and went to the green...then to  
157 the orange, and the purple...to the white chamber and the  
158 violet. And no one made a gesture to stop him.

159 It was then, however, that Prince Prospero, angered with  
160 the rage and shame of his own momentary cowardice, rushed  
161 hurriedly through the six chambers in search of the  
162 apparition. No one followed him because of the terror that  
163 had seized them. The Prince held a drawn dagger in his hand  
164 and came upon the masked figure in the velvet apartment with  
165 the panes of red and the lightings of blood. This figure  
166 which had been retreating down the corridor now turned and  
167 confronted the Prince. There was a sharp cry...and the dagger

MORE MORE MORE

168 NARR: dropped gleaming upon the sable carpet...and then instantly  
169 afterwards...fell, prostrate, Prince Prospero, dead.  
170 Then...summoning the wild courage of despair, a throng of  
171 masqueraders at once threw themselves into the black chamber  
172 and seizing the masked figure, who stood erect and motionless  
173 within the shadow of the ebony clock, gasped in unutterable  
174 horror at finding the grave-clothing and the corpse-like mask  
175 which they handled violently...empty of any body...any shape  
176 ...anything whatsoever that was earthly. And now was  
177 acknowledged the presence of the Red Death. He had come like  
178 a thief in the night. And one by one dropped the revellers in  
179 the blood-stained walls of their revel...each dying in the  
180 despairing gesture of their fall. And as the last person  
181 died, so the life of the ebony clock faded too. And the  
182 flames of the lamps expired. And darkness and decay and Red  
183 Death held dominion over all.

There's little question but that the narrator of that story should be swept along by the mood he created, relying also on violent changes of pace, timing, dramatic pauses, and building toward the climax with great intensity. This kind of script is usually quite easy to do, because on the air it's frequently easier to express unpleasant moods and spirit than it is to express the more attractive types.

For the sake of contrast and a bit of additional acting practice, we turn now to a completely different kind of a script, one that demands tops in gentleness, understanding, and staying in character throughout. For the sake of this unit the script should be cast on mike and put into audition; then, after a dry-run on mike, it should be put aside until after the unit on production has been mastered. Come back to it at that time, put it together with sound, music and good directing, and see what happens.

All dramatic scripts should contain on the top page a list and short description of the characters, plus a list of the sound effects and music cues to be used.

"THE MAN WHO BELIEVED IN SANTA CLAUS"

NARRATOR: Whimsical, likeable. Style should be conversational, low pitch, intimate, "Our Town-ish." Should enjoy himself and have a happy smile in his voice, best achieved by having a smile on his face as he reads his lines. Good chance here to make the most of voice rhythm and "shading" of the voice. Shouldn't rush along too fast. Pace of whole script is leisurely.

GRAMPS: Old; believes in Santa Claus. Picture "Gramps" in your own mind after you read the script, and play him that way. His shoulders are probably a bit bent; white hair; a gleam in his eye. Gets a big kick out of life. At appropriate times he should be just a bit uncertain of his belief; at other times, self-satisfied in a non-offensive manner. He may have some sibilance (strong "S" sounds) because of his false teeth; or he may speak slowly in a deliberate manner. "Gramps" offers the actor a fine chance for voice overtones, especially in the manner in which he's pleased in the sequences where he actually meets and talks with Santa Claus. "Gramps" is very human. Make him sound that way.

ROBBIE: Boy about nine years of age. Play straight.

CATHY: Girl about ten years of age. Play straight.

MRS. BURTON: Matronly; in charge of a children's home. A sympathetic, down-to-earth character, except at end of script where "Gramps" succeeds. Motherly, stern, but in all an extremely human person.

SANTA: Use your imagination!

WILLIAMS: Janitor and handyman. Not too intelligent at times, but a good fellow. Probably about fifty years old; sympathetic character. Williams may be played as an old fuddy-duddy, if you wish, to give contrast to the attractive qualities of Santa, "Gramps," and Mrs. Burton.

1 MUSIC: "JINGLE BELLS" UP AND UNDER.

2 NARR: Let's sing a song of Christmas,  
3 Of snow, and toys, and things;  
4 Of gayly lighted Christmas trees  
5 And the joy the Yuletide brings;  
6 Let us lift our merry voices  
7 To the bright and starlit sky,  
8 To the music of the angels  
9 As the Christmas day draws nigh;  
10 Let us join the festive spirit,

MORE MORE MORE

\*Portions of this script appeared in Training the Local Announcer by Gould and Dimond. Copyright, 1950, by Longmans, Green & Company.

11 NARR: Let happiness abound!  
12 May peace on earth for all  
13 This Christmas day be found  
14 Ring out the Yuletide greetings  
15 Wherever they may fall:  
16 Merry Christmas,  
17 Merry Christmas,  
18 Merry Christmas to all!

19 MUSIC: UP AND OUT.

20 ANNCR: The \_\_\_\_\_ Players present "The Man Who Believed in  
21 Santa Claus."

22 MUSIC: "SANTA CLAUS IS COMING TO TOWN" UP AND UNDER.

23 NARR: There's a little fat man  
24 In funny old clothes,  
25 With a red stocking hat,  
26 And a ruddy red nose,  
27 And whiskers as white  
28 As pure driven snow,  
29 Out from the north  
30 Where the north winds blow;  
31 And to each he'll come on Christmas Eve,  
32 With a wave of his hand, and hardly a pause...  
33 That little fat man...yes, Santa Claus!

34 Yes, Santa Claus is coming. That means presents and  
35 stockings hung by the chimney. And candy canes. And oranges.  
36 And nuts. And a Christmas tree. Be it big...be it small...  
37 but a Christmas tree. With tinsel, and gayly decorated bulbs  
38 ...and a big white star at the tip! (MUSIC OUT HERE.) Choir  
39 singing and midnight services...and faith. Faith in the good  
40 that's in all men. For you see, this is a story of faith...

MORE MORE MORE

41 NARR: the faith of a man...nameless...ageless...the faith of a man  
42 who believed in Santa Claus!

43 MUSIC: "ADESTE FIDELES" UP AND UNDER.

44 GRAMPS: (AS THOUGH WRITING A LETTER) Dear Santa Claus...Once again it  
45 is Christmas time. In a few short days Christmas Eve will be  
46 upon us. This really should have been written days ago...but I  
47 have found so little time. You see, my fingers don't grasp  
48 the pen with the eagerness they used to...and my eyes tire  
49 more easily. And the children are more demanding this year  
50 for my stories of the Christ child. Yes, I am still visiting  
51 at the Brentwood Foundling home. I want you to know, though,  
52 that my spirit of Christmas has not dimmed...for as long as I  
53 am able to be with the children I shall feel young in spirit.  
54 And this brings me to the substance of this letter. It's for  
55 them I write...the children. I've got myself into sort of a  
56 jam. You see, I told them so much about you that...this year  
57 they've asked me to invite you to Brentwood for Christmas!  
58 (LONG PAUSE) I've never asked you before...but there won't  
59 be many more Christmases for me. So if you'd answer an old  
60 man's wish...and visit us here at Brentwood...that's all I'd  
61 ever want for Christmas.

62 Sincerely (FADE) yours...

63 MUSIC: UP AND OUT.

64 NARR: That was Gramps...funny old man...he still believes in Santa  
65 Claus!

66 But Christmas is for everyone:

67 The young and old alike.

68 Youth and age join hands

69 When the Yuletide hours strike.

70 For the children it is pleasant thoughts

MORE MORE MORE



71 NARR: Of the toys and gifts to come...  
72 And bless our selfish hearts,  
73 To these same joys we succumb!  
74 And just before that Christmas day  
75 I think we'll all agree,  
76 There's a thrill enjoining all of us...  
77 In setting up the Christmas tree.

78 And for just that...let's drop in at Brentwood, shall we?

79 ROBBIE AND CATHY: (AD LIB) Here's the bulbs, Mrs. Burton. Oh...let  
80 me put them on...No, it's my turn! You had the last ones! I  
81 did not, it's mine....it's mine...mine...mine! (Etc.)

82 MRS. B: Children...children, please.

83 CATHY: It's my turn, huh?

84 ROBBIE: It is not.

85 MRS. B: Now, wait a minute! Look...because you're taller, Robbie, you  
86 help with the lights. And Cathy...

87 CATHY: Yes...?

88 MRS. B: You can put the bulbs on the lower branches. How's that?

89 CATHY: (GRUDGINGLY) Oh, all right.

90 ROBBIE: (TAUNTS) Ha ha.

91 MRS. B: (WARNS) Now, Robbie...

92 GRAMPS: (COMING ON MIKE) Well...well...what's all the noise about?

93 ROBBIE: Hi, Mr. Gramps. Look at me.

94 CATHY: Me, too.

95 ROBBIE: We're decoratin'.

96 GRAMPS: So I see. ...Well, Mrs. Burton, we're going to have quite a  
97 Christmas tree.

98 MRS. B: Yes, it's nice with both Robbie and Cathy old enough to help...  
99 not the bother it used to be.

100 GRAMPS: Bother...? Why, Christmas should never be a bother!

101 MRS. B: That's what you think? Have you ever tried to manage two  
102 hundred children? Oh, by the way, are you going to be here on  
103 Christmas day?

104 GRAMPS: By all means. Tonight, too...and I hope to have a guest.

105 MRS. B: A guest? Who?

106 GRAMPS: Santa Claus, Mrs. Burton.

107 MRS. B: Shhhhhh, not so loud. The children will hear. Have you got  
108 someone to pose as Santa Claus?

109 GRAMPS: (AMAZED) Someone to pose? Mrs. Burton, I've invited Santa  
110 Claus. Don't you understand?

111 MRS. B: S...Santa Claus...himself...?

112 GRAMPS: Of course.

113 MRS. B: Do the children know?

114 GRAMPS: Not yet...but that's why I've come. To tell them.

115 MRS. B: But...but to tell them he's actually coming...isn't that going  
116 too far?

117 GRAMPS: Mrs. Burton, don't you believe in Santa Claus?

118 MRS. B: Well, I...I...I suppose I did when I was a child.

119 GRAMPS: (HURT) Only as a child?

120 MRS. B: (IN WONDER) Mr. Gramps...you believe in Santa Claus?

121 GRAMPS: I don't know why all this commotion. Everybody believes in  
122 Santa Claus!

123 MRS. B: They...they do?

124 GRAMPS: Certainly.

125 MRS. B: (RESIGNS TO SITUATION) Well, in that case I suppose we'll have  
126 to set another place at the table.

127 GRAMPS: No, I think not...he'll be here late. Perhaps a little...  
128 something to drink maybe?

129 MRS. B: Coffee?

130 GRAMPS: Yes, I think that will be fine.

131 MRS. B: And at what time, then, shall we expect him?

132 GRAMPS: Midnight, of course!

133 MRS. B: And the reindeer...? They'll have to be fed, too?

134 GRAMPS: Nonsense, Mrs. Burton!

135 MRS. B: (SIGHS) All right, then...I'll see that he's taken care of.

136 GRAMPS: Good...and now while they're decorating, I think I'll take a  
137 stroll before supper...(FADES OFF) I'll be back in time....

138 MRS. B: (CALLS) Be careful, it's slippery out. (TO SELF) Santa  
139 Claus...now I've heard everything!

140 MUSIC: BRIDGE.

141 NARR: How dark the sky!  
142 The snow clouds pass,  
143 And in their wake  
144 Great drifts amass;  
145 And lo! The ground  
146 Is covered o'er...  
147 Gone the day...  
148 It is no more.  
149 A blanket white  
150 On walk and street,  
151 Muffles now  
152 The sound of feet...

153 GRAMPS: (SINGING) Jingle bells, jingle bells...jingle all the way...  
154 Oh what fun it is to ride on a one horse open sleigh...  
155 Ohhhhhh....

156 SANTA: (CALLS OFF MIKE) Hello, there.

157 GRAMPS: Huh? (CALLS) Who's there? (PAUSE) I could have sworn I  
158 heard someone call. (WITH A SMILE) Don't tell me I'm hearing  
159 voices. (BEGINS SONG AGAIN AFTER CLEARING THROAT)

160 SANTA: (CALLS OFF MIKE) Confound it, man, are you deaf?  
161 GRAMPS: Why I do hear someone... (A LITTLE FEARFUL) unless there's  
162 spirits around.  
163 SANTA: (STILL OFF MIKE) Well, are you going to stand there all day?  
164 GRAMPS: There is someone...something about. (CALLS) He...hello....?  
165 SANTA: (OFF MIKE) Hello yourself! (EXASPERATED) Help me, will you?  
166 GRAMPS: (CALLS) Keep your patience... (MIKE FADE) I'm coming over  
167 ... (ON MIKE) Now, where are you?  
168 SANTA: Here...here in this blasted snow bank. Dig me out.  
169 GRAMPS: (SURPRISED) Snow bank?  
170 SANTA: Well, don't just stand there. Get this snow removed.... Ah,  
171 that's it. Use your hands.  
172 GRAMPS: (BREATHES HEAVILY AS HE TALKS) Good thing this snow's light  
173 ...it won't take long. Ah, there...I can see your hat...  
174 Why...why...it's Santa Claus!  
175 SANTA: Of course it's me. Now, how about finishing this job?  
176 GRAMPS: Here, let me have your hand...(GRUNTS)  
177 SANTA: Easy...easy...I've got this sack here too.  
178 GRAMPS: (ONE LAST BIG GRUNT)  
179 SANTA: Whew...glad that's over with.  
180 GRAMPS: Is there no one else with you?  
181 SANTA: Should there be?  
182 GRAMPS: Well...I...I... No reindeer?  
183 SANTA: Them! That no good Blitzen dropped an antler at ten thousand  
184 feet...forced me to bail out. When I get my hands on that...  
185 that...  
186 GRAMPS: Why...it's lucky you weren't hurt.  
187 SANTA: Thanks to the snow. Say, where am I anyhow?  
188 GRAMPS: In Centerdale.  
189 SANTA: Anywhere near the...I've got the address somewhere...oh, here

MORE MORE MORE

190 SANTA: it is...the Brentwood Foundling home?  
191 GRAMPS: Why yes! I just this moment left. There it is...see?  
192 SANTA: So close...? I couldn't have been dumped in a better spot.  
193 GRAMPS: And what...what brings you to Brentwood?  
194 SANTA: This letter here. If whoever'd sent it had told me where this  
195 Brentwood was...I wouldn't have had all this trouble. As it is  
196 I've lost nearly an hour...and I've got a lot of places to go  
197 tonight.  
198 GRAMPS: (HUMBLY) That letter was...it was from me.  
199 SANTA: From you? Don't tell me you believe in Santa Claus?  
200 GRAMPS: For eighty-three years.  
201 SANTA: Why I...I thought only children believed in me.  
202 GRAMPS: Only children? Everybody believes in you, Santa Claus? They  
203 may not admit it...but deep down...they all believe in Santa  
204 Claus! If not as a flesh and blood human being...then as a  
205 spirit...the spirit of Christmas. Why, grown men take their  
206 children to see counterparts of you in stores...on street  
207 corners...in office buildings...all throughout the country.  
208 Do you think they'd take the bother to go, if they, too,  
209 didn't believe in some way? No, Mr. Claus, they don't forget  
210 you...I just remember you more!  
211 SANTA: (WISTFULLY) I only wish more people could believe as you do.  
212 They seem to leave me after childhood. (GETS HOLD OF HIMSELF)  
213 Well, this isn't helping me find Blitzen...  
214 GRAMPS: You're coming to Brentwood?  
215 SANTA: Don't worry...I'll be there. Say, that looks like the sleigh!  
216 GRAMPS: Well, so it is.  
217 SANTA: Goodby then, Mr. Gramps...(MIKE FADE) but wait for me...  
218 Blitzen...Blitzen!  
219 NARR: Then he was gone

MORE MORE MORE

220 NARR: In those funny old clothes,  
221 That little fat man  
222 With the ruddy red nose,  
223 He climbed in his sleigh  
224 And away he went,  
225 Over the fields  
226 On his mission bent,  
227 And he left on the ground  
228 Far, far below,  
229 A happy old man  
230 Knee deep in snow!

231 MUSIC: JOYOUS HURRYING BRIDGE.

232 NARR: The air now  
233 With excitement rang,  
234 Hurry up, hurry up  
235 The old man sang,  
236 As he sped to the gate,  
237 Opened it wide...  
238 Ran up the walk,  
239 And once inside...

240 GRAMPS: (SHOUTING) Mrs. Burton...Mrs. Burton! (TO SELF) Where is  
241 that woman... (SHOUTS AGAIN) Mrs. Burton!

242 MRS. B: (COMES ON MIKE) My goodness! What's all the commotion for?  
243 Oh, Gramps...you're back. Did you forget something?

244 GRAMPS: Mrs. Burton, a wonderful thing has just happened to me!

245 MRS. B: What?

246 GRAMPS: I've met Santa Claus.

247 MRS. B: You've what?

248 GRAMPS: Met Santa Claus.

249 MRS. B: Now, Gramps...

250 GRAMPS: I did indeed. I...I met him in a snow bank.

251 MRS. B: In a...? (MUSING) HMMMM, I was afraid of that.

252 GRAMPS: And can you guess why he was in the neighborhood?

253 MRS. B: In answer to your letter.

254 GRAMPS: Exactly... How did you know?

255 MRS. B: Just a feeling I had, Mr. Gramps. ...Well, is he coming to  
256 Brentwood?

257 GRAMPS: Why yes...yes, of course. And now if you'll excuse me, I've  
258 got to tell the children.

259 MRS. B: Wait, Mr. Gramps...do you think we should?

260 GRAMPS: And why not?

261 MRS. B: Well...what if he doesn't arrive?

262 GRAMPS: Doesn't arrive?

263 MRS. B: Yes. How could we explain to them?

264 GRAMPS: (BEWILDERED) Mrs. Burton...you...you don't believe me?

265 MRS. B: Well, after all, Mr. Gramps...

266 GRAMPS: (HURT) So you don't believe me.

267 MRS. B: Now...now...oh, look here...

268 GRAMPS: (STILL HURT) ...but the children will.

270 MRS. B: (PLEADS) You mustn't tell the children. If he doesn't come  
271 it would break their hearts.

272 GRAMPS: But he said he'd be here, Mrs. Burton...

273 MRS. B: Please, Mr. Gramps. It's just...just that I don't want you to  
274 spoil their Christmas...or their belief in Santa Claus. It  
275 doesn't take much to shatter the faith of children...and if  
276 your Santa Claus didn't show up...

277 GRAMPS: Mrs. Burton...I've waited all my life...and not once did I see  
278 Santa Claus...until today. Do you think I'm going to deprive  
279 the children of this...this opportunity? No, Mrs. Burton. It  
280 was for them I wrote the letter...I've got to tell them.

281 MRS. B: Is there no way I can make you change your mind?  
282 GRAMPS: Perhaps you don't believe me...but the children will. They'll  
283 understand. And our Mr. Williams will believe me, too...  
284 MRS. B: Mr. Williams? The janitor? What has he got to do with it?  
285 GRAMPS: I'm going to send for him...he can help me clean the fire  
286 place.  
287 MRS. B: (THINKING) Mr. Williams...? Now, that's an idea.  
288 GRAMPS: What did you say?  
289 MRS. B: Oh, nothing...but I tell you what, Mr. Gramps. Why don't you  
290 go in and tell the children?  
291 GRAMPS: But a moment ago...  
292 MRS. B: I know...I've changed my mind...and I'll send Robbie out for  
293 the janitor.  
294 GRAMPS: Well...that's real nice of you, Mrs. Burton. In fact, I think  
295 I'll go right in now... (MIKE FADE) You can send Mr.  
296 Williams in when he comes...  
297 MRS. B: All right, Mr. Gramps... (TO SELF) Edgar Williams, you're  
298 going to play an important part in keeping the faith of two  
299 hundred children.  
300 MUSIC: CLIMAX MUSIC. UP TO CLIMAX.  
301 MUSIC: "SILENT NIGHT" UP AND UNDER.  
302 NARR: The snow lies deep  
303 As twilight falls,  
304 Gathered on streets  
305 The walks and walls.  
306 Then...  
307 As if from some signal  
308 Prior set...  
309 The street ablaze!  
310 The candles lit!

MORE MORE MORE



311 NARR: And lo! Dark skies  
312 The stars relieve!  
313 (SOFTLY) Oh, hail the night...  
314 'Tis Christmas eve.  
315 MUSIC: UP AND OUT WITH  
316 SOUND: KNOCKING ON DOOR.  
317 SOUND: DOOR OPENS.  
318 WILLIAMS: Oh, it's you, Robbie. Merry Christmas. Come in.  
319 ROBBIE: No, I can't stay long, Mr. Williams...anyhow, my boots are all  
320 snow.  
321 WILLIAMS: What is it, then, son? Not running away, are you?  
322 ROBBIE: Oh, No, sir...it's Mrs. Burton.  
323 WILLIAMS: Oh...?  
324 ROBBIE: She says for you to come right over.  
325 WILLIAMS: Didn't say what she wanted me for?  
326 ROBBIE: Nnnno. I kinda thought she didn't want me to know.  
327 WILLIAMS: Perhaps she wants me to play...ah...I mean...bring Santa  
328 Claus...?  
329 ROBBIE: Nnnno. Gramps said the real Santa Claus is coming.  
330 WILLIAMS: The real Santa Claus?  
331 ROBBIE: Yes, sir. Mr. Gramps wrote him a letter...and then today he  
332 saw him...  
333 WILLIAMS: What? Gramps saw Santa Claus...?  
334 ROBBIE: That's what he told us and Mrs. Burton.  
335 WILLIAMS: And he's coming to Brentwood?  
336 ROBBIE: Yees.  
337 WILLIAMS: Well...now I'm beginning to understand why Mrs. Burton sent  
338 for me.  
339 ROBBIE: Why? Can you tell me?  
340 WILLIAMS: No, later, Robbie. Right now I want you to go back to

MORE MORE MORE

341 WILLIAMS: Brentwood...and tell Mrs. Burton that I'll be over.  
342 ROBBIE: Are you coming with me?  
343 WILLIAMS: No, I'll be over later. You run along now.  
344 ROBBIE: (MIKE FADE) 'By, Mr. Williams.  
345 WILLIAMS: Goodby, Robbie. (TO SELF) Mr. Williams, say hello to Santa  
346 Claus!  
347 MUSIC: "SANTA CLAUS IS COMING TO TOWN" BRIDGE.  
348 NARR: There's some busy little bodies  
349 At Brentwood now,  
350 A-scrubbing, and a-cleaning  
351 Like I don't know how!  
352 They've been at it since eight,  
353 And their labors won't cease  
354 'Til they've hung their stockings  
355 From the mantel piece!  
356 And out from the chimney  
357 Come the old burnt logs  
358 Making room...  
359 For Santa Claus!  
360 SOUND: HUM OF CHILDREN'S VOICES. HOLD IN BG.  
361 GRAMPS: Here, Robbie, you help me with the grate. We don't want Santa  
362 Claus to stumble over that.  
363 ROBBIE: Where shall I put it?  
364 GRAMPS: Oh, any place...long as it's out of the way.  
365 CATHY: Look what I'm doing, Gramps.  
366 GRAMPS: What's that?  
367 CATHY: See...? I got all the bricks scrubbed.  
368 GRAMPS: Why, you sure have. I can almost see my face in them.  
370 ROBBIE: Can I help hang the stockings?  
371 GRAMPS: I'm afraid you're not quite tall enough, Robbie. I'll do it.

372 CATHY: Are we going to put 'em all up there?  
373 GRAMPS: Well, as many as we can. Now, let's see...what else have we  
374 got to do?  
375 MRS. B: You could take time out to eat.  
376 GRAMPS: Mrs. Burton! Where did you come from?  
377 MRS. B: With all this noise a herd of elephants could walk in unnoticed.  
378 GRAMPS: We haven't disturbed the others, have we?  
379 MRS. B: No, but for the life of me, I can't see why not... Hasn't Mr.  
380 Williams shown up yet?  
381 GRAMPS: Not yet.  
382 MRS. B: That's strange. (CALLS) Robbie?  
383 ROBBIE: (OFF MIKE) Yes?  
384 MRS. B: Didn't Mr. Williams say he'd be here?  
385 ROBBIE: (OFF MIKE) He said later.  
386 GRAMPS: Well, we really don't need him now.  
387 MRS. B: Maybe you don't...but I do.  
388 GRAMPS: And what for?  
389 MRS. B: Hmmm? Oh, nothing...nothing. Is everything about finished?  
390 GRAMPS: Yes, I guess so.  
391 MRS. B: Then let's eat... (MIKE FADE) We'll leave the rest for later.  
392 NARR: So the night wears on  
393 And the minutes pass,  
394 The sand drops low  
395 In the hour glass;  
396 Eleven o'clock  
397 The house clocks say  
398 And midnight  
399 Only an hour away....  
400 SOUND: TICKING OF CLOCK.  
401 MRS. B: Oh, heavens...where is he? Mr. Williams, please hurry....

402 WILLIAMS: (COMES IN ON MIKE) Someone speaking about me?  
403 MRS. B: Edgar!  
404 WILLIAMS: Hello, Mrs. Burton.  
405 MRS. B: I thought you'd never get here.  
406 WILLIAMS: Well, I'm here now. And what is it you want... as if I didn't  
407 know?  
408 MRS. B: (SURPRISED) Did Robbie tell...? But how could he have?  
409 WILLIAMS: No, he didn't tell me. I just gathered so from what he had to  
410 say. So... ah... Mr. Gramps saw Santa Claus, huh?  
411 MRS. B: And of all places... in a snow bank.  
412 WILLIAMS: Poor old man... Say, have you got an outfit, by the way?  
413 MRS. B: Yes, Mr. Coty's. He usually plays Santa Claus, you know.  
414 WILLIAMS: And what's the matter with him?  
415 MRS. B: The doctor's got him on a diet. He's definitely not the Santa  
416 Claus type this year. I wasn't even going to have a Santa  
417 Claus until Gramps came up with this... this story and  
418 everything.  
419 WILLIAMS: You don't think I'm going to be able to fool Gramps, do you?  
420 MRS. B: All I want you to do is to convince the children. I don't  
421 mind Gramps, but I don't want them disappointed... and if  
422 Gramps doesn't produce... well, that's why you're here.  
423 WILLIAMS: If Gramps doesn't produce? You're not believing in Santa  
424 Claus yourself now, are you?  
425 MRS. B: Oh, you know how Gramps is... he even may have something  
426 planned, for all I know.  
427 WILLIAMS: Mrs. Burton, if you were forty years younger... I'd believe  
428 you'd have your stocking hung by that chimney... or have you?  
429 MRS. B: Edgar Williams!  
430 WILLIAMS: (CHUCKLES) Now... now... Well, I think I'd better get dressed,  
431 don't you think so?

432 MRS. B: Yes...and whatever you do...make sure you're here at midnight.

433 MUSIC: BRIDGE.

434 NARR: Sound asleep

435 The children wait,

436 And the passing hours

437 Grow long and late;

438 On each face a trace of doubt

439 That the big event will come about;

440 But with no concern

441 As the hour nears

442 Unworried or

443 Attacked by fears,

444 Old Mr. Gramps

445 Sits and waits...

446 And as he sits

447 He meditates...

448 GRAMPS: How was it in that poem they say he comes? "Out on the

449 lawn...?" Yes, that's it...."Out on the lawn, there rose such

450 a clatter..." That's the way he'll come here, too, I guess.

451 And all the eight reindeer... Or is it six? And bells

452 ringing...and...hmmmm, I'm more excited than the children.

453 Look at them...sound asleep. It's just as well they get their

454 sleep now...'cause they'll be up all night once Santa Claus

455 arrives...(SOUND OF BELLS OFF MIKE) Listen! (BELLS AGAIN)

456 Why that's him now! (CALLS) Santa Claus...is that you?

457 SANTA: (OFF MIKE) Hello, Gramps...Merry Christmas!

458 GRAMPS: (OVERJOYED) A Merry Christmas indeed!

459 SANTA: (OFF MIKE) What the devil...?

460 GRAMPS: What's the matter?

461 SANTA: (OFF MIKE) I'm stuck.

462 GRAMPS: Stuck?

463 SANTA: (OFF MIKE) Yes, in this chimney.

464 GRAMPS: Maybe I left one of the flues closed. Are they open?

465 SANTA: (OFF MIKE) No, they're all right. It's this waistline. I  
466 should've listened to Mrs. Claus and taken that girdle.

467 GRAMPS: Is there anything I can do?

468 SANTA: (OFF MIKE) Have you got a rope?

469 GRAMPS: Yes...there must be one down cellar. Can you wait?

470 SANTA: (OFF MIKE) I have no choice in the matter!

471 GRAMPS: (FADES) You just hold on...I'll hurry back...

472 SOUND: MRS. BURTON AND MR. WILLIAMS TALKING OFF MIKE.

473 SANTA: Sounds like someone coming. (IN SURPRISE) What's this...?  
474 Another Santa Claus? Maybe I'd better stay here. If those  
475 children see two of us, they'll never believe in me again.

476 (PAUSE) What's she saying?

477 MRS. B: (COMES ON MIKE) Look...Gramps is gone...

478 WILLIAMS: And the children are all asleep. Mrs. Burton, we couldn't  
479 have had it better if we'd planned it. See...it's almost  
480 midnight.

481 MRS. B: Close the door, Edgar.

482 WILLIAMS: Why?

483 MRS. B: Maybe we can get this over with before Gramps returns. We'll  
484 give out the gifts now. And when he comes back, you can leave  
485 and I'll tell him Santa Claus was here. He'll believe me.

486 WILLIAMS: Of course...and the children will vouch for it...after all  
487 they will have seen me. (MIKE FADE) Get the presents out  
488 while I close the door.

489 SANTA: So that's it. They didn't believe the old man. (AN  
490 AFTERTHOUGHT) Then they don't believe in me! Just to spite  
491 them, I ought to go down. But then again...there'll be two

MORE MORE MORE

492 SANTA: of us Santa Clauses and if Gramps has promised them only one...  
493 they're going to be some mighty disbelieving youngsters. No,  
494 I'm afraid I'll have to leave. It'll have to be up to Mr.  
495 Williams to convince those kids.

496 MUSIC: BRIDGE.

497 SOUND: CHILDREN'S VOICES. HOLD IN BG.

498 MRS. B: Listen to them, Edgar...you certainly convinced them.

499 WILLIAMS: Hey, I'd better get going before Gramps comes in.

500 MRS. B: Speak of the devil...here he comes. Quick...get out through  
501 the hall door. (PAUSE) Hello, Mr. Gramps...you're a little  
502 late. What are you going to do with that rope?

503 GRAMPS: I've got to get Santa Claus... Did you say...late?

504 MRS. B: What I meant was...Santa Claus has been here and gone.

505 GRAMPS: Gone...?

506 MRS. B: That's right.

507 GRAMPS: Let me see...

508 MRS. B: What are you looking in that chimney for?

509 GRAMPS: (SADLY) You're right...he has gone...and I let him down...

510 MRS. B: No, Mr. Gramps, you haven't let him down. He saw the children.

511 GRAMPS: But I was going to help...I had just gone to get him...him...  
512 Say, how did he get down?

513 MRS. B: (PERPLEXED) What are you talking about?

514 GRAMPS: He was stuck in the chimney, Mrs. Burton. That's why I had to  
515 get the rope.

516 MRS. B: You mean you saw Santa Claus again...?

517 GRAMPS: In this very room...and only fifteen minutes ago.

518 MRS. B: Then why didn't you come in? With the rest of us?

519 GRAMPS: With the rest of you...? I was alone at the time.

520 MRS. B: Let me get this straight. You saw him alone. Right?

521 GRAMPS: Yes.

522 MRS. B: Before we came into the room?

523 GRAMPS: Certainly...yes. But what will he think of my hospitality? I  
524 was to...help him. (CHEERS UP) Oh, well, I saw him...and so  
525 did the children...and...so did you! And Mrs. Burton, you  
526 said you didn't believe in Santa Claus!

527 MRS. B: After this conversation with you, Mr. Gramps...I don't know  
528 what to believe in.

529 GRAMPS: This has been a merry Christmas all right...even you saw Santa  
530 Claus...(MIKE FADE) Good night. (CHUCKLES)

531 WILLIAMS:What he mumbling about?

532 MRS. B: Edgar! Oh, you frightened me... Mumbling about? Me?

533 WILLIAMS:No, Mr. Gramps.

534 MRS. B: It would really take too long to tell. Even I don't know the  
535 whole story. What it boils down to is...he saw Santa Claus  
536 again. It seems he was in the chimney...

537 WILLIAMS:(LAUGHING) In the chimney?

538 MRS. B: Now you know how I feel.

539 WILLIAMS:You know, come to think of it, everything worked out all right.  
540 I mean...well, Gramps saw his Santa Claus and...and the kids  
541 saw me. I guess we didn't do too bad after all.

542 MRS. B: I don't know about my heart yet...otherwise yes.

543 WILLIAMS:(SIGHS) Well, I think I'll be getting on home. (MIKE FADE)  
544 I'll see you in the morning...goodnight.

545 MRS. B: Goodnight, Edgar. (PAUSE) Oh...wait...

546 WILLIAMS:(OFF MIKE) Yes, what is it?

547 MRS. B: (IN A FLAT VOICE) Did you put all the costume away?

548 WILLIAMS:(OFF MIKE) Yes. It's in the other room. Anything else?

549 MRS. B: (FLAT VOICE) No. Goodnight, Edgar.

550 SOUND: DOOR CLOSES.

551 MRS. B: It's just as well I didn't tell him...he wouldn't have

MORE MORE MORE



ALL THE WORLD'S A STAGE!

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552 MRS. B: believed me. In fact, I can't.... (LONG PAUSE) Where did it  
553 come from...this old red stocking hat?

554 MUSIC: "SANTA CLAUS IS COMING TO TOWN." UP AND UNDER.

555 NARR: There's a little fat man

556 In funny old clothes,

557 With a red stocking hat,

558 And a ruddy red nose,

559 And whiskers as white,

560 As pure driven snow,

561 Out from the north

562 Where the north winds blow;

563 And to each he'll come on Christmas eve,

564 With a wave of his hand, and hardly a pause...

565 That little fat man...yes, Santa Claus!

566 MUSIC: UP TO CLIMAX OR END.

The preceding script might make a good project for production by your workshop group on a local station or campus station during the Christmas season.

A discussion of the writing techniques involved in "The Man Who Believed in Santa Claus" will be found in the unit on writing. Also, please bear in mind that all scripts and exercises in this manual are designed to give you experience in radio acting.



## Cue Coming Up!

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In the foregoing units we've been concerned with acquiring a basic knowledge and skill in those three vitals of radio: voice, sound, and music. We have come to know something of the dependence each has on the other. Individually, you have studied their uses and limitations. Unit III has shown you how they fit into simple production units. Now you're ready to put these skills to work—to prepare a script for air presentation.

But before you delve into production procedures, a word to the wise: If there is one thing we would ask you to adhere to in radio, it's teamwork! In a medium that commands respect of every minute and second, there is no place for the individualist. It's only through complete coordination of sound, voice, and music that a program proves a success. A late music cue, a belated sound effect, an actor not picking up his cue—any of these can result in poor production. It's the very tightness of the radio show that holds the listener. Delay, confuse, or stagger over the thread of the story and the illusion of reality is lost. Production demands split-second cooperation. It utilizes the skills and talents of all production members. Confidence can be shaken by the inept handling by even a single person of that production unit, so learn to work as a team. No matter how small your part may be, remember that it's an integral part of the whole show.

Now let's see how a production evolves. Assuming that a script has been chosen, where do you go from there? Well, obviously you need someone to coordinate the planning, to coach the team. This person is your producer. Often in radio he is also the director. Since your facilities aren't as elaborate as those of our major networks, you won't have the extra talent to draw on, so for our purposes you'll find it expedient to have the production and direction under the control of one individual, whom we shall refer to as "the director."

### PRODUCTION ANALYSIS OF SCRIPTS

And what does the director do? He first makes what is called a "production analysis" of the script. This entails:

1. A study of the script
  - (a) Is the story told well? Does it "move"?
  - (b) Is the opening clear? Will it hold the listener?
  - (c) How well are the characters identified? Do we always know who is speaking and to whom?
  - (d) Does it need any re-writing? If so, where? Consult the writer.
  - (e) Are the scene changes clear? Are transitions handled well so as not to confuse the listener?

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- (f) Do any sound or music cues present production problems? Must any be eliminated?
- 2. A study of the talent needed
  - (a) How large a cast?
  - (b) What types of actors are needed? List them with a description to aid in later auditions.
- 3. A study of sound and music
  - (a) How many sound men are needed? How many for "live" sound? Recorded?
  - (b) Is any live music needed? (Organist or orchestra?)
  - (c) What special effects (specific songs, difficult sounds)?
- 4. Engineering needs
  - (a) Special microphones needed?
  - (b) Filter, "dead booth" effects, etc., needed?
- 5. Studio needs
  - (a) Number of microphones needed?
  - (b) Placement?
- 6. Rehearsal time
  - (a) How much time needed?
  - (b) Studios available? What times?
- 7. Possible script cuts
  - (a) If show too long, where can cuts be made?
  - (b) Where can show be "stretched" if necessary?

Once the director has prepared his analysis, he should be familiar with the needs of the show. Now he is ready to call in the production crew. In every workshop unit there will undoubtedly be various people who are interested in different phases of production. Rather than have them assigned definite duties at random, it is better that these people be allowed to express their particular preferences or skills. This is a sure way of getting workers interested in what they are doing and of enhancing the chances of having a good production.

### PRODUCTION PROCEDURE

#### 1. Duplication of Scripts

The typists should prepare the number of scripts needed for the program. It is better to have a few extra ready in case some are mislaid or damaged. Once the scripts have been duplicated, the director should call for a consultation with his production heads. (Scripts in this manual may be torn out and used in the studio, thus saving the time and effort of duplication. Note that scripts also have holes in them so you can keep them in your notebook for later reference.)

#### 2. Consultation

The director goes over the script carefully with the sound man, the music operator, and the engineer. Requirements as to equipment are arranged at this time. Suggestions are made as to what type of music is needed in every place in the script. A similar agreement is made for sound. The script is then marked up so that all production heads are in complete accord as to when sound and music will come in and for what length of time. (See Script Mark-Up notes, page 97).

#### 3. Auditions

Everything is now in readiness except cast selection. As the director has already made out cast requirements when making his production analysis, he should be familiar

with the type of actors he wants. Therefore, it will be helpful to jot down notes beside the names of those auditionees who the director feels are qualified for certain parts. Auditions should be arranged so that many types of radio copy can be read. This gives the director an idea of how versatile the actors may be.

#### 4. Selecting the Cast

Once those who show promise have been chosen from the auditions, they are called together to "try out" for parts in the particular script. Try-outs are made on mike. Only in this way can it be determined whether or not their voices and talents are suited for a particular role. After the cast is selected, the others who gave their time should be thanked. Each man or woman assigned to a part should be assigned strictly on the basis of his or her ability and excellence for that part. Personal considerations don't make for a good show! For this reason the director must be frequently an expert in public relations, in addition to everything else.

#### 5. Rehearsals

Since class hours may conflict, the director should consult with the cast as to the rehearsal schedule. In professional radio work the cast must appear at a set time, but you'll find that you can't enforce this strictly when members have class conflicts. However, once you have determined convenient hours, stress to the cast that the schedule must be adhered to. The absence of only one cast member can destroy the worth of rehearsal time.

Now, with rehearsals established, a set routine should be set up for whipping the show into shape. The following procedure may prove helpful:

1. Allow the cast to make a "dry-run" to familiarize themselves with their parts. This rehearsal can be broken up from time to time by the director's comments on interpretation.
2. The second read-through should not be cut into by the director. At this point, he should time the show to get the approximate running length. If it appears too long, he may have two things to suggest: (a) speeding up lines in certain places, or (b) making provisional cuts. Provisional cuts should be marked—as should any and all changes in the script—by all members of the cast and production crew!
3. Sound men and music men should be selecting records and sound to be used during rehearsals. They should be in contact with the director constantly to get his approval on the recordings they have selected. For the sake of time saving, it's frequently possible for this work to be done while the cast is having a "dry run" in another room.
4. The cast will now be ready for a microphone rehearsal. Actual acting on mike will help the director to suggest microphone placement for cast members, to correct their coming or going off mike, if necessary.
5. A run-through with sound and music should then be scheduled. Again, a timing should be taken, and rough spots ironed out.
6. This can then be followed by a dress rehearsal.

For a fifteen-minute show, this routine could be completed in three to four hours for maximum effect, providing the director has full cooperation and attention from everyone concerned. There can be only one director on a show if it is to go. If this means the director must bear down a bit on his crew, he has no alternative. Rehearsal is not the place for clowning around!



**Figure 2.** If you are fortunate enough to have studios and a control room, we suggest the above arrangement for the master control booth. It is practical and easy for one person to handle. Note the typewriter for keeping the log; the playback tables on both sides of the console; the overhang mike; the day's copy and schedule on the clip board. The table in the foreground is used for a tape recorder when one is necessary for production or playback. Playback tables are equipped for both 33 1/3 r.p.m. and 78 r.p.m. in addition to LP. Change on the playback head is made by a twist of the wrist. (Photo courtesy WBUR-FM, Boston University)

In some of the network programs, the dress rehearsal is scheduled just prior to actual air broadcast, leaving ten or fifteen minutes of rest before the final production. In your workshop, however, this may not be possible. If you wish to produce the shows "live" over loud-speaker systems or campus stations, you may not have time or space to do this. If this is the case, make sure that all equipment is set up in advance and that cast members report to the studio well ahead of the broadcast time. If, on the other hand, you have recording equipment with which to record the show, it would be best to record the program immediately after dress rehearsal. Again a "break" should be granted for members to

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catch their breath and relax, but it would be well to record the show while the cast is warmed up, rather than wait a day or two.

And lastly, while actually on the air, the director should keep a close watch on timing. If he sees the show is falling behind schedule, he should signal the cast to speed up. It's important that the director stress to the cast before air time the necessity of watching him at all times possible. He may have directions to give regarding all possible circumstances: someone is standing too close to the microphone, too far away, off to one side, and so on. It goes without saying that there's no room for inattention on the part of anyone in the production crew at this critical time. Above all, the director shouldn't allow the cast to see that he is annoyed if the show is not running smoothly. Encouragement should be given, but never registered annoyance. Cooperation—a mutual understanding—is the key to successful production!

### TIMING SHOWS

The director may find it helpful to jot down both running time and accumulated time on each page of the script during a "dry run" or dress rehearsal. By checking his time notes on each page during the actual production, he can tell whether or not the show is running on schedule.

A solid page of dialogue or narration usually takes a minute and a half to two minutes. The authors find it helpful to jot down the accumulated time in the upper right-hand corner of each page and the running time of that page in the lower right-hand corner. Thus page 1 of your script might have these time notes:

	(Top right corner)	00.00
	(Bottom right corner)	1:58
And page 2:	(Top right corner)	1:58
	(Bottom right corner)	1:35
And page 3:	(Top right corner)	3:33
	(Bottom right corner)	2:01

And so on throughout the script. The director may want to have the accumulated time noted at the bottom of each page, or he may wish to time each sequence (sound and speech throughout). The system used may vary upon the individual wishes, but the important thing is for the director to have control and knowledge of script's time at every moment.

(Note: If the above system is used, all cuts during rehearsal should be timed, and the time of the cuts subtracted from page and running times. Thus, when the show goes on the air, the director will be able to speed up or slow down his production since he will have a page-by-page record of how the show should be moving.)

### "MARKING UP" THE SCRIPT

The following script specimens illustrate how scripts should be "marked up" for sound and music cues. These are typical instances you'll find in most dramatic script work.

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### Marking directions:

1. Use RED pencil to mark music cues.
2. Use BLUE pencil to mark sound effects.
  - (a) Underline recorded sound effects cues.
  - (b) Circle, or in some other way designate, "live" sound cues.

#### ILLUSTRATION 1. SINGLE MUSIC CUE

- 1 MUSIC: THEME UP AND OUT. (Red pencil)
- 2 ANNCR: This has been a WBUR production.

\* \* \*

#### ILLUSTRATION 2. A SINGLE SOUND CUE

- 1 SOUND: DOOR CLOSSES. (Blue pencil. "Live" sound)
- 2 SOUND: CAR HORN. (Blue pencil. Recorded sound)

\* \* \*

#### ILLUSTRATION 3. SINGLE SOUND OR MUSIC CUE HELD IN BACKGROUND

- 1 MUSIC: THEME UP, UNDER. (Marks in red pencil)
- 2 ANNCR: WBUR presents...MELODY TIME...fifteen minutes of music
- 3 recorded and transcribed for your listening pleasure.
- 4 MUSIC: THEME UP AND OUT.

Many times you may wish the music or sound to be faded out under the dialogue. If such is the case, look at the example in the following illustration.

#### ILLUSTRATION 4. SINGLE SOUND OR MUSIC CUE FADED OUT BEHIND DIALOGUE

- 1 MUSIC: THEME UP, FADE OUT UNDER. (Mark in red pencil)
- 2 ANNCR: Welcome once again to....MELODY TIME. On today's program we
- 3 bring you the music of George Gershwin as played by Leo
- 4 Carleton and his orchestra. Our first selection...Ruth
- 5 Andrews sings as the orchestra plays....

\* \* \*

#### ILLUSTRATION 5. CONTINUOUS SOUND AND MUSIC RUNNING SIMULTANEOUSLY

- 1 MUSIC: MODERN WALTZ TUNE UP, HOLD IN BG UNDER. (Red Pencil)
- 2 SOUND: CHATTER AND LAUGHTER OF DANCERS. (Line in blue pencil)



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3 MIKE: Like it?  
4 ELLEN: Mmmmm. I do.  
5 MIKE: I do too, honey. We should do this more often...  
6 ELLEN: Please...let's not go into that again.  
7 MIKE: Okay. Just wishful thinking. C'mon...let's dance.  
8 SOUND: UP, FADE OUT UNDER.  
9 MUSIC: UP TO FULL. OUT.

\* \* \*

### ILLUSTRATION 6. SEGUEWAYS

1 MUSIC: HEAVY DRAMATIC. HOLD IN BG UNDER. (Line in red)  
2 CAPTAIN: We were scheduled to pull anchor the next morning. The sea  
3 had been calm all day...and we all prayed that the storm  
4 wouldn't hit before we left port. But late that night the  
5 winds began again...  
6 SOUND: SEGUEWAY MUSIC TO GROWING ROAR OF WINDS UNDER.

(Second line in blue pencil)

These are but a few of the situations you'll run into, but, in general, they will be similar to others you may encounter. As a last word—make certain you indicate all cues clearly so that sound men, music men, and cast have a full understanding of how the music and sound will be handled.

It is also a good idea for the director to check and make sure that all members of the cast and production crew have circled directions or dialogue in which they are concerned. Mary's script would look like this:

1 MARY: Well...are you going with me? Or aren't you?  
2 JIM: I can't tell. I'll have to wait until...  
3 MARY: Wait! Wait! It seems to me I'm always waiting!

Cast directions should always be in capital letters and underlined, especially if they occur within a line. Some actors like to circle directions to catch their eye as they come to them.

1 HAL: (STUBBORNLY) But I tell you he was here! (MORE TENDERLY)  
2 But if you want me to I'll do what I can.

In typing scripts it is always well to try and complete a segment of dialogue on the page, rather than having it continue to the top of the next page. Sometimes, however, this

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isn't possible. If a line or speech is continued at the top of the next page of script, it is well to write "MORE MORE MORE" at the bottom to remind the actor. For example:

1 DON: And when I came into the house I saw her and

MORE MORE MORE

CUES

It is essential that cast and production crew be in thorough agreement as to the meaning of the director's hand signals.

CUE: (Notifying console operator of desire to cue record, or that a record has to be cued)  
FINGER POINTS TO EAR.

ON TIME: PLACE FINGER TO THE NOSE.

SEGUE: (Go from the end of one selection to the beginning of another without interruption.)  
INTERLOCK FINGERS SO THAT PALMS OF HANDS FACE EACH OTHER.

CROSSFADE: (Bring one volume control down, simultaneously bringing the other one up.)  
CROSS ARMS AT THE WRIST.

SPEED UP: TWIRL FINGER IN A ROTARY MOTION; THE VELOCITY OF THE  
TWIRL INDICATES THE AMOUNT OF SPEED-UP DESIRED.

SLOW-DOWN: PLACE EACH FINGER OF ONE HAND TIP-TO-TIP WITH ITS  
CORRESPONDING FINGER ON THE OTHER HAND, SEPARATE THEM, THEN  
RETURN FINGERS TIP-TO-TIP, AND REPEAT. THE SLOWER THE REPETITION  
RATE, THE SLOWER THE READING IS DESIRED.

THEME: PLACE THE FINGER OF ONE HAND PERPENDICULAR ACROSS THE TIP  
OF A FINGER OF THE OTHER HAND.

CUT: INDICATE AS IF TO CUT THE NECK FROM EAR TO EAR.

QUIET: FINGER BROUGHT AGAINST THE LIPS.

ON MIKE: (Distance.) FROM AN EXTENDED POSITION, BRING THE PALM OF THE  
HAND TOWARD THE MOUTH, AND REPEAT.

(Position.) THE PALM OF EACH HAND IS BROUGHT NEAR THE CHEEK  
AND EAR; THE HAND IS THEN SWUNG IN A FORWARD-BACKWARD MOVE-  
MENT.

OFF MIKE: (Distance.) WITH THE BACK OF THE HAND TOWARDS AND CLOSE TO  
THE MOUTH, MOVE THE HAND AWAY FROM THE MOUTH, AND REPEAT.

(Position.) THE HAND RESTS IN A POSITION SIMILAR TO THAT OF  
THUMBING THE NOSE, EXCEPT THAT THE FINGERS ARE EXTENDED: THE  
OTHER HAND INDICATES AWAY FROM THAT POSITION.

ANNOUNCEMENT: (Spot announcement.) POINT A FINGER AT PALM OF HAND.

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**TIME:** (Desire time, watch time, or give time.) POINT FINGER AT WRIST.

**STATION BREAK:** INDICATE AS IF YOU WERE BREAKING SOMETHING IN HALF WITH YOUR HANDS.

**UP:** (Give us more volume, either voice or console.) FROM A LOW POSITION AND WITH PALM OF HAND FACING THE CEILING, RAISE THE HAND TOWARD THE CEILING, AND REPEAT, IF NECESSARY.

**DOWN:** (Or under.) FROM A HIGH POSITION AND PALM OF HAND FACING THE FLOOR, AND REPEAT, IF NECESSARY.

**"33":** (Commercial transcription or LP speed.) INDICATE WITH THREE FINGERS OF EACH HAND.

**"78":** (Phonograph player speed.) INDICATE WITH TWO FINGERS OF EACH HAND.

**SOMETHING IS MECHANICALLY WRONG:** WITH THE BACK OF THE HAND FACING YOU AND ARMS EXTENDED, MOVE HANDS FROM RIGHT TO LEFT.

Advice: Don't confuse the man at the mike. Use signals only when necessary.

Confine signals to the waist-to-head area.

If the man for whom the signal is intended isn't watching or doesn't get the signal, get the eye of another member of the cast and give the signal to him, pointing out whomever the signal is for.

Two cues are always used at the beginning of a script:

**CUE.** ARM EXTENDED, POINT DIRECTLY TO PERSON INVOLVED.  
(This signal is used to notify cast member or sound man to begin.  
It always comes directly from a...)

**STAND-BY.** ARM UPRAISED, PALM FACING ACTORS. (When this signal is given, everyone in the studio pays strict attention, waiting for CUE.)

### TIGHT PACING: PICKING UP LINES FAST

Except for planned, dramatic pauses there should always be something doing for the listener's ear. We have to rely on tight, fast pacing most of the time to hold the listener, and this pacing can only be achieved if the various members of the cast pick up their lines without hesitation. (On lines in which one actor cuts in on the end of a remark made by another actor, the voices should overlap.)

The following script relies almost entirely on tight pacing and rapid presentation to hold the audience. The message is repeated several times throughout. Cast this from your classmates, do a "dry run" on it, then a dress rehearsal on mike, during which you time each page. Then, if possible, cut it on tape and play back. Notice how the show lags if delivery isn't brisk.

"LET'S TALK ABOUT THE A-BOMB"

1 ANNCR: The Workshop Players present...LET'S TALK ABOUT THE A-BOMB  
2 ...a documentary script by Sid Bornstein.

3 VOICE ONE: At fourteen minutes past eight o'clock on the morning of  
4 August the sixth, nineteen hundred and forty-five, the  
5 city of Hiroshima in Japan had a population of three  
6 hundred and forty thousand. At fifteen minutes past eight  
7 o'clock the first atomic bomb in history was dropped on  
8 Hiroshima.

9 VOICE TWO: At sixteen minutes past eight o'clock on the morning of  
10 August the sixth, nineteen hundred and forty-five,  
11 Hiroshima had a population of two hundred and sixty  
12 thousand. Eighty thousand people were instantly killed by  
13 the atom bomb.

14 VOICE ONE: Most of these people who died could have lived. They died  
15 because they didn't know what to do!

16 VOICE TWO: Now let's get personal. If you suddenly saw a bright flash  
17 in the sky...a flash that's much brighter than the sun...a  
18 much brighter flash than anything you've ever seen before  
19 ...would you know what to do?

20 GIRL: Know what to do? Why, sure. I know what I'd do. I'd  
21 run inside a building and get into the basement and stay  
22 there.

23 VOICE ONE: All right...but say you were riding along in an automobile  
24 and you saw this bright flash...this flash that is so  
25 much brighter than anything you ever saw before...what  
26 would you do then?

27 GIRL: Gee, I don't know. I suppose I'd hide under the  
28 automobile. What else could I do?

29 VOICE ONE: All right again. Now...you're not near any buildings...

MORE MORE MORE

30 VOICE ONE: or any shelter whatsoever...and you see this awfully  
31 bright flash...what would you do then?  
32 GIRL: Not near any shelter at all? Gosh, I wouldn't know what  
33 to do. I suppose I'd just run...that's about the best  
34 thing...isn't it?  
35 VOICE TWO: Let's see now. If you were near a building...and you saw  
36 the bright flash...you'd run into the basement and stay  
37 there. If you were in a car...you'd get underneath  
38 it...and you said if you were in the open, you'd just run.  
39 Now...there's only one thing wrong with all these methods.  
40 VOICE ONE: Yes. Just one thing wrong. You'd be killed.  
41 GIRL: Killed? But why? What could I do?  
42 VOICE TWO: First of all, you'll have to understand this. That bright  
43 flash...that flash which is much brighter than the sun...  
44 much brighter than anything you've ever seen before...  
45 means that an atom bomb exploded...exploded without  
46 warning. Exploded without warning.  
47 VOICE ONE: And if you saw this bright flash and you were in a building,  
48 you'd drop flat...perfectly flat...you'd cover your eyes in  
49 the crook of your arm.  
50 VOICE TWO: If you had time...that's if you had time...and you were  
51 near a building, you would go down into the basement. But  
52 you wouldn't just stand there. You'd lie flat against the  
53 outer wall....  
54 VOICE ONE: You'd lie flat against the outer wall.  
55 VOICE TWO: You'd keep away from windows...an atom bomb explosion  
56 shatters glass and sends it flying with terrific force.  
57 VOICE ONE: You'd keep away from windows.  
58 VOICE TWO: You'd stay away from the center of the floor...that's the  
59 best place for falling beams and other objects to strike  
60 you.

61 VOICE ONE: You'd stay away from the center of the floor.

62 VOICE TWO: Naturally, in a basement, there is a chance you'd be  
63 trapped by wreckage...but your chances of survival are  
64 much greater than if you were upstairs. Basements protect  
65 you from heat and blast...they also provide a shield from  
66 radiation.

67 VOICE ONE: In a basement, you're not only shielded by other buildings,  
68 but also by earth, and by the cement foundations.

69 VOICE TWO: But remember...you'd only be in the basement if you knew...  
70 if you knew...if you had enough time to get there.  
71 Otherwise, drop flat and keep your eyes shielded.

72 VOICE ONE: O. K. Let's recap.

73 VOICE TWO: In an atom bomb raid the basement is the safest place to  
74 be!

75 VOICE ONE: You'd lie flat against an outer wall...preferably near a  
76 supporting column. You'd keep away from windows. You  
77 would stay away from the center of the floor.

78 VOICE TWO: And you'd lie flat and hide your eyes in the crook of your  
79 elbow.

80 VOICE ONE: Yes...you'd protect your eyes.

81 GIRL: Well, I see about the basement...but what if I were riding  
82 along in a car?

83 VOICE TWO: First...you'd stop the car...fast! Then you'd set the  
84 emergency brake and dive for the floor...don't just drop  
85 ...dive for the floor.

86 VOICE ONE: You'd stay there for at least a minute...

87 VOICE TWO: You'd stop the car fast...set the emergency brake and dive  
88 to the floor. You would stay there for at least a minute.

89 VOICE ONE: Keep your eyes shielded against flying glass.

90 GIRL: All right about the car. But what if I were out in the  
91 open?

92 VOICE ONE: If you saw a bright flash...you'd drop to the ground  
93 instantly.

94 VOICE TWO: You would drop fast...faster than you've ever dropped  
95 before!

96 VOICE ONE: You would keep your eyes shielded in the crook of your arm  
97 or elbow.

98 VOICE TWO: If you were out in the open and if you had time...that is,  
99 if you had time, you'd look for the best available shelter.

100 VOICE ONE: A shelter might be a culvert, a deep gully, or against the  
101 side of a building.

102 VOICE TWO: Even a high bank...between you and the explosion...will  
103 protect you. If necessary, lie flat in a gutter or a  
104 ditch.

105 VOICE ONE: Keep your eyes shielded.

106 VOICE TWO: Yes, lie flat and keep your eyes shielded. Stay wherever  
107 you are for at least a minute after the blast.

108 VOICE ONE: Stay wherever you are for at least a minute after the  
109 blast. And no matter where you are, when you see the  
110 flash...if you can't remember anything else...remember  
111 this:

112 VOICE TWO: Wherever you are get down fast!

113 VOICE ONE: And above all, during an A-bomb attack:

114 VOICE TWO: Keep calm...  
115 Don't get panicky.

116 GIRL: But I thought there's hardly any protection against an  
117 A-bomb. Why, atom bombs destroy everything!

118 VOICE TWO: Let's dispel those silly notions right now. The atom bomb  
119 is not all-powerful.

120 VOICE ONE: Its total power is definitely limited. Not even hydrogen  
121 bombs could blow the earth apart or kill us all by  
122 radiation.

123 VOICE TWO: And there is no such thing as a super bomb.

124 VOICE ONE: Don't be fooled by talk of imaginary bombs a hundred or a  
125 thousand times more powerful than the present A-bomb.

126 VOICE TWO: The facts...we repeat...the facts are...

127 VOICE ONE: Should you be practically right under the bomb, there is  
128 almost no hope of living through the explosion. In fact,  
129 you have one chance in ten of escaping if you are within  
130 one-half mile of the center of the explosion.

131 VOICE TWO: From one-half mile to one mile away, you have a fifty-  
132 fifty chance of living.

133 VOICE ONE: From one to one and a half miles away from the center of  
134 the explosion, the deaths drop to about fifteen in a  
135 hundred.

136 VOICE TWO: From one and a half miles to two miles only two or three  
137 people out of one hundred will be killed in an atom raid.

138 VOICE ONE: Beyond two miles, the explosion will cause practically no  
139 deaths at all.

140 VOICE TWO: We know the limitations of the A-bomb.

141 VOICE ONE: It is not a super bomb.

142 VOICE TWO: But if you do not take the proper precautions, it will kill  
143 you.

144 GIRL: But still...I remember...only the other day my boy friend  
145 said that they have got super bombs...bombs that are a  
146 thousand times more powerful than the present bomb.

147 VOICE ONE: A thousand times? Your boy friend is wrong.

148 VOICE TWO: You see...all A-bombs cause destruction in exactly the  
149 same manner. Yet...and this is IMPORTANT...one twenty-  
150 thousand-ton bomb would not create nearly as much damage  
151 as ten thousand two-ton bombs dropped a little distance  
152 apart.



153 VOICE ONE: We repeat...one twenty-thousand-ton bomb cannot do as much  
154 damage as ten thousand two-ton bombs dropped a little  
155 distance apart.

156 VOICE TWO: This is because the larger bombs waste too much power near  
157 the center of the explosion.

158 VOICE ONE: To be more specific. A modern atomic bomb can do heavy  
159 damage to houses and buildings roughly two miles away.  
160 But if you double its power...it doesn't do damage four  
161 miles away...but only two and a half miles away.

162 VOICE TWO: In the same way...if there were a bomb one hundred times  
163 as powerful...it would only reach four and a half times as  
164 far...not one hundred times as far.

165 VOICE ONE: We repeat again. A super bomb one hundred times more  
166 powerful than the present A-bomb could not cause one  
167 hundred times as much damage.

168 VOICE TWO: Don't forget...no matter what size the bomb...

169 VOICE ONE: Keep calm...  
170 Don't get panicky...  
171 You can live through an A-bomb explosion!

172 VOICE TWO: There's another important factor!

173 VOICE ONE: All the figures we've given you today...about being killed  
174 by the A-bomb...are based on the assumption that you have  
175 had ABSOLUTELY NO WARNING OF AN ATTACK.

176 VOICE TWO: That means that WITH warning the chances of your getting  
177 killed by an A-bomb are correspondingly less. And there  
178 is little chance of an enemy surprising us completely.

179 VOICE ONE: You can live through an A-bomb attack.

180 VOICE TWO: Let's recap...

181 VOICE ONE: When an A-bomb falls...and you have had no previous  
182 warning...just the bright flash...

183 VOICE TWO: And you don't have time to get to a shelter...  
184 VOICE ONE: You drop flat on the ground fast...  
185 You keep your eyes shielded in the crook of your arm. You  
186 stay there for at least a minute after the blast.  
187 VOICE TWO: If you had time...  
188 VOICE ONE: If you had time...and time means being warned by the radio  
189 or an air raid siren...  
190 VOICE TWO: The best thing to do is seek a basement shelter.  
191 VOICE ONE: You would lie flat against the outer wall.  
192 You'd keep away from windows.  
193 You would stay away from the center of the floor.  
194 You would shield your eyes in the crook of your arm.  
195 VOICE TWO: If you were in a car...  
196 VOICE ONE: You would stop the car...dive to the floor and stay flat.  
197 VOICE TWO: And if you were outside...and not near any buildings...  
198 and if you had time...  
199 VOICE ONE: If you had time...  
200 VOICE TWO: You would look for a gutter or a culvert or the side of a  
201 building or even a hill or a high bank...and you'd lie  
202 flat against it.  
203 VOICE ONE: You would drop perfectly flat...lie still and keep your  
204 eyes protected. You would stay there for at least a  
205 minute after the blast.  
206 VOICE TWO: And, remember...with warning...you will have more time to  
207 get prepared.  
208 GIRL: All right. I understand that. If an A-bomb should  
209 explode without warning, I would fall flat on the ground  
210 ...or wherever I was. I would lie perfectly still...and  
211 keep my eyes shielded in the crook of my elbow. Above  
212 all, I would drop fast...and not look around...and stay

MORE MORE MORE

213 GIRL: there, before seeking other shelters...at least a minute.  
214 Is that right?  
215 VOICE ONE: That's right. In that way you can help defeat fear of the  
216 atom bomb.  
217 VOICE TWO: You see...atom splitting is just another way of causing an  
218 explosion.  
219 VOICE ONE: Its power is definitely limited.  
220 VOICE TWO: And because the power of all bombs...including atomic  
221 bombs...is definite...your chances of living through an  
222 atomic attack are much better than you may have thought.  
223 VOICE ONE: In the city of Hiroshima, slightly over half the people  
224 who were a mile from the atomic explosion are still alive.  
225 VOICE TWO: And at Nagasaki, almost seventy percent of the people who  
226 were a mile away from the bomb explosion lived to tell of  
227 their experiences.  
228 VOICE ONE: Today, in both these cities, thousands of survivors of  
229 these two atomic attacks live in new houses built right  
230 where their old ones once stood.  
231 VOICE TWO: And let's dispel any myths about the survivors. The war  
232 may have changed their way of life...but they are not  
233 riddled with cancer.  
234 VOICE ONE: Their children are normal. And those people who  
235 temporarily have been unable to have children because of  
236 the effects of radiation are now having children again.  
237 The effects of the radiation were only temporary.  
238 VOICE TWO: There's another important thing to remember about an  
239 atomic explosion.  
240 VOICE ONE: Your chances of being injured are far greater than your  
241 chances of being killed.  
242 VOICE TWO: But even injury by radiation does not mean that you will  
243 be left a cripple.

244 VOICE ONE: Injury by radiation does not mean that you will be doomed  
245 to die at an early age.

246 VOICE TWO: Your chances of making a complete recovery are much the  
247 same as for everyday accidents.

248 VOICE ONE: And these estimates hold good for modern atomic bombs  
249 exploded without warning.

250 VOICE TWO: Remember: You can be crippled by radiation...this does  
251 not mean that you will be left as a cripple.

252 VOICE ONE: There are many survivors of the atomic attack in Japan now  
253 who were crippled by the atomic bombs...they are perfectly  
254 normal today.

255 VOICE TWO: You can recover from injuries caused by the atomic bomb.

256 VOICE ONE: There are people in Japan today who were injured by the  
257 atomic bomb...they are perfectly normal today.

258 VOICE TWO: It does not cause permanent sterility.

259 VOICE ONE: It does not riddle people with cancer.

260 VOICE TWO: You can live through an atomic explosion.

261 VOICE ONE: But above all, you must remember!  
262 Keep calm....  
263 Don't get panicky.  
264 Learn what civilian defense is all about.  
265 Help in its organization and duties.  
266 AND ABOVE ALL...

267 VOICE TWO: Keep calm...  
268 Don't get panicky.  
269 You can live through an A-bomb explosion!

270 ANNCR: LET'S TALK ABOUT THE A-BOMB is presented by the Workshop  
271 Players in conjunction with local and national civilian  
272 defense agencies. Next week...at this same time...you'll  
273 hear how to bombproof your house...what to do about food

MORE MORE MORE

## CUE COMING UP!

274 ANNCR: and water...and what kind of emergency supplies you should  
275 keep on hand. LET'S TALK ABOUT THE A-BOMB was prepared by  
276 Sid Bornstein from official government sources.

"LET'S TALK ABOUT THE A-BOMB" was produced by the Boston University Radio Workshop and met with considerable audience approval. If your workshop would like an interesting project of public service value, why not use this script as the first in a similar series of your own? We're sure your local defense agencies and radio station would be glad to cooperate, and this type of show is simple enough in format to be quickly produced.

\* \* \*

Now that you've had a chance to use this show without music and sound effects, we suggest that you follow through in this way:

1. Insert music and sound wherever it will help the show.
2. Mark the copy with director's signals.
3. Select music and sound disks as needed.
4. Rehearse the entire show on mike.
5. Cut the show again and compare its effect with the first cut.

You are now ready to return to some of the scripts in other units and to complete production on them. In Unit 1 (page 24), add music and sound to the narration "Comrade," rehearse and record.

In Unit 2 (page 41), select music and a narrator and produce "Let's Linger and Listen." Produce "Anna," same unit.

In Unit 3 (page 65), audition men or women in the class for the narration "The Masque of the Red Death." Add music and sound as needed and produce.

In Unit 3 (page 72), using the cast and production sheet furnished, cast and produce "The Man Who Believed in Santa Claus" in the studio. Don't forget to mark all scripts with production symbols.

\* \* \*

The following script has been marked with production symbols for your convenience. The sounds called for may all be secured on disks, with the exception of the crowd noises, which, if necessary, can be done by cast.

This script will demand dramatic intensity from all members of the cast. It is a difficult script to produce, but once you have it on tape, you'll enjoy the satisfaction of a show well done.

Wherever a foreign accent is called for, unless you have someone who is excellent with that kind of an accent, be content to merely suggest it by the manner in which the lines are spoken.

"REPORT...ON CIVIL DEFENSE"

Cast (in the order of their appearance):

A voice  
Announcer 1  
Professor  
Narrator  
Belgian  
First GI  
Second GI  
Newsboy  
Announcer 2  
Announcer 3  
Engineer  
General Gardner  
Announcer 4  
Reader

Sounds:

Sirens...air warning, ambulance  
Planes...many in flight  
Bombing  
Crowd noises  
Automobile...screeching to halt

1 **SOUND:** SIRENS UP BRIEFLY, SUSTAIN IN BG.  
2 **VOICE:** (MEGAPHONE EFFECT) Your attention, please...  
3 Your attention, please. This is a test...this is a test  
4 ...attention, please...this is a test. (FADE) This is a  
5 test...  
6 **ANNCR. 1:** With sirens wailing, New York City had its first air raid  
7 alarm since the last war as Civil Defense officials tested  
8 air warning equipment. And in Boston recently, a noted  
9 professor from one of our large eastern universities had  
10 this to report....  
11 **PROF:** (FILTER MIKE EFFECT) In the event of atomic attack, the  
12 entire city of Boston would be obliterated. For as one  
13 of the primary east coast targets, Boston would be among  
14 the first cities of the nation to feel the effects of an  
15 atom bombing.  
16 **ANNCR. 1:** This is...REPORT...on Civil Defense in Boston!  
17 **MUSIC:** THEME UP, UNDER.  
MORE MORE MORE

18 ANNCR. 1: The New Boston Committee presents...REPORT...a new series  
19 of radio programs concerned with the problems facing  
20 Boston today. Boston is your city...her problems are  
21 your problems. They can only be solved by you. And  
22 what's it to you? It's your future. So...in order to  
23 enlist your active interest in the affairs of the city,  
24 these programs will come to you weekly at this time. And  
25 to inaugurate our series, the New Boston Committee  
26 presents...REPORT...on Civil Defense.

27 MUSIC: THEME UP, OUT.

28 NARR: How does it feel to breathe the free air of peace in one  
29 moment...and to have your nostrils stung with the acrid  
30 smell of death in another? They knew in Belgium...in the  
31 early days of World War Two.

32 SOUND: DRONE OF MANY PLANES, FADE IN FROM DISTANCE UNDER.

33 BELGIAN: I remember the planes. I was one of those fortunate  
34 enough to be able to remember. There aren't many of us  
35 left in my city who can. We had not expected attack. We  
36 were totally unprepared. And when they came we could do  
37 nothing but watch. Hide? Where would we hide? Bomb  
38 shelter was a word we hardly knew. I remember standing  
39 by a window...and they sounded like the buzzing of so  
40 many bees. And they came closer...and closer...and  
41 closer...

42 SOUND: SEGUEWAY PLANES INTO SOUND OF TERRIFIC BOMBING, FADE INTO  
43 SILENCE.

44 NARR: And what is a bombing like? What happens after the sky  
45 is opened and the deadly cargo dropped? Those who saw  
46 Saint Lo, France, in nineteen forty four...they know.

47 FIRST GI: I was on Utah Beach, Normandy...landed there D-day. We

MORE MORE MORE

48 FIRST GI: were a supply outfit...means we stayed on the beach.  
49 PLANES Well, anyway, one day the story got around there was going  
50 IN AT "X" to be a break-through by the Allies. Nobody knew where.  
51 HOLD But one morning we heard the planes. (X) They started  
52 OUT AT "Y" coming early...and all day they came droning overhead...  
53 more and more of them. Later we heard they were hitting  
54 Saint Lo. We were twenty miles away...but every time  
55 those bombs hit, you could hear it...and feel the ground  
56 shake. (Y) When it was over it was hard to imagine  
57 there could be a living thing left. (PAUSE) A little  
58 later I had a chance to see Saint Lo. Brother, they  
59 hadn't missed a spot. The whole city was nothing but  
60 rubble and bombed out buildings. Yes sir, that's what  
61 two thousand planes with full bomb load did one day.  
62 NARR: And those who saw Japan in nineteen forty five. They  
63 also knew.  
64 SECOND GI: I was at Nagasaki...about a month after they dropped that  
65 atom bomb. The rail yards and the industrial section of  
66 the city were wiped out...just like wiping a map off the  
67 blackboard. The rails were warped, and even some of the  
68 metal was melted. The only things left standing were the  
69 girders of a big plant...but they were all twisted as if  
70 some giant bent them as you would a paper clip...and  
71 there were two cement chimneys standing in the center of  
72 everything...not even touched. But the rest of it? It  
73 was gone...and that's what one bomb did in the matter of  
74 a few seconds.  
75 MUSIC: BRIEF CLIMACTIC BRIDGE.  
76 NARR: So began the atomic era.  
77 And this year...this year is part of the atomic age. A

MORE MORE MORE



78 NARR: new vocabulary has sprung up...electron, neutron,  
79 positron, atom...words studied in the science book...as  
80 much a part of the breakfast table as ham and eggs...  
81 words in the headlines of a morning newspaper.

82 NEWSBOY: (FADING IN) Extra! Extra! Congress votes funds for new  
83 atom plant! (FADE OFF) President to sign bill today.  
84 Extra...extra...

85 NARR: Molecule, U-235, uranium...words that have become a part  
86 of our everyday living. But passive words...they are  
87 seen...and they are heard. Silent...they lie in wait.  
88 But what if they were put into action? Suppose we found  
89 ourselves at war with a ruthless nation? Suppose New  
90 York City had been destroyed in an air attack! What if  
91 Boston were to experience the threat of an atom bomb?

92 MUSIC: TREMOLO. BUILDS. CUT SHARPLY.

93 ANNCR. 2: This is Allen Farnham, ladies and gentlemen, speaking to  
94 you from the clock tower of the New England Mutual  
95 Building in Boston. For the benefit of those who may  
96 have tuned in late, we recently received a special news  
97 bulletin from the WCOP news room. Perhaps some of you  
98 heard it on your radios....

99 ANNCR 3: Portland, Maine. Strange aircraft have been sighted one  
100 hundred miles off the Maine shoreline approaching inland  
101 towards the Massachusetts coast. A lighthouse keeper at  
102 Pointer's light says he sighted what looked like huge  
103 flying wings half an hour ago heading in a south by  
104 south-westerly direction at an estimated speed of four  
105 hundred miles per hour. Stay tuned to this station for  
106 further news bulletins.

107 ANNCR 2: Well, ladies and gentlemen, that's the reason we're here  
MORE MORE MORE

108 ANNCR. 2: ...to see if we can spot that plane when and if it  
109 arrives over the city. And to give you complete  
110 up-to-the-minute news, we are directly connected by wire  
111 to our studios here on Boylston Street. Of course, it  
112 may be one of our own planes, so don't become alarmed.  
113 But in any case...wait just a moment... (OFF MIKE) Huh?  
114 Now? Okay. (ON MIKE) I've gotten word from my engineer  
115 that another bulletin has just come in. I return you now  
116 to our studios.

117 ANNCR. 3: First Army Headquarters have announced that the mysterious  
118 plane first sighted off the Maine coast is merely an army  
119 patrol bomber. It has definitely been determined to be  
120 one of our own aircraft. Now, back to Allen Farnham from  
121 his vantage point on the New England Mutual Building.  
122 Come in, Allen Farnham. (PAUSE)

123 ANNCR. 2: Thanks, Bob Weston. Well, that's it...you heard it...one  
124 of our own. But before we return you to our regular  
125 broadcast schedule, I'd like to give you a description of  
126 the scene beneath me. It's like standing on top of the  
127 world. The last street lights have gone off.  
128 Undoubtedly when the first reports came in, switches must  
129 have been thrown at the central power stations...for the  
130 city is now in complete blackout. Even all the houselights  
131 are dimmed. But, with the help of this moon light,  
132 though, I can make out crowds of people on the streets  
133 below.

134 NARR: (SOFTLY, INTENTLY) Crowds of people, the announcer said.  
135 One minute of air time has elapsed in our imaginary story  
136 from the time the first report came in until that second  
137 news bulletin.

138 ANNCR. 3: (FILTER EFFECT) It is one of our own aircraft.  
 139 NARR: One minute. Hardly time to drink a fast cup of coffee.  
 140 Scarcely time enough to put on your overcoat and rubbers.  
 141 But let us listen a moment longer...let us hear the scene  
 142 the announcer paints for us....  
 143 ANNCR. 2: The streets are still crowded. They must have heard the  
 144 initial report and haven't yet been informed of that  
 145 clarifying statement which we just received. However, it  
 146 seems to be an orderly crowd...keeping close to the sides  
 147 of buildings...making their way to both the Copley and  
 148 Arlington Street subway stations. Here and there an  
 149 automobile or taxi cab makes its way through the crowd.  
 150 Most of the traffic, however, has pulled to the curb. It  
 151 seems as if half the population of Boston is on the  
 152 streets. Well, they should get the news soon, and...  
 153 ENGINEER: (OFF MIKE) Say, Allen, over here a minute...  
 154 ANNCR. 2: (OFF MIKE) What is it? Something gone wrong? Good  
 155 heavens! (ON MIKE) Sorry to have lost you a moment,  
 156 ladies and gentlemen but the scene below is...is almost  
 157 unbelievable! The streets have suddenly become alive  
 158 FADE CROWD with people! Over to my left on Commonwealth Avenue  
 159 IN BG they are pouring from apartment buildings and here  
 160 OUT AT "X" on Boylston Street crowds are moving towards the subway  
 161 IN AGAIN stations! Everyone is pushing...shoving...trying to make  
 162 AT CUE 199 the shelter of the subway. A few have fallen to the  
 163 street and the crowd passes over their bodies...stumbling  
 164 blindly in their flight! There's a tremendous crush at  
 165 the Arlington subway entrance! It's blocked! They can't  
 166 get through! It's as if a wall...a human wall...had been  
 167 thrown against it...pushing...pushing the crowd back!

MORE MORE MORE

168 SOUND: AUTOMOBILE SCREECHING TO A HALT IN BG.

169 ANNCR. 2: And did you hear that? Did you hear it? A car...  
170 directly below me...has crashed into the center of the  
171 mob. In their flight to escape the city, motorists are  
172 jamming all of Boylston Street...in some places  
173 completely surrounded by the crowd. Arlington Street to  
174 Copley Square is a sea of humanity! If you are listening  
175 to this broadcast...please...we are in no danger of  
176 attack. The plane has been identified as one of our own.  
177 It's impossible to describe the scene...the panic...it's  
178 horrible! Terrifying! It reminds one of a herd of  
179 stampeding cattle...no one knowing which way to turn. (X)

180 NARR: And another minute has passed. Hardly time enough in  
181 which to brush your teeth...but time enough...for panic!  
182 It can spread with the speed of a wild fire...or, as in  
183 our imaginary story, hang leaden on the crisp night air.  
184 But let us continue...let us return to our announcer in  
185 the studio...

186 ANNCR. 3: Just entering our studios...now seating himself before  
187 our microphone is General Gardner of First Army  
188 Headquarters. Sir...

189 GENERAL: (SLOWLY) Citizens of Boston...please stay in your homes.  
190 We are not under attack. Those early reports of  
191 unidentified planes have proven erroneous. The planes  
192 were merely army patrol bombers on routine flight. I  
193 repeat...there is no attack. Any of you listening in...  
194 if you are near the scene, please...we need your  
195 assistance...pass the word along. This is not an air  
196 raid!

197 ANNCR. 3: Thank you, General Gardner. Now back to Allen Farnham

MORE MORE MORE

198 ANNCR. 3: with his eyewitness account of the Copley Square panic.  
199 ANNCR. 2: Thanks. And standing right next to me now is Pat Yoffee,  
200 our reporter, who has been down on the streets to get a  
201 firsthand account. (TURNING SLIGHTLY OFF MIKE) How does  
202 it look down there....  
203 ANNCR. 4: (OFF MIKE) Well...  
204 ANNCR. 2: (CONTINUING) Get near enough to the Arlington subway  
205 station?  
206 ANNCR. 4: (FADES ON MIKE) Yes, yes, I did. You probably saw from  
207 here the terrible crush at the entrance...  
208 ANNCR. 2: There must have been thousands...  
209 ANNCR. 4: Well, it should give you an idea...a picture of what it  
210 was like. Being down there, of course, I could see a bit  
211 more clearly...but I couldn't begin to give you an  
212 estimate of the number of people sprawled before that  
213 entrance...trampled upon...crushed by the sheer weight of  
214 the masses behind them. If you could've seen their faces  
215 ...the fear...the terror written on them.  
216 ANNCR. 2: I'll have to cut you short. Sorry to interrupt, but...  
217 well, the lights just went on! Now the scene is clear in  
218 all its frenzy. The streets are still swarming with  
219 people. It keeps running through my mind...what if this  
220 really were an attack? Think of all those defenseless  
221 people...out in the open. It really shocks the  
222 imagination. (X) And now...can you hear it? Sound  
223 trucks have been placed on the streets! Just a moment...  
224 we'll see if we can pick up what's being said...  
225 SOUND: SUGGESTING MOVEMENT OF MICROPHONE.  
226 VOICE: (MEGAPHONE EFFECT. BEGIN AT "X" ABOVE) This is not an  
227 air raid. This is not an air raid. Please...return to

MORE MORE MORE

CUE COMING UP!

228 VOICE: your homes. Keep the streets clear. We are not under  
229 attack. We are not under attack. (REPEAT REFRAIN UNDER.  
230 GRADUALLY DIE OUT.)  
231 ANNCR. 2: That seems to be having some effect. The noise of the  
232 crowd is diminishing somewhat.  
233 SOUND: CROWD NOISES FADE SLOWLY UNDER.  
234 ANNCR. 2: Yes, the panic is beginning to subside. The mob is  
235 milling about. Subdued...almost ashamed with themselves.  
236 AMBULANCE The confusion of the past few moments is dying out.  
237 SIREN Along Boylston Street, lanes have been opened to traffic.  
238 IN BG And the sound you hear is from an ambulance which has  
239 finally made its way to the scene. The crowds are moving  
240 to the sidewalks...here and there little knots of people  
241 sharing their bewilderment. But, our time is just about  
242 up. We'll return you to our studios...  
243 MUSIC: TO CLOSE SEQUENCE.  
244 NARR: And what if it had been an attack? What would the  
245 newspapers have said the next day? Ten thousand killed  
246 in A-bomb attack? Thousands more dying? And if you had  
247 been lucky...and alive...would you have read further?  
248 READER: Fire apparatus unable to enter city due to congestion...  
249 entire death toll found on open streets...panic stricken  
250 mobs disrupt communications...  
251 NARR: There it is. It could happen. But it shouldn't...not if  
252 you make Civil Defense your responsibility. How would  
253 you prevent such chaos? What would you do if you were in  
254 charge of Civil Defense? Let's hear what the public has  
255 to say...

(As a further exercise the class may organize an ad-lib panel to follow this dramatic sequence with their own ideas.)

## Put It in Writing!

---

Write as you speak.

If there is one basic principle of radio writing. . .this is it. For radio writing differs from all other media in that it relies solely on the ear to receive its message. The more simply and naturally that message is sent, the better it will be received. We've all met the man who rambles on and on when he's telling a story—dramatizing, flowering his speech until he has lost the interest of his listener. The same is true of radio. The actor or announcer who becomes involved in long and tiresome passages loses his audience. It's up to the radio writer to furnish him with material that employs naturalness of manner, simplicity, and brevity. When the story is told in the familiar speech rhythms to which we are accustomed in our daily conversations, we find ourselves engrossed. Everything that goes into a radio script must, therefore, be directed toward the ear. Whether it be sound, music, or voice, the illusion of reality must be retained to win and hold the attention of the listener.

But before we examine how that reality is obtained, we must become familiar with the construction of the radio script. Every type of literature has those elements that are alone peculiar to it. Radio writing is no exception. In fact, it involves more special treatment than most literary forms. Let's look, then, at the basic construction.

### TECHNICAL TIPS

1. Use standard size typewriter paper, 8 1/2 by 11 inches.
2. **TYPE YOUR SCRIPT!**
3. Leave about one inch of margin at top of page.
4. The extreme left margin is indented about 7 spaces from the left of the page.
5. Fifteen spaces in from this point, or 22 spaces from the left of page, begin your dialogue. All cast names, sound or music cues begin at extreme left margin. Fifteen spaces are allowed from these cues to originating point of dialogue, going on the assumption that no script character's name will have more than 15 letters.
6. There is no set right margin, but try not to "break" a word at the end of a line. If space won't allow typing of the entire word, leave it to begin the following line.
7. Never "break" a sentence at the end of the page, unless it can't be helped. If the entire sentence won't fit on the page, carry it on to the next page. In such circumstances, type the word **MORE** to indicate that there's more to follow in that particular character's speech.

## PUT IT IN WRITING!

8. All instructions to characters are included with dialogue but set in upper-case letters, placed within parentheses, and underlined.
9. All music or sound instructions are typed in upper-case letters and underlined.

It may seem strange to you that there is such a clear-cut style of setting up a script on a page, and that deviations can't be accepted. The reason for this is clear: to save all possible time in rehearsal and production, since production is always a battle against time. If the sound, music cues, and cast instructions "stick out" when your eye hits the page, and if there's room in the margins to note changes of words or lines, considerable time (otherwise wasted in searching for the right spot) is saved.

Let's examine a script specimen to see how this works out:

- 1 JOHN:        (DETERMINED) I'm going to go through with it. There's
- 2                nothing else for me to do, Ed.
- 3 SOUND:     CLOCK STRIKES THREE.
- 4 ED:           You've got only fifteen minutes left...and if that's the way
- 5                you want it...well, there's nothing I can do to stop you. I've
- 6                only one thing to say, John...take good care of yourself.
- 7 JOHN:        Thanks, Ed. I will. (PAUSE) So long.
- 8 MUSIC:     BRIDGE SUGGESTING PARTING.

Aside from its technical construction or format, the radio script also has other points singular to it. These consist of certain terms used as instruction to the cast, musicians, sound men, director, or engineer. The radio writer includes them to give special effects to his story, or to increase the illusion of reality.

### SPECIAL EFFECTS

- MIKE FADE:     Used to give illusion of music, sound, or voice leaving a room, leaving to go to another part of a room, or leaving the scene altogether.
- FADE ON:        Used to give illusion of a sound, music, or voice entering a scene.
- BOARD FADE:    Using the same principle as MIKE FADE, but this is done on the master control board rather than by the physical action of the cast member.
- SEGUE:          A transition in music from one mood to another without a definite break between the two.



PUT IT IN WRITING!

- OFF MIKE: Gives illusion of distance.
- ECHO CHAMBER: A boxlike device used to create illusion of sound, music, or voice coming from within a hall.
- FILTER: An attachment on master control board connected to microphones to give illusion of telephone conversations, "voices from the past," a man's "conscience."
- MONTAGE: A sequence of voices, music, sounds, or combinations of each used to cover periods of time quickly.

In the following script specimen, notice how both the **TECHNICAL TIPS** and the **SPECIAL EFFECTS** are used in telling a story.

- 1 MUSIC: UP, HOLD UNDER IN BG. TREMULO.
- 2 NARR: Six hours had passed since the trial. The jury hadn't yet  
3 reached its decision. Paul waited in uneasy silence. His  
4 evidence...crooked evidence...was being considered in  
5 weighing a man's life. Nervous sweat dampened the palms of  
6 his hand, and beaded the worried lines of his face...  
7 Suddenly the phone rang...
- 8 MUSIC: OUT SHARPLY.
- 9 SOUND: PHONE RINGING.
- 10 PAUL: (PICKING UP RECEIVER) (NERVOUSLY) Hello....hello?
- 11 DAVIS: (FILTER) Paul? This is Davis.
- 12 PAUL: Well? Well?
- 13 DAVIS: (FILTER) Everything's okay. Just fine. They found him  
14 guilty.
- 15 PAUL: G..guilty? No...no.
- 16 DAVIS: But I thought...
- 17 SOUND: PHONE SLAMMED BACK ON HOOK.
- 18 JOE: (FILTER) Isn't that the way you wanted it, Paul? Isn't that  
19 why you gave that evidence against me? Now I'm going to die...  
20 because of you...
- 21 PAUL: (CRIES OUT) No! No!

## PUT IT IN WRITING!

22 MUSIC: UP FULL. SEGUE TO MUSIC OF AN URGENT NOTE.

23 BOY 1: (OFF MIKE) Extry...extry...Joe Walsch found guilty!

24 BOY 2: (OFF MIKE, CLOSER THAN ABOVE) Read all about it. Walsch

25 sentenced to death!

26 BOY 3: Joe Walsch to die tonight! (MIKE FADE) Extry...extry...read

27 all about it...

28 MUSIC: UP. OUT ON SHARP CRESCENDO.

29 PAUL: (FADE ON) And that's how it was, your honor. I...I lied at

30 that trial. Joe isn't guilty!

31 JUDGE: You realize what you're saying? You'll face a perjury charge.

32 PAUL: If it means saving Joe's life...that's all I care about.

33 MUSIC: BRIDGE.

34 JUDGE: (ECHO EFFECT) And so, in view of this new evidence, the court

35 dismisses the charges against the defendant.

36 SOUND: GAVEL STRIKES.

37 CLERK: (OFF MIKE, CALLING) Next case...the case of the people versus

38 Oliver Stevens...

39 MUSIC: SWEEPS UP TO CLOSE.

Note in this example that all directions are clear-cut and easy to follow. Don't over-write sound directions like this: SOUND: A MAN WALKING ALONG A CEMENT SIDE-WALK WITH LEATHER HEELS ON. Save as many words as you can; at the same time make your directions clear: SOUND: MAN'S FOOTSTEPS ON CEMENT. Be sure, too, that when you put in a sound that continues, you note instructions as to where it's to be taken OUT! This also holds for music.

The rapidity with which the events in the above script occurred wouldn't take place if you were to present this story in a dramatic script. It would only furnish you with the highlights of your story. But for purposes of information. . .the script serves to show how the various radio techniques are employed. The sequence of the newsboys illustrates the use of the MONTAGE. This particular montage employed only the use of voice and music. If a more dramatic effect were wanted, sound could have been added, depending upon the emphasis wanted for that particular scene.

## FUNDAMENTALS OF DYNAMIC WRITING

Now that we've become acquainted with those elements in dramatic writing that are peculiar to radio, let's turn to some of the fundamentals of dramatic writing. This isn't

a long discourse on writing, but we believe that with these hints you'll be able to overcome some of the faults that beginning script writers run into.

### The Beginning

No writer can write effectively unless he has something to say. This doesn't have to be something with a "message," nor does it have to be of earthshaking proportions. But you should know in what direction your story is to run. Is it to be a love story? Will the hero and heroine triumph over all adversities? If so, what you'll have to say in this case is: Love conquers all. In other words, you need a theme, a premise, a basic idea. When you have that, you have something to say. Your story, then, should build up to that theme.

Perhaps you have an idea you'd like to develop into a story. You don't know how to go about it. Well, let's take our theme above: Love conquers all. Let's start from a simple idea: Rich girl loves poor boy, rich girl's parents object. Here you have the makings of dramatic conflict, and basic conflict of some sort is almost essential to a good radio show. But where to begin? We have a problem to overcome in the refusal of the parents to allow their daughter to continue seeing the boy. Due to the time limitations in radio, we can't waste too much time in telling this problem to the listener. We've got to present it right away. A logical beginning may be a rendezvous secretly arrived at by the two young people. They discuss their situation, and in doing so, the problem is presented to the listener. But our story hasn't begun yet. We have merely a statement of the conditions that surround our two lovers. Only when one of them, or the parents, take positive action to change that condition does our story begin. So the beginning of our story should present the problem, and it should contain the first thought or action taken by the characters to change the situation.

Now, in any dramatic writing you must have two forces opposing one another. (Here's the idea of conflict again!) These forces are usually represented in two leading characters. The forces don't have to be two people. It may be that the hero of your piece is opposed to a political ideology. But there must be opposing views in order to build conflict. The character whom you select to fight the problem—to take the lead in clearing the opening situation—is your protagonist. His opposition—the character who'll intervene to see that the situation doesn't change—is represented as the antagonist. Both must be strong; both must never weaken, or your story ends.

In our story, either the boy or the girl, or both, may be the protagonist. We can have the girl lead the fight, to oppose her parents and make them see her point. Or we can have the boy take the initiative. Or we can have them join forces together. The opposition, or antagonists, will be the girl's parents.

At this secret rendezvous, then, we have the problem presented, and we're aware of two forces pulling against each other. But, as we said before, our story can't begin until someone takes a step forward out of the problem. Let's assume that the boy encourages the girl to run away with him. She agrees. At last our story begins.

### The Middle

We've begun our story. We know what our ending will prove. Now, how do we join the two? The middle of our story will tell us that, and it should proceed with a sufficient number of complications to keep the ending in doubt for the audience. These complications must arise from the step taken by your protagonists. So let's get back to our story.

The boy and girl have decided to run away. They leave that night and are secretly married by a justice of the peace. With only a few cents to their name, they go to a strange city. The boy hunts for a job. There is none available. He spends a few days, a week, in search, and still nothing turns up. Meanwhile, their funds are getting low. The girl has been used to finer things. The insecurity, the hunger, and the bare apartment they live in, cause her to become irritable. Things no longer look as romantic as they did that night they decided to leave. In a fit of anger she places the blame on the boy. Our first complication has entered the picture.

But will they overcome this problem? Our story continues. Back home, the parents have become distressed with their daughter's disappearance. They call the police. An alarm is sent out. The mother suffers a nervous breakdown. She becomes deathly ill. Another complication is introduced. Will the couple find this out? If so, how? Will the mother die before they receive word? All this unknown to the boy and girl, they continue their life together. He now has a job. She has become used to their simple, but now more happy life. Everything is running smoothly.

But one day a stranger inquires about the boy at his place of work. The boy overhears part of the conversation. It's concerned with his name, where he comes from, where he may be found. The boy doesn't wait to hear any more. He leaves his job and hurries home. He tells the girl that her parents have hired a detective to find them. They decide to move on. What the boy doesn't know is that the detective is trying desperately to find the couple only to relieve the mother's anxiety. Meanwhile, the father has a plea printed in the papers for the daughter to return. One day, at their new living quarters, the girl chances to see the plea. Should she return and face the threat that her parents will annul the marriage? But if she doesn't return and her mother passes away, will she go through life feeling responsible for her mother's death? That night when the boy comes home from work, she shows him the paper. She decides to leave. An argument follows. He begs her to stay, angrily declares her parents have arranged a trap for them, that her mother's sickness is only a ruse to get her back home. However, the girl wins out. They go back home, not sure of what may await them. But the boy feels that his love for the girl is more important and if that, the going home, will make her happy, then he must take the chance.

#### The End

And so the young couple return home. They find the girl's mother was really sick, that it wasn't a ruse to bring the girl back. The parents, realizing the chance the couple thought they were taking, have a new respect for the boy. Everything is forgiven, and the boy is offered a job working with the girl's father.

The ending, then, has resolved the opening condition. It also has borne out the theme. An age-old story—simply plotted. But it has all the essentials of drama. So, when you come to write your own script, remember that your story must have a beginning that presents the problem; that your story doesn't begin until someone does something about that problem; that the middle must contain a sufficient number of complications arising from the step taken to do something about the problem; and that the end must resolve the problem.

#### Natural Dialogue

Knowing the peculiar elements of radio writing and knowing how to build your script aren't enough if you hope to write for radio. You may have the best plotted play and the best in dramatic conflict, but it won't "play" if the dialogue isn't natural. In radio, the

theatre, television, and motion pictures, the intent in presentation is to achieve reality. This can only be done by having the dialogue flow along smoothly and naturally. So make your sentences short and colloquial. And since in conversation we continually interrupt one another, don't hesitate to have your characters break in on each other's lines. If your characters must hesitate, you can write in "er" and "ah" or indicate the pause by a string of dots, as we have done throughout this manual. Always strive for naturalness of expression. And above all, suit the speech to the character. A college professor isn't going to speak the same way a truck driver would, so give them both lines that are natural to them. In achieving this naturalness, use contractions whenever possible. In short, avoid stilted language.

Finally, remember that in radio you have nothing with which to work but sound. If your story takes place on a stormy sea, you must portray through speech that a storm is taking place. Therefore you must paint the scene with words. Words must tell us if the sun is out, if the building is tall, if the heroine's dress is red. Your ability to "paint" the picture will determine the effectiveness of your story.

As long as you understand the techniques of radio, how to use them, and what their limitations are, any story you may wish to tell can be told in the radio play. Read radio plays. Study their techniques. Get a feeling for building drama.

Note these tips:

1. Keep your scenes to one and a half to two pages in length.
2. Remember that a change in time or place determines when a new scene begins.
3. Try to have at least one character from a previous scene in the one to follow, or at least a character who has appeared before. . .so that when new characters are introduced into the script the listener can see their relationship to the others and to the story itself.
4. Write as you speak!

### Character Development

We've already said your characters should talk and act like real people. A good way to make them so is to study the people around you; your family, your friends, your neighbors. Since you can't create a character who is believable unless—and this is important—unless you know him yourself, we suggest that you base your characters on folks you really know well and understand. When putting words into a character's mouth, live those words; live in your mind for that character; live his script experience, whatever it may be. If you do this—and it's easy to do providing you use your imagination freely—you will create script characters who will also live for the listener!

### "LET'S TAKE A SCRIPT APART!"

All this is but an introduction. Let's now take the things that have been said and apply them to an actual script, and go on from there. Before you read further, return to the script, "The Man Who Believed in Santa Claus." Read it carefully; then read the next paragraphs in this unit.

PUT IT IN WRITING!

(TIME OUT FOR READING "THE MAN WHO BELIEVED IN SANTA CLAUS")

Notice how everything that's been said applies to "The Man Who Believed in Santa Claus."

First, the basic plot or idea. It was found in the same manner as that described. Very briefly, it is this: A man believes in Santa Claus. And his belief appears to be justified.

Complications? Mrs. Burton doesn't believe in Santa. She wants to protect the children from disappointment. What other plot complications did you notice?

Character development? Gramps, Robbie and Cathy, Mrs. Burton, Mr. Williams. . . yes, even Santa himself, are prototypes of people you already know! They live in the script, so they also live for the reader, the actor, the audience.

Conflict? Of course. Gramps versus Mrs. Burton. What other conflicts did you find?

Beginning? Middle? End? They should be clear to you as you read the script.

When you begin to write scripts, proceed along the lines suggested. Then, when you have your basic idea, your plot, your characters established in your own mind, outline your script. You have a number of other things to decide at this point? Yes.

What will be the "cohesive element," the thing that will hold the scenes together? Narration? It's easiest! (Or you could go right from one scene to another with sound or music or fades, if you wished.) What is the "cohesive element" in "The Man Who Believed in Santa Claus"? The narration, of course.

What is the ending, the punch line, to be? Decide before you actually write the script. Keep it in mind as you go along.

A brief outline of "The Man Who Believed in Santa Claus" would look like this:

Narration leading into...

Opening program tag, into...

Narration setting scene and mood, into...

Gramps writing letter...and

Narration leading into...

Scene setting up tree, introducing new characters by name and beginning, into...

Narration, into...

Scene between Gramps and Santa and complications, into...

Narration, into...

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Scene between Gramps and Mrs. Burton for middle of story, and into...

Narration which sets scene for...

Scene between Williams and Robbie with complication, and into...

Narration setting scene for...

Scene between Gramps, Robbie, Cathy, Mrs. Burton with plot movements, and into...

Narration setting scene for...

Scene between Mrs. Burton, Williams, plot complications, and into...

Narration setting scene for...

Scene between Gramps, Santa, Mrs. Burton, and Williams, working toward climax line, and into...

Narration which closes and pulls together story.

This process can be applied to any script in this manual. It might help you to tear down a few scripts this way. If you wish, you may enlarge your outline further by including details of each scene and your device for getting the listener from one place and time to another. Don't forget that you must also, in some way, introduce each new character who appears to the listener. Have your characters frequently refer to each other by name to keep the listener straight on who's speaking.

Now, if you wish, you may take the basic plot of the boy and girl who fell in love; outline scenes, and write a script around that plot. You'll only learn in the long run by actually writing, always keeping in mind the three important parties to a radio script: the writer, the producer, and the audience. Unless the basic idea and treatment can be handled and understood by these three, your script will die a premature and unpleasant death!

\* \* \*

Workshop exercises produced for educational use within the workshop are always enjoyable. Your workshop, however, may have reached the point where it's ready to create and produce programs that will be heard by the general public. Certainly, there's a place for such activity in our workshops. The knowledge that the excellence of the script and production—or absence of that excellence—is going to be noticed by a perceiving audience of outsiders is the greatest incentive that can be found for doing a good job.

You may be interested in one such project tackled by radio students in Boston. A reform ticket, headed by a man named John B. Hynes, was attempting to break the rule of the James Michael Curley political machine. The students decided they wanted to do something radio-wise to help Mr. Hynes; they offered to write and produce a series of documentaries and dramatic narrations presenting the issues of the election. It had been tried before, but never in Boston. (Discussion of these techniques appeared in the February 1950 issue of The Journal of the Association for Education by Radio.)

The techniques used by these students were similar to those used by Norman Corwin in his third-dimensional dramatic narrative presentations. The scripts relied on two factors to hold audience attention: (1) Contrast and (2) Music, voice, and sound, which

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appeared incongruous but which were actually drawn together by a slogan or program title. For example:

1 ANNCR: The following program is sponsored by Students with Hynes for  
2 Better Government.  
3 VOICE: (COLD) These are the sounds of a city...  
4 SOUND: MONTAGE. TRAFFIC, SUBWAY, CLASSICAL MUSIC, SIREN FADING INTO  
5 DISTANCE...  
6 VOICE: And these are the sounds of a man...  
7 VOICE 1: (OFF MIKE) And I say to you...if I am elected (FADE) I will...  
8 VOICE 2: Sure, sure I'll give! After all, the child I save may be my  
9 own!  
10 VOICE 3: (GROANS, AS IF IN AGONY)  
11 VOICE 4: (CONCERNED) Hey, Joe! Joe! Speak to (FADE) me, Joe...  
12 VOICE 5: (FAST CUE) The sounds of a city and the sounds of a man go  
13 together for...A CITY IS LIKE A MAN!  
14 MUSIC: SOFT, PEACEFUL, UP FAST AND LIGHTLY UNDER.  
15 NARR: Did you ever stop to think...  
16 A city's like a man?  
17 It has legs to walk on...  
18 It has a brain to guide it...  
19 It breathes...can suffer...just like a man.  
20 Or...disease ridden...it can waste away...  
21 Even as you and I!  
22 A city even has a distinct personality...  
23 And arms that reach out to embrace...  
24 To embrace men of all colors, creeds, and ideals.  
25 Yes, in many, many respects...

MORE MORE MORE



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26 NARR: A City is Like a Man!

27 MUSIC: OUT.

Note the contrast in the above introduction and how audience curiosity is built by the seemingly unrelated sounds, music, and dialogue. Paced rapidly, the whole sequence is pulled together by the punch line, "A City is Like a Man," which was the basic idea and thread running through the entire show. The narration, of course, was delivered in a quiet, conversational, not a punch, style.

The narrator then goes on to explain that Boston is such a city, a city that is restless, never quite relaxing, never quite forgetting. He continues:

1 NARR: A city has a soul, too...  
2 It operates like the soul of a mortal.  
3 You'll find traces of this soul...if you look hard enough.  
4 It's in the whispering echos of the wind on the Esplanade...  
5 In the drifting notes of music floating through the park...  
6 Connecting our times and our lives...our ideals...  
7 With those of the past.  
8 You'll find the soul of the city mirrored...  
9 In the red faced policeman trying to do an honest job.  
10 In the thousands of little people...  
11 Who are the heart beat of the city.  
12 They work...tire...sweat...relax...give to the Jimmie fund...  
13 The Community Chest...their Church.  
14 In the faces and breasts of these human heart-beats are  
15 pictures...  
16 Pictures which show what kind of a city they want...they  
17 love...they strive for.  
18 A City is Like a Man.

It should be pointed out that production in a show of this type must be extremely tight to prevent the program from appearing trite, and provisions for this production tightness must be made in the writing! Furthermore, the narrator must carry tremendous, sincere voice intensity free from artificiality. It's important, also, that all music and sound be suggested lightly in the background, instead of blasting and clashing with the mood being built.

## PUT IT IN WRITING!

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In the above passages the piece of ethereal music selected contained a quality that suggested music drifting through the air from a community concert. At one point the music featured distant bells ringing softly. Careful cueing brought these bells in at the line "Connecting our times and our lives, etc." The combination was surprisingly effective.

The narration then continued its appeal to the conscience of the city, its pride and traditions. (The Hynes campaign had as its slogan, "Restore Dignity to Boston," and radio had to fit the tenor of the campaign.)

Six minutes into the show, after building mood, the narrator hit the point:

1 NARR: A City is Like a Man.  
2 Somewhere within this city man there's honor...self respect...  
3 And resistance to political disease.  
4 The city has a conscience...long asleep...now awakening.  
5 (START WORKING UP) It will be this conscience that will lead  
6 men...  
7 To slice away the rotten flesh of machine politics...  
8 With their sharp edged pencils and ballot "X's."  
9 The writing is on the wall...the writing is on the city's  
10 soul.  
11 In big, bold letters it says: "Make Boston healthy again!  
12 Give Boston a break...don't bust it!"  
13 MUSIC: SOFTLY IN BG.  
14 NARR: Yes, a city is like a man.  
15 But then, shouldn't it be?  
16 After all...  
17 A city is built by men...and part of the man who builds it...  
18 Goes into it.  
19 Let's try for a change.  
20 Let's try to uproot the disease germs of dishonesty and  
21 deception...  
22 Planting seeds of prosperity and municipal health...

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- 23 NARR:       And make the body of the city healthy again.
- 24               For remember....
- 25               A CITY IS LIKE A MAN!
- 26 MUSIC:       HIT CLIMAX FAST.

These factors should be noted. At no place in the script were names of opponents used. The basic appeal was a combination of emotional and intellectual, since the program was designed to attempt to touch the two hundred thousand "silent" votes in the city; that is, those people who usually didn't bother to vote. Furthermore, production was kept simple due to limited time and talent. No one connected with the shows received pay.

A few minutes after the program went off the air, the Hynes headquarters was flooded with phone calls asking that it be repeated. In a commentary about the programs, Colonel Albert S. Baker, WKXL, Concord, New Hampshire, said, "'A City is Like a Man' was a knockout. A startling thing occurred. Other radio stations were so impressed they offered to put the show on as entertainment."

"A City is Like a Man" was later repeated on several Boston stations. A number of copies of the show were made for sound trucks, which parked on street corners and played the records continuously. At one time an estimated four thousand people listened to it near Boston Common.

And so a group of Boston radio students not only had the fun of writing and producing this show and others like it, but, by giving their time and talent, they also made a civic contribution toward better government, and enjoyed the thrill of an adventure in politics. Mr. Hynes won the election, and later invited all the students who had participated to his inauguration. The show was further honored by a major award from the Freedoms Foundation!

The authors have several motives in including this script in this manual:

First, we want to call your attention to the opportunities that exist to use your workshops as live, vibrant forces for service in your community. It may not be in politics in your case. It may be the Red Cross, the Salvation Army, the Community Chest, or other worthwhile local informational drives. All the "service" scripts included in this work have been produced by workshop groups for stations outside the college. Besides, through these series of programs, many students have made contacts that later meant positions in the radio field. We heartily urge you to use your workshop for community service via radio. We urge instructors to assign such projects on a marking basis, assigning grades for the effectiveness of the job done.

Second, a reading of this script will prove the correlation between writing and production. Unless the writing is effective, the production is licked. Unless the acting is well rehearsed and competent, the writing and production show off badly. Everyone is part of the team, and each member of the team has his own function in working toward the goal!

Reprinted here in its entirety, for further study and discussion, is the script of "A City is Like a Man." Remember that this script was created by a workshop group just like yours!

"A CITY IS LIKE A MAN"

1 VOICE: (COLD) These are the sounds of a city...

2 SOUND: MONTAGE. TRAFFIC, SUBWAY, CLASSICAL MUSIC, SIREN FADING INTO

3 DISTANCE.

4 VOICE: (OFF MIKE) And I say to you...if I am elected...(FADE) I

5 will...

6 VOICE 2: Sure, sure, I'll give! After all, the child I save may be

7 my own!

8 VOICE 3: (GROANS AS IF IN AGONY)

9 VOICE 4: (CONCERNED) Hey, Joe! Joe! Speak to (FADE) me, Joe!

10 VOICE 5: (FAST CUE) The sounds of a city and the sounds of a man go

11 together for...A CITY IS LIKE A MAN!

12 MUSIC: SOFT, PEACEFUL, UP FAST AND LIGHTLY UNDER.

13 NARR: Did you ever stop to think...

14 A city's like a man?

15 It has legs to walk on...

16 It has a brain to guide it...

17 It breathes...can suffer...just like a man.

18 Or...disease ridden...it can waste away...

19 Even as you and I!

20 A city even has a distinct personality...

21 And arms that reach out to embrace...

22 To embrace men of all colors, creeds, and ideals.

23 Yes, in many, many respects...

24 A City is Like a Man!

25 MUSIC: OUT.

26 NARR: Boston is such a city.

27 Like a huge giant of a man it sprawls...

MORE MORE MORE

28 NARR: Never quite relaxing...never quite forgetting...  
29 always quite restless.

30 MUSIC: VERY LIGHTLY IN BG, SUGGESTIVE OF DEEP THINKING.

31 VOICE: A city has a soul too...  
32 It operates like the soul of a mortal.  
33 You'll find traces of this soul...if you  
34 look hard enough.  
35 It's in the whispering echoes of the wind on  
36 the Esplanade...  
37 In the drifting notes of music floating  
38 through the park...  
39 Connecting our times and our lives...our ideals...  
40 With those of the past.

41 You'll find the soul of the city mirrored...  
42 In the red faced policeman trying to do an  
43 honest job.  
44 In the thousands of little people...  
45 Who are the heart beat of the city.  
46 They work...tire...sweat...relax...give to the  
47 Jimmie Fund...The Community Chest...  
48 their Church.  
49 In the faces and breasts of these human heart  
50 beats are pictures...  
51 Pictures which show what kind of a city they  
52 want...they love...they strive for.

53 A City is Like a Man.

54 MUSIC: OUT.

55 NARR: (QUICKEN TEMPO) A City is Like a Man.  
56 It has the pride and tradition of a Faneuil  
57 Hall...of a Beacon Street...

MORE MORE MORE

58 NARR: It has the life glow of a famished fisherman...  
59 Returning to the pier tired...but with a big catch.  
60 It has the thundering ambition of a huge  
61 airport...railroad stations...  
62 Which serve as communication tongues with  
63 its neighbors.  
64 SOUND: SUGGESTED IN BG. SUBWAYS.  
65 NARR: A city has subways, too...steel cars which  
66 travel like arms...  
67 Connecting the parts of the body into one  
68 whole.  
69 Boston...our city...is like a man.  
70 SOUND: OUT.  
71 NARR: A city has man's strong points, yes.  
72 But, like any man, it has weak points, too.  
73 It has man's temptations...dishonesty...  
74 cruelty...intolerance.  
75 It has scarlet blots...like huge fires...which  
76 kill and maim living parts of its heart.  
77 A city is partial to man's disease...  
78 Germs that strangle honest attempts to live.  
79 The main disease of any city is caused by man's  
80 moral standards...  
81 And the only doctors who can treat it and banish  
82 it...  
83 Are citizens who hold power in votes instead of  
84 scalpels.  
85 MUSIC: SOFTLY IN BG, SUIT MOOD.

MORE MORE MORE

86 NARR: Boston has a bad disease...has had for many  
87 years...  
88 It's the disease whose symptoms show...  
89 Whose symptoms show badly in promises made  
90 with no intentions of their being kept.  
91 Whose symptoms show in the arrogance of men  
92 who dramatically utter phrases...meaning-  
93 less phrases.  
94 To the discordant tune of tax dollars going  
95 astray.  
96 A City is Like a Man.  
97 Somewhere within this city man there's honor...  
98 self respect...  
99 And resistance to political disease.  
100 The city has a conscience...long asleep...but  
101 now awakening.  
102 (START WORKING UP) It will be this conscience  
103 that will lead men...  
104 To slice away the rotten flesh of machine  
105 politics...  
106 With their sharp edged pencils and ballot  
107 "X's."  
108 The writing is on the wall...the writing is  
109 on the city's soul.  
110 In big, bold letters it says: "Make Boston  
111 healthy again!  
112 Give Boston a break...don't bust it."  
113 MUSIC: SOFTLY IN BG.  
114 NARR: Yes, a city is like a man.  
115 But then, shouldn't it be?

MORE MORE MORE

## PUT IT IN WRITING!

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116 NARR: After all...

117 A city is built by men...and part of the man

118 who builds it...

119 Goes into it.

120 Let's try...for a change.

121 Let's try to uproot the disease germs of dis-

122 honesty and deception...

123 Planting seeds of prosperity and municipal

124 health...and make the body of the city

125 healthy again.

126 For remember...

127 A CITY IS LIKE A MAN!

128 MUSIC: HIT CLIMAX FAST.

### SUGGESTED WRITING EXERCISES

1. Write a five-minute dramatic narration using only one voice and no sound or music. Use as a subject some recent experience you've had. Record and play back in class.
2. Write a five-minute dialogue between two characters who reveal what kind of people they are by what they say and how they say it. After reading it, discuss the character traits you tried to indicate in the writing.
3. Do an adaptation of a "short-short" story from some recent magazine or from such authors as O. Henry or Edgar Allan Poe. Use the plot structure of the story and the same characters, but remember you're writing for the ear and not for the eye. (Remember, such scripts cannot be used on the air without copyright permission.)
4. Write a ten-minute script using dramatic narration and dialogue between two or more characters. Read in class. Expand this script for the next assignment into a fifteen-minute dramatization, using sound effects and music. Record and play back in class.
5. Do a writing "break-down" of any script in the manual. Compare your notes with those of other members of the workshop.
6. Write an impression of the following situations: one involving fear, love, hate, disobedience, patriotism, religion.

You're ready now for some more consideration of narration and writing, production and acting techniques. In the next unit you'll find further scripts with which to practice.

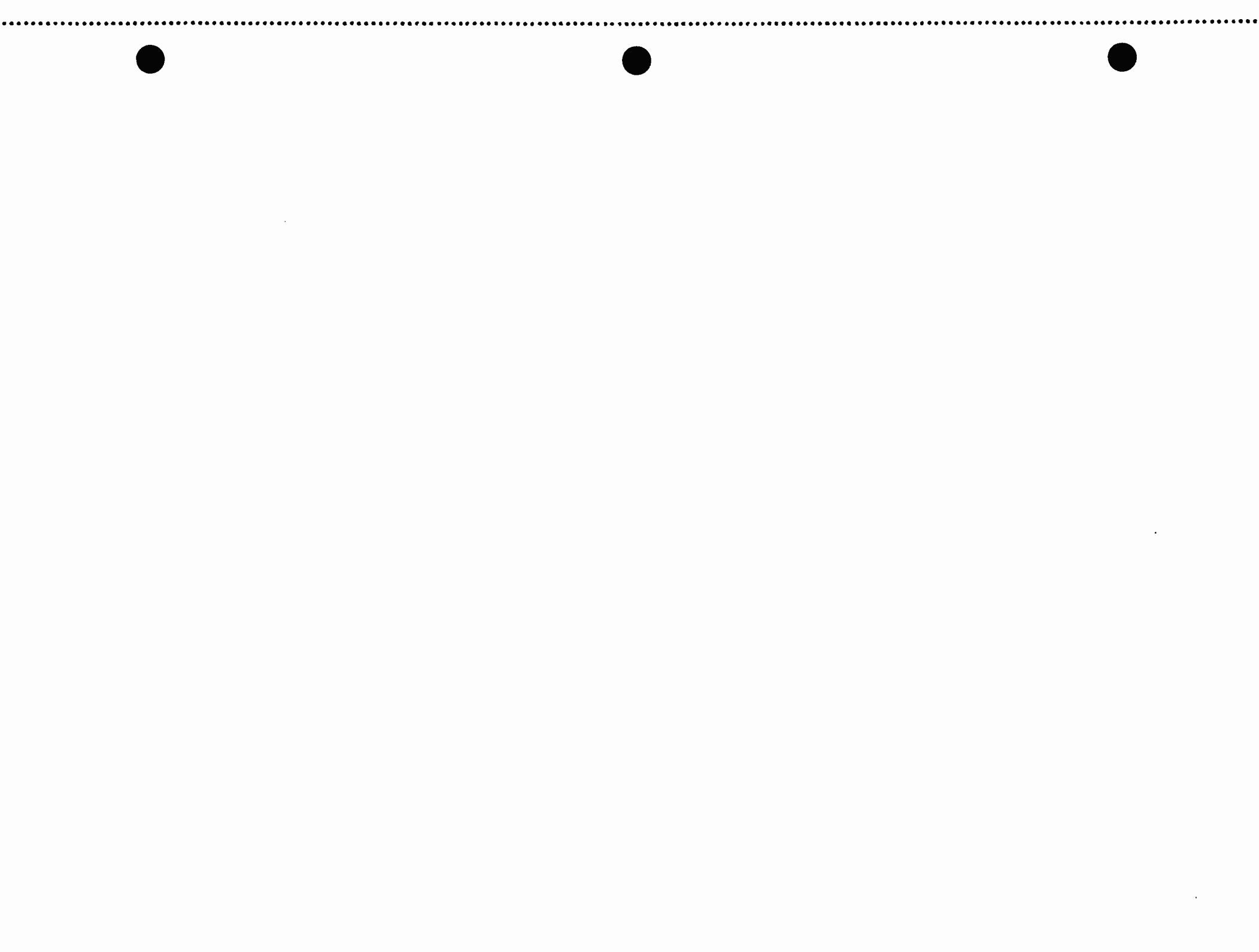


## PUT IT IN WRITING!

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In each case we suggest you proceed as follows:

1. Do a "break-down" of the plot structure and basic idea.
2. Cast, rehearse, and produce in class.
3. Play back and criticize from all points of view: writing, producing, and listening.



## Narration—The Tie That Binds

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There are as many kinds of dramatic narration as there are radio shows. Narration is the workhorse of radio today; binding together some shows; serving to introduce others; serving, with the addition of sound and music but without the convenience of dramatic scenes, to present an entire idea or plot. The student who knows how to write and handle dramatic narration will have a much better chance for an eventual position in the writing game—magazine, newspaper, or what have you—than the student who can write only dialogue as such.

The scripts that follow have been carefully selected to show you—along with the other illustrations in this book—how versatile dramatic narration is. It can carry the straight dramatic show; it can hold up under the burden of a "message" on a documentary. Properly produced—and this is most important of all—it holds an audience! Produce and record these scripts in class. Change them, if necessary, to suit your own needs. You'll learn much about the writing techniques involved just from the experience of production!

\* \* \*

"The Tell-Tale Heart" by Edgar Allan Poe is a standard script for adaptations, mostly because of its emotional building factors. For the music we used portions from "The Red House." The beating of the heart was a hand slapped, in varying degrees of intensity, on a table top. Cue No. 2 was read by the actor into a cigar box, the end of which had been removed. The muffled effect resulting was quite effective.

### "THE TELL-TALE HEART"

1 THEME: MORBID, DEPRESSING MUSIC UP AND UNDER.

2 NARR: True! Nervous...very, very dreadfully nervous I have been and  
3 am. But why will you say I am mad? The disease had sharpened  
4 my senses...not destroyed...not dulled them. I heard all  
5 things in the heaven and in the earth. How then am I mad?  
6 Harken! And observe how healthily...how calmly I can tell  
7 you the whole story.

8 MUSIC: OUT.

9 NARR: It is impossible to say how first the idea entered my brain;  
MORE MORE MORE

10 NARR: but once conceived, it haunted me day and night. Object...  
11 there was none. Passion...there was none. I loved the old  
12 man! He had never given me insult...he had never wronged me.  
13 For his gold I had no desire. I think it was his eye! Yes,  
14 it was this! One of his eyes resembled that of a vulture...a  
15 pale, blue eye, with a film over it. Whenever it fell upon me  
16 my blood ran cold. And so by degrees...very gradually...I  
17 made up my mind to take the life of the old man and thus rid  
18 myself of the eye forever.

19 Now this is the point. You fancy me mad. Madmen know  
20 nothing. But you should have seen me. You should have seen  
21 how wisely I proceeded...with what caution...with what  
22 foresight...with what dissimulation I went to work! I never  
23 was kinder to the old man than during the whole week before I  
24 killed him. And every night...about midnight...I turned the  
25 latch of his door and opened it...oh, so gently! And then,  
26 when I had made an opening sufficient for my head, I put in a  
27 dark lantern, all closed...closed so that no light shone out.  
28 And then I thrust in my head. Oh, you would have laughed to  
29 see how cunningly I thrust it in! I moved it slowly...very,  
30 very slowly...so that I might not disturb the old man's sleep!  
31 It took me an hour to place my whole head within the opening  
32 so far that I could see him as he lay upon his bed. Ahhhhh!  
33 Would a madman have been so wise as this? And then...when my  
34 head was well in the room, I undid the lantern cautiously...  
35 oh, so cautiously...cautiously...I undid it just so much that  
36 a single thin ray fell upon the vulture eye. And this I did  
37 for seven long nights...every night just at midnight...but I  
38 found the eye always closed; and so it was impossible to do  
39 the work; for it was not the old man who vexed me, but his  
40 evil eye. And every morning...when the day broke...I went

MORE MORE MORE

41 NARR: boldly into the chamber, and spoke courageously to him...  
42 calling him by name in a hearty tone and inquiring how he had  
43 passed the night. So you see he would have been a very  
44 profound old man, indeed, to suspect that every night...just  
45 at twelve...I looked in upon him while he slept.

46 (SHORT PAUSE)

47 Upon the eighth night I was more than usually cautious in  
48 opening the door. A watch's minute hand moves more quickly  
49 than did mine. I could scarcely contain my feelings of  
50 triumph! To think that there I was...opening the door...  
51 little by little...and he not even dreaming of my secret  
52 deeds or thoughts! I fairly chuckled at the idea; and  
53 perhaps he heard me...for he moved on the bed suddenly, as if  
54 startled. Now you may think that I drew back...but no! His  
55 room was as black as pitch with the thick darkness, and so I  
56 knew that he could not see the opening of the door...and I  
57 kept pushing it on steadily, steadily.

58 SOUND: BG, SUBTLY, SLIGHT CREAK OF DOOR.

59 NARR: I had my head in, and was about to open the lantern, when my  
60 thumb slipped upon the tin fastening...

61 SOUND: BG, KEY ON TIN, SLIPPING.

62 NARR: And the old man sprang up in the bed, crying out...

63 MAN: (ALARMED) Who's there? Who's there? (QUIETLY SOBS  
64 OCCASIONALLY IN BG UNTIL CUE #84)

65 NARR: I kept quite still and said nothing. For a whole hour I did  
66 not move a muscle, and, in the meantime, I did not hear him  
67 lie down. He was just sitting up in the bed listening...  
68 fearing...just as I have done, night after night, hearkening  
69 to the death watches in the wall.

70 MAN: (GROANS ON MIKE.)

MORE MORE MORE

71 NARR: Presently I heard a slight groan...and I knew it was the groan  
72 of mortal terror. It was not a groan of pain or of grief...  
73 oh, no! It was the low stifled sound that arises from the  
74 bottom of the soul when overcharged with awe. I knew the  
75 sound well. Many a night...just at midnight...when all the  
76 world slept...it has welled up from my own bosom...deepening  
77 with its dreadful echo...the terrors that distracted me. I  
78 say I knew it well. I knew what the old man felt...and  
79 pitied him...although I chuckled at heart. I knew that he had  
80 been lying awake since the first slight noise, when he had  
81 turned in the bed. His fears had been ever since growing upon  
82 him. He had been trying to fancy them causeless...but could  
83 not!

84 OLD MAN: (MUTTERING IN BG) It is nothing but the wind in the chimney  
85 ...it is only a mouse crossing the floor. It is merely a  
86 cricket that has made a single chirp.

87 NARR: Yes, he had been trying to comfort himself with all these  
88 suppositions. But he had found all in vain. All in vain!  
89 Because death...in approaching him...had stalked with his  
90 black shadow before him...and enveloped the victim. And it  
91 was the mournful influence of the unperceived shadow that  
92 caused him to feel...although he neither saw nor heard...to  
93 feel the presence of my head within the room.

94 (LONG PAUSE)

95 NARR: When I had waited a long time, very patiently, without hearing  
96 him lie down, I resolved to open a little...a very little  
97 crevice in the lantern. So I opened it...until...at length...  
98 a single dim ray, like the thread of the spider, shot out  
99 from the crevice and full upon the vulture eye!

100 It was open...wide, wide open...and I grew furious as I

MORE MORE MORE

101 NARR: gazed upon it! I saw it with perfect distinctness...all a dull  
102 blue, with a hideous veil over it that chilled the very marrow  
103 in my bones. But I could see nothing else of the old man's  
104 face or person...for I had directed the ray as if by instinct,  
105 precisely upon the spot!

106 And now have I not told you that what you mistake for  
107 madness is but overacuteness of the senses? Now, I say, there  
108 came to my

109 SOUND: SUGGESTED IN BG. SLOW BEATING OF HEART. INCREASES AS CALLED  
110 FOR BY NARR.

111 NARR: ears a low, dull, quick sound...such as a watch makes when  
112 enveloped in cotton. I knew that sound well too. It was the  
113 beating of the old man's heart! It increased my fury, as the  
114 beating of a drum stimulates the soldier into courage. But  
115 even yet I kept still. I held the lantern motionless...  
116 scarcely breathed. I tried steadily to maintain the ray upon  
117 the eye. Meanwhile the tattoo of the heart increased. It  
118 grew quicker and quicker...and louder and louder every  
119 instant. The old man's terror must have been extreme. It  
120 grew louder, I say, louder every moment! Do you mark me well?  
121 I have told you that I am nervous, so I am. So strange a  
122 noise as this excited me to uncontrollable terror. And now a  
123 new anxiety seized me...the sound would be heard by a  
124 neighbor! The old man's hour had come! With a loud yell I  
125 threw open the lantern and leaped into the room.

126 MAN: (WAY OFF MIKE. SHRIEKS.)

127 NARR: In an instant I dragged him to the floor, and pulled the heavy  
128 bed over him. I then smiled gaily, to find the deed so far  
129 done. But the heart had ceased.

130 SOUND: BEATING HEART OUT.

MORE MORE MORE

131 NARR: The old man was dead. I removed the bed and examined the  
132 corpse. Yes, he was stone, stone dead. I placed my hand upon  
133 the heart and held it there many minutes. There was no  
134 pulsation. He was stone dead. His eye would trouble me no  
135 more.

136 If you still think me mad, you will think so no longer  
137 when I describe the wise precautions I took with the body. The  
138 night waned...and I worked hastily, but in silence. I  
139 dismembered the corpse...I took up three planks from the  
140 flooring of the room and placed the body under them. I then  
141 replaced the boards so cleverly...so cunningly...that no human  
142 eye...not even his...could have detected anything wrong.  
143 There was nothing to wash up...no stain of any kind...not a  
144 blood spot whatever! I had been too wary for that. A tub had  
145 caught all! (LAUGHS)

146 SOUND: BELL RINGING FOUR TIMES, VERY SOFTLY IN BG.

147 NARR: As the bell sounded the hour, there came a knocking at  
148 the street door. I went down to open it with a light heart...  
149 for what had I now to fear?

150 OFFICER: How do you do, sir. My two companions and I are police  
151 officers. We're sorry to bother you but a neighbor complained  
152 ...some noise in the neighborhood.

153 NARR: (TO HIMSELF) I smiled...for what had I to fear? (TO THEM)  
154 Come in, gentlemen. Welcome to our humble home. There was an  
155 old man living here with me...but he's in the country.

156 OFFICER: In the country? I see. Err...may we have your permission to  
157 search the house? (NERVOUS LAUGH) Merely a formality, you  
158 know.

159 NARR: No, by all means...search the house. (TO HIMSELF) I took my  
160 visitors all over the house. I bade them search...search well.

MORE MORE MORE



161 NARR: I led them, at length, to his chamber. I showed them his  
162 treasures, secure, undisturbed. In the enthusiasm of my  
163 confidence I brought chairs into the room (START FADE) and  
164 told them....  
165 (FADE ON, CONVERSATIONAL) Here! Sit here! You must be very  
166 tired. (TO HIMSELF) They sat down...and I...in the wild  
167 audacity of my perfect triumph, placed my own seat upon the  
168 very spot beneath which reposed the corpse of the victim.  
169 The officers were satisfied. My manner had convinced  
170 them. I was at ease. They sat. And while I answered  
171 cheerily, they chatted familiar things.  
172 But ere long, I felt myself getting pale and wished them  
173 gone. My head ached, and I fancied a ringing in my ears...but  
174 still they sat and still chatted.

175 SOUND: HEART. SNEAK BG, SUBTLY. SLOW AT FIRST, INCREASING WITH NARR.

176 NARR: The ringing became more distinct; it continued and became  
177 more distinct. I talked more freely to get rid of the feeling  
178 ...but it continued and gained definitiveness...until, at  
179 length, I found that the noise was not within my ears!

180 SOUND: INCREASE.

181 NARR: No doubt I now grew very pale. But I talked more fluently, and  
182 with a louder voice. Yet the sound increased...and what could  
183 I do? It was a low, dull, quick sound...much such a sound as a  
184 watch makes when enveloped in cotton. I gasped for breath...  
185 and the officers heard it not. I arose and argued about  
186 trifles...in a high key...and with violent gestures...but the  
187 noise steadily increased. Why would they not be gone? I  
188 paced the floor and the noise steadily increased! What could I  
189 do? I foamed...I raved...I swore! I swung the chair upon  
190 which I had been sitting and grated it upon the boards...but

MORE MORE MORE

NARRATION--THE TIE THAT BINDS

191 NARR: the noise arose over all and continually increased. It grew  
192 louder...louder...LOUDER! And still the men chatted  
193 pleasantly, and smiled. Was it possible they heard not? Oh,  
194 no! No! They heard, they suspected...they knew. They were  
195 making a mockery of my horror. This I thought, and this I  
196 think! But anything was better than this agony! Anything was  
197 more tolerable than this derision! I could bear those  
198 hypocritical smiles no longer! I felt that I must scream or  
199 die! And now again! Hark! Louder! Louder...LOUDER!  
200 Villains! I shrieked. Dissemble no more! I admit the  
201 deed! Tear up the planks! Here! Here! (SOBBING) It is the  
202 beating of his hideous heart!  
203 SOUND: UP TO FULL ON MIKE, THEN CROSSFADE TO...  
204 MUSIC: THEME.

The following script is in an altogether different mood, and the show is carried entirely by one narrator. (Narration can be divided among a number of people, if desired.) Hymns, except as noted, should be straight organ as much as possible. One person should produce, another run tables, and the third the console. Since the music is important to the mood, all BG music should be brought in very lightly and sustained as more of a suggestion of music than as actual BG.

Narrator should use a very quiet delivery with extreme sincerity and work close to mike and slightly across mike. There should be frequent changes of speed of reading for pacing purposes.

SPECIAL HOLIDAY SCRIPT: THANKSGIVING...OUR WAY!

HALF-HOUR SCRIPT

SPECIAL EFFECTS NEEDED: None.

MUSIC NEEDED: "Now Thank We All Our God"  
Neutral and Transitional Hymns  
"A Mighty Fortress in Our God"  
"Once to Every Man and Nation"  
"Oh God Our Help in Ages Past"  
"Faith of Our Fathers"  
Neutral and Transitional Hymns  
"In the Hour of Trial"  
"Whispering Hope"  
Building hymn, preferably vocal  
"Now Thank We All Our God," closing  
theme

1 NARR: All over America...today...people are celebrating THANKSGIVING  
2 ...OUR WAY!

3 MUSIC: THEME UP AND UNDER TAG. "NOW THANK WE ALL OUR GOD"

4 ANNCR: The \_\_\_\_\_ Workshop presents...THANKSGIVING...OUR WAY!  
5 A special program to celebrate this favorite holiday.

6 MUSIC: THEME UP TO APPROPRIATE POINT AND LIGHTLY UNDER.

7 NARR: All over the world today, Americans...no matter where they  
8 may be or what they may be doing...are giving thanks to God...  
9 sincere, deep felt thanks for many things. For...even in a  
10 world torn by aggression and unrest there are many reasons for  
11 people to search their souls...to reach down within themselves  
and try to put their mental fingers on their consciences.  
12 What IS the significance...the deep significance of this  
13 holiday to the American people? Is it only a time for them to  
14 sit down by families before tables loaded with food?  
15

16 MUSIC: FADE OUT AT THE END OF CUT.

17 NARR: Is it only a time to mutter a superficial prayer and forget as  
18 soon as the prayer is uttered? WHAT IS THE AMERICAN  
19 THANKSGIVING DAY? And what is the deep meaning behind it?  
20 (PAUSE) Well, for one thing...it's a historical holiday...the  
21 only legal feast day in the world!

22 MUSIC: FADE IN SLOWLY. NEUTRAL AND TRANSITIONAL HYMN. HOLD LIGHTLY  
23 IN BG.

24 NARR: (WITHOUT WAITING FOR MUSIC) Historically speaking...compared  
25 to the Old World...America is still in her infancy. But  
26 America's traditions of freedom...hard work...tolerance...and  
27 respect for the rights of others, is deep-seated and firm.  
28 These things stem from the very beginning of the history of  
29 America...when a band of lonely Pilgrims...seeking a new and  
30 greater way of life...sailed here. Their search for that new

MORE MORE MORE

31 NARR: way of life led them to all manner of hardships...starvation,  
32 sickness, and discouragement. But they were a rugged group of  
33 people...secure in their determination to succeed...aided,  
34 they felt...by the will of a good and gracious God.

35 MUSIC: OUT.

36 NARR: Then...in 1623 came the period known as "The Starving Time."  
37 America's foundling fathers found themselves reduced to a  
38 famine ration of three pieces of dry corn a day in the  
39 struggling Plymouth colony. They knew the desperation of  
40 hollow hunger...yet they thanked God for their survival.

41 There were periods of drought...few crops...little food.  
42 Then...one day...God was kind to them...and they found  
43 abundant food in the wilds. These Pilgrims at Plymouth set  
44 aside a special day of Thanksgiving and prayer after a good  
45 harvest...and they sang praises to a merciful God who had  
46 seen them through.

47 MUSIC: "A MIGHTY FORTRESS IS OUR GOD."

48 NARR: Thus Thanksgiving...the one day that is purely American  
49 ...came into being. From the woods and fields of New England,  
50 the Pilgrims secured wild turkeys...from their gardens came  
51 corn, potatoes, turnips and other vegetables. They erected  
52 crude tables in the open sunlight...and together they sat down  
53 to eat. The tradition of Thanksgiving came to present  
54 Americans through the years...and thus it is that today the  
55 spirit of Thanksgiving is preserved in the hearts and on the  
56 tables of all those who love personal freedom and freedom for  
57 their neighbors. Many years later, President Lincoln  
58 proclaimed a special day in November as Thanksgiving...and  
59 since Lincoln's time, Thanksgiving day has been an official  
60 holiday throughout the United States and in American thinking

MORE MORE MORE

61 NARR: areas throughout the world. This is how Thanksgiving started  
62 ...this is the historical background of today.

63 MUSIC: "ONCE TO EVERY MAN AND NATION."

64 NARR: Historically, then, Americans have much for which to be  
65 thankful. Today we thank God for the courage of our ancestors  
66 ...who broke away the binds of tyranny...and found their new  
67 life in the promised land. We thank God for their moral fibre  
68 ...for the deep and precious principles they instilled in us  
69 through their actions and their teachings. Their concept of  
70 the perfect life was based on...and is still based on...the  
71 determined theory that all men are brothers...and should live  
72 together...in peace and harmony.

73 MUSIC: "OUR GOD, OUR HELP IN AGES PAST."

74 NARR: We've spoken of the three grains of corn...the only food  
75 ration in those early and difficult days. Today...in millions  
76 of American homes you'll find three grains of corn beside each  
77 plate...a constant reminder of the conception of Thanksgiving  
78 Day.

79 Three grains of corn...a symbol...a silent reminder of a  
80 constant trust and duty. Let the first grain of corn represent  
81 the HISTORICAL significance of Thanksgiving Day.

82 (TRANSITIONAL PAUSE)

83 (CHANGE PACE) Americans...as a whole...are deeply  
84 religious people. Week after week...month after month...year  
85 after year...you'll find the Catholic in his Church...the Jew  
86 in his Temple...and the Protestant in his religious house. In  
87 America they mingle and work together...the Catholic, the Jew  
88 and the Protestant...yes, and those of the other faiths, too  
89 ...for they are not slaves of other men...not slaves of an  
90 unfair system of government...but slaves to their own beliefs

MORE MORE MORE

91 NARR: and consciences. Religiously, they do not all believe alike...  
92 and in that very fact lies the REAL, intangible power of  
93 America. For, in America each man RESPECTS THE RELIGION of the  
94 next man...and his right to believe as he pleases, and to work  
95 in the manner he pleases. Thanksgiving Day then is not only a  
96 historical day...but a deep and abiding religious one as well.

97 MUSIC: "FAITH OF OUR FATHERS."

98 NARR: About 1400 B. C., an earnest pen wrote these words into  
99 the minds of the world. (VERY LOW PITCH, CLOSE TO MIKE, LITTLE  
100 PROJECTION) "Unto God's gracious mercy and protection we  
101 commit ourselves. The Lord bless us and keep us. The Lord  
102 make his face to shine upon us and be gracious unto us. The  
103 Lord lift up the light of His countenance upon us, and give us  
104 peace, both now and evermore."

105 (PAUSE, SAME STYLE) "...And give us peace, both now  
106 and evermore."

107 (BACK TO REGULAR STYLE) There are two kinds of peace.  
108 There's peace of mind...peace of the soul...which comes when  
109 one man can look another in the eye and know he is a  
110 constructive human being...not one bent on evil, self-power,  
111 and destruction of those values which make life worth living.  
112 Peace of mind implies that you don't hurt nor abolish nor  
113 torture your fellow human...no matter what his race, his  
114 religion, his beliefs, his personal activities. When you do  
115 these things, you force other men into battle for self  
116 preservation. For self preservation had been and will  
117 continue to be the strongest emotional impulse in the human  
118 structure. If only we could have a world in which all men had  
119 genuine peace of mind! That's the idealistic objective.

MORE MORE MORE

120 NARR: But the idealistic objective must be measured against the  
121 MUSIC practical objective and situation. The world's peace of mind  
122 SNEAK has been shattered...and in your town and mine...we tremble at  
123 SOFTLY the moral disintegration taking place. There can NEVER BE  
124 IN BG PEACE IN THE WORLD BETWEEN COUNTRIES UNTIL AND UNLESS THERE IS  
125 PEACE OF MIND IN THE PEOPLES OF THOSE COUNTRIES.

126 MUSIC: BRING UP TO FULL AND TO END IF SUITABLE. IF NOT, CROSSFADE TO  
127 "IN THE HOUR OF TRIAL."

128 NARR: The second grain of corn on American Thanksgiving tables  
129 represents religion...the religion of a sacred Infinite Power  
130 ...NOT the religion of a government that calls itself God.

131 (LONG PAUSE)

132 One last grain of corn remains. It, too, has a meaning.

133 As I sit here speaking these words, I am a person. I  
134 have a physical body which takes me from place to place. It  
135 makes certain demands on me...demands of hunger, pain, and  
136 weariness. Within that body there's a mind...and a conscience  
137 ...and a soul. The welfare OF THE BODY depends largely upon  
138 the WELFARE OF THE MIND. And the welfare OF THE MIND depends  
139 largely upon the welfare OF THE BODY. One is dependent upon  
140 the other. The American Marshall Plan is an attempt to help  
141 the BODIES of the world...so that their MINDS can live in  
142 peace. For a healthy mind...nourished and encouraged by a  
143 healthy body...will realize its PERSONAL obligations. It is  
144 for personal obligations that the third grain of corn stands  
145 upon our Thanksgiving tables.

146 MUSIC: "WHISPERING HOPE" UP AND UNDER.

147 NARR: As long as you and I possess our minds...as long as we  
148 don't mortgage our minds to those who would misuse them...  
149 there's whispering hope for peace in the world. But this hope

MORE MORE MORE

150 NARR: must be cultivated...and tended like a frail flower. We in  
151 America realize our PERSONAL obligations as we sit down today  
152 at our Thanksgiving dinners.

153 MUSIC: UP AND TO FINISH.

154 NARR: The greatest personal obligation today is THANKFULNESS.  
155 We are thankful that America has been blessed with resources...  
156 a free way of life...a comfortable standard of living.

157 We are thankful that we can share some of these resources  
158 with those who are not as fortunate as we. (PAUSE)

159 We are thankful that we trust God...and believe in God...  
160 and that God is a living force within us. (PAUSE)

161 We are thankful that ours is the duty of doing everything  
162 we can to restore GENUINE PEACE...not a peace of just  
163 meaningless words...to the world. (PAUSE)

164 SNEAK We are thankful for the good wishes and cooperation of  
165 BUILDING our friends all over the world...who want the same things we  
166 HYMN IN do. (PAUSE)

167 BG. And we are thankful that God has given us the power...the  
168 SWEEP UP freedom...and the vision to see the day when you and I can live  
169 FAST ON the same kind of constructive, affectionate lives...the day  
170 CUE. when our children and their children will no longer fear their  
171 neighbors...for everyone will be united under a wholesome code  
172 of human standards and activity.

173 (LONG PAUSE)

174 This is THANKSGIVING...OUR WAY!

175 MUSIC: UP FAST TO END OF SELECTION.

176 ANNCR: You have just heard THANKSGIVING...OUR WAY, a special program  
177 commemorating Thanksgiving Day presented by the \_\_\_\_\_  
178 Workshop.

179 MUSIC: PROGRAM THEME UP TO TIME.



## NARRATION--THE TIE THAT BINDS

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The following script will give the women in the workshop a chance to demonstrate their talents. Notice that both dialogue and dramatic narration are used to carry the story.

### "DARK DAYS"

- 1 ANNCR: The \_\_\_\_\_ Workshop presents..."DARK DAYS"...a  
2 chapter from the immortal classic, "Little Women."
- 3 MUSIC: THEME TO ESTABLISH MOOD. UP AND UNDER.
- 4 NARR: Beth had the fever and was much sicker than any one but the  
5 Doctor suspected. How dark the days seemed now...how sad and  
6 lonely the house. How heavy were the hearts of the sisters as  
7 they worked and waited...while the shadow of death hovered  
8 over the once happy home! Meanwhile Beth lay on her bed  
9 with old Joanna at her side.
- 10 MUSIC: OUT.
- 11 NARR: The first of December was a wintry day indeed to them...for a  
12 bitter wind blew...snow fell fast...and the year seemed getting  
13 ready for its death. When Dr. Bangs came that morning, he  
14 looked long at Beth...then turned to Hanna (START FADE) and  
15 said...
- 16 DOCTOR: If Mrs. March can leave her husband, she'd better be sent for.
- 17 NARR: Hanna dropped her knitting...nodded without speaking. Meg  
18 dropped down into a chair as the strength seemed to go out of  
19 her limbs...and Jo...after standing with a pale face for a  
20 minute...ran into the parlor, put on her things, and rushed  
21 outdoors. Laurie came in with a letter saying Mr. March was  
22 mending again. Jo read it thankfully...but the heavy weight  
23 did not seem lifted off her heart...and her face was so full  
24 of misery that Laurie asked quickly...
- 25 LAURIE: What is it? Is Beth worse?
- 26 JO: I've sent for mother.

27 LAURIE: Good for you, Jo! Did you do it on your own responsibility?  
28 JO: No, the doctor told us to.  
29 LAURIE: Oh Jo, it's not so bad as that!  
30 JO: Yes, it is. She doesn't know us. She doesn't even talk about  
31 the flocks of green doves...as she calls the vine leaves on  
32 the wall; she doesn't look like my Beth. There's nobody to  
33 help us bear it...mother and father both gone...and God seems  
34 so far away I can't find Him.  
35 LAURIE: I'm here, Jo. Here, hold my hand. Hold on to me, Jo, dear.  
36 NARR: She could not speak...but she did hold on. And the warm grasp  
37 of the friendly human hand comforted her sore heart. She felt  
38 nearer the Divine arm which alone could uphold her in her  
39 trouble. Soon she dried the tears which had relieved her...  
40 and looked up with a grateful face.  
41 JO: Thank you, Laurie. I'm better now. I don't feel so forlorn,  
42 and I'll try to bear it if it comes.  
43 LAURIE: Keep hoping for the best...that will help you. Soon your  
44 mother will be here...and then everything will be all right.  
45 JO: I'm so glad father is better...now she won't feel so bad about  
46 leaving him. Oh, me! It does seem as if all the troubles  
47 came in a heap...and I have the heaviest part on my shoulders.  
48 LAURIE: It won't be long, Jo. Your mother will come, I know. The  
49 late train is in at two o'clock. I shall go for her...and  
50 you've only to bottle up your rapture...and keep Beth quiet  
51 until that blessed lady gets here.  
52 JO: Laurie, you're an angel! (GOING OFF MIKE) Hannah! Hannah!  
53 Mother's coming home!  
54 NARR: Meg was happy over the news. Jo set the sick room in order...  
55 and Hannah baked a few pies in celebration of Mother's return.  
56 The girls never forgot that night, for no sleep came to them  
57 as they watched.

58 MEG: If God spares Beth I will never complain again.

59 JO: Yes, Meg. And if God spares Beth I'll try to love and serve  
60 Him all my life.

61 MEG: I wish I had no heart...it aches so.

62 JO: If life is often as hard as this, I don't see how we ever shall  
63 get through it.

64 SOUND: CLOCK STRIKING TWELVE.

65 NARR: It was past twelve when Jo heard a movement by the bed...and  
66 ...turning quickly, she saw Meg kneeling before their mother's  
67 easy chair, with her face hidden.

68 JO: (TO HERSELF) What's wrong with Meg? No! No!!  
69 It can't be! Beth is dead and Meg is afraid to tell me.

70 NARR: She was back in the bedroom in an instant...and to her excited  
71 eyes a great change seemed to have taken place. The fever  
72 flush and the look of pain were gone...and Beth's beloved  
73 little face looked so pale and peaceful in its utter repose  
74 that Jo felt no desire to weep or to lament. Leaning low over  
75 this dearest of her sisters, she kissed the damp forehead with  
76 her heart on her lips...and softly whispered...

77 JO: Goodby, my Beth. Goodby!

78 HANNAH: (COMING ON MIKE) Jo! Jo! What are you doing? You awakened  
79 me with your movements. How is Beth? Is she all right?

80 JO: Oh, Hannah, I'm afraid....

81 HANNAH: Let me take her pulse. (PAUSE) Jo! Jo! The fever's turned  
82 ...she's breathing and sleeping natural...her skin's damp, and  
83 she breathes right. Praise be given! Oh, my goodness me!

84 NARR: Before the girls could believe the happy truth, the doctor  
85 came to confirm it. He was a homely man...but they thought  
86 his face quite heavenly when he smiled and told them Beth  
87 would be well again.

NARRATION—THE TIE THAT BINDS

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88 JO: If mother would only come now!

89 MEG: See...a rose...I'm going to give it to Beth. I hardly thought  
90 it would be ready to lay in Beth's hand tomorrow if she...  
91 went away from us. But it has blossomed in the night...and  
92 now I mean to put it in my vase here...so that when the darling  
93 wakes, the first thing she sees will be the little rose and  
94 mother's face.

95 MUSIC: TRANSITIONAL. TENDER MUSIC BG NEXT SCENE.

96 JO: Meg! Hannah! Look! The sun is coming up!

97 MEG: Never has it risen so beautifully!

98 JO: It looks like a fairy world. Look outdoors, my dear sisters!

99 SOUND: DOORBELL IN DISTANCE.

100 MEG: Shhhh. Did you hear it? Did you hear the doorbell?

101 HANNAH: (OFF MIKE) Jo! Miss Meg! Oh Lordy, come quickly! It's your  
102 mother. She's come at last!

103 LAURIE: She's here at last! Yes. Yes, girls...she's come! She's  
104 come!

105 MUSIC: UP FAST AND TO CLIMAX.

106 ANNCR: You've been listening to DARK DAYS...an adaptation of a chapter  
107 from the famous "Little Women" by Louisa M. Alcott.

You've probably noticed that we've given you a liberal sprinkling of both dramatic and documentary scripts so far. One of our purposes has been to show you the versatility of dramatic narration. It can carry the show, hold the show together, just set the scene, or be used in a montage situation or in any other way that suits your purpose.

Notice how, in the following documentary script, montage, dramatic narration, interview techniques, and music are all used to present a message. A script of this type is easy to write, simple to produce, and effective from the listening point of view.

"THE VOICE OF FREEDOM"

1 ANNCR: You may not realize it...but you are the possessor of the most  
2 expensive luxury known in the world today. Whether you are  
3 rich or poor, city man or country man...you have it in

MORE MORE MORE

4 ANNCR: abundance. And you will continue to have it...in spite of all  
5 enemies...if you can but find a voice for....

6 VOICE: (WAY OFF MIKE) Freedom!

7 VOICE: (CLOSER) Freedom!

8 VOICE: (ON MIKE AND EMPHATIC) Freedom!

9 MUSIC: THEME. UP FAST AND LIGHTLY UNDER.

10 ANNCR: The World Wide Broadcasting Foundation...a non-profit  
11 organization dedicated to service to humanity...presents THE  
12 VOICE OF FREEDOM...a documentary program showing the role of  
13 Radio Boston in the never-ending battle of ideas and ideals!  
14 Listen closely for...this is THE VOICE OF FREEDOM!

15 NARR: This is the story of one man...and how he's shouldered his  
16 responsibilities as a citizen of the world. (PAUSE) It's  
17 sometimes a bit difficult for us in America to understand the  
18 other people across the oceans. Difficult because sometimes  
19 we don't take the time to try and understand them...their way  
20 of life. We see world affairs in the perspective of our own  
21 interests...and then wonder just why things happen as they do.  
22 In order to really understand we must find out the background  
23 ...the living standards and conditions...of our friends. And  
24 respect their traditions...their religions...their feelings.  
25 Take the people of Denmark, for example, as recently as two  
26 years ago. Their country is torn and battered by the after-  
27 effects of war...and emotional and physical scars testify to  
28 the fury of the German occupation. Food is hard to get...fuel  
29 even more difficult. From the rubble of their once fine  
30 country they are attempting to build again...so they may live  
31 in human dignity and peace. But even as they build they  
32 become ensnarled in the war of propaganda...as another huge  
33 nation starts its campaign to rule the minds of the world.

MORE MORE MORE

34 NARR: From Radio Moscow comes slander and misstatements...

35 VOICE: (ECHO EFFECT) It is the Americans who wish to conquer. The  
36 American worker is the slave to the Capitalistic system!

37 VOICE: (ECHO EFFECT) Americans say they are trying to help you with  
38 their Marshall Plan...but they really aren't helping you!  
39 They are buying your souls with their filthy dollars.

40 (TAUNTINGLY) Buying your souls! Buying your souls! Buying  
41 your souls! (FADE) Buying...

42 NARR: And the Danish people are confused and bewildered. They want  
43 peace more than anything else in the world...yet the voice of  
44 Moscow day by day screams its claims. They don't know what to  
45 believe. (PAUSE)

46 Then...in 1946, an obscure printer from Lexington,  
47 Massachusetts...a man by the name of L. E. Lauritzen...went to  
48 Denmark with his wife. Of Danish ancestry, they were appalled  
49 at what they saw and heard. Denmark...occupied for five years  
50 ...still jittery...wondering about America...building up  
51 misconceptions about America. Everywhere they went they found  
52 little faith in America or Americans...and they wondered what  
53 they could do about it. They were loyal Danish...they loved  
54 their native country. But they were adopted Americans as well  
55 ...and they loved and understood their adopted country, too.  
56 It had been their practice for a number of years to entertain  
57 Danish students in their modest home...a stone's throw away  
58 from the statue of the Minuteman on Lexington's common. These  
59 students went back to Denmark...secure in their conviction that  
60 America was friendly and that its system was fair and honest.  
61 But they still wondered what they could do...

62 ONKLE: And we finally found the answer.

63 NARR: That voice belongs to Onkle Aogie...whose broadcasts from Radio

MORE MORE MORE

64 NARR: Boston to Denmark are a weekly feature of life in Denmark now.  
65 ONKLE: We found that the Danish people were eager to get information  
66 about America...straight from the shoulder information. So my  
67 wife and I started to broadcast from Radio Boston.  
68 NARR: What kind of a program did you have, Onkle Aogie?  
69 ONKLE: Nothing fancy. We just told about the American way of life...  
70 how we lived...what we ate...about the people around us. And  
71 we invited students who were studying in Boston to be our  
72 guests on the program...and tell what they thought about  
73 America.  
74 NARR: Overseas...in Denmark...interest in Onkle Aogie's programs  
75 grew. As a Dane by birth, his words were accepted. Soon he  
76 was getting mail...lots of mail. The Danish newspapers liked  
77 the idea and cooperated by giving the program considerable  
78 publicity. Danish students...now home...got together and  
79 formed small Onkle Aogie clubs all over the country...and  
80 listened to his broadcasts together. As Christmas, 1949,  
81 approached...they wondered about a Christmas present for Onkle  
82 Aogie and his faithful wife...who also talked on the air.  
83 ONKLE: Then one day the present came. We opened it and found...two  
84 round trip tickets to our homeland!  
85 NARR: Imagine the thrill of a present like that! This man...grey  
86 haired and with a friendly smile...had been accepted as Onkle  
87 Aogie of the whole country of Denmark...and those who had been  
88 entertained and loved as though they were his own children...  
89 wanted to see their foster parents!  
90 ONKLE: It was quite a gift. You see, dollars are very hard to get in  
91 Denmark...the tickets were paid for with a few pennies from  
92 this person...a few pennies from that person.  
93 NARR: This was the Marshall Plan in reverse. They arrived in

MORE MORE MORE

94 NARR: Denmark on May 10 on the Swedish-American liner Stockholm,  
95 SNEAK and found a royal welcome. Thousands of Danish citizens  
96 DOCK jammed the pier and cheered as Onkle Aogie and his wife  
97 NOISES stepped off the ship. They were given flowers...hugged...  
98 IN BG kissed...interviewed by the press and radio. Danish  
99 celebrities were there...and escorted them to a huge  
100 reception.  
101 SOUND: OUT.

102 NARR: And that night Onkle Aogie spoke to the entire nation by radio.  
103 Once again Denmark was assured that America wasn't the  
104 bogeyman it was made out to be by the Communists. Onkle Aogie  
105 and his wife were guests at a celebration of American  
106 Independence Day...July 4...a custom started in Denmark thirty  
107 years ago by Danish-Americans who bought a huge park for the  
108 purpose. Imagine our independence day being celebrated in  
109 Denmark! The King of Denmark...the Danish Prime Minister...  
110 forty thousand people were there...and among the speakers was  
111 ...yes...you guessed it...Onkle Aogie...representing the  
112 American man on the street.

113 ONKLE: We were really on the go after that. We had invitations from  
114 everywhere...we slept everywhere...in castles, farm houses...  
115 in the homes of the workers, professors, and laborers. And  
116 there were the contests...

117 NARR: Contests, Onkle Aogie?

118 ONKLE: Yes. In cooperation with the New Radio Magazine we had radio  
119 contests to see who could guess the correct titles of songs.

120 NARR: And what did the winners receive?

121 ONKLE: We gave them a ten dollar American food package containing  
122 food items they couldn't get...things we here in America  
123 accept...like pineapple, raisins, candy bars, sardines,

MORE MORE MORE



124 ONKLE: cigars, nylons. Those things just aren't imported...and  
125 they're worth hundreds of dollars in the minds of the people.  
126 We were kept busy judging the thousands of letters that came  
127 in.  
128 NARR: I'll bet you were!  
129 ONKLE: We were in Denmark when the Korean War broke out...and things  
130 looked really bad. We were afraid the Russians were going to  
131 take over the Scandinavian countries.  
132 NARR: How did the Danish people take the news of Korea?  
133 ONKLE: Well, a lot of things had changed their opinion of America  
134 since we had been there in 1946. The Marshall Plan money...  
135 the radio...students returning from America...they all helped.  
136 And the quick action by the United Nations in calling the  
137 bluff of the invaders reassured them.  
138 NARR: You really think the Marshall Plan helps, then?  
139 ONKLE: Yes. Why...stores displayed goods with signs saying "These  
140 goods purchased by Marshall Plan money." And department  
141 stores put out pamphlets explaining the Marshall Plan.  
142 NARR: I'll bet the Communists didn't like that.  
143 ONKLE: They certainly didn't! In Denmark, by the way, you're either  
144 a Communist or you're not a Communist.  
145 NARR: What do you mean by that?  
146 ONKLE: The Communists have absolutely no regard for laws or decency  
147 in Denmark. They flagrantly violate the laws...and the non-  
148 Communists have no use for such people. Why...in one case...  
149 just before an election, hoodlums filled the streets with  
150 dozens of posters...in spite of a law which says there are to  
151 be no posters the day before election. The law doesn't mean  
152 anything to them. They make their own laws.  
153 NARR: Well, Onkle Aogie...what do you think is the answer to

MORE MORE MORE

154 NARR: Communism and the Communistic propaganda you saw in Denmark?  
155 ONKLE: First of all...I think we ought to start trying to cure the  
156 disease of Communism and just keep it from spreading.  
157 NARR: You mean not to let it go any further...rather than to cut it  
158 out where it now exists?  
159 ONKLE: Just that. If you can kill the branches of the tree, the tree  
160 will eventually die.  
161 NARR: But how can we do this, Onkle Aogie? Through radio?  
162 ONKLE: Somewhat. Stations like Radio Moscow get through and the  
163 people listen. I think, too, that we ought to send over  
164 speakers on America...just as the Communists try to do here.  
165 Danish students whose word the people will trust. And do this  
166 ...together with sending them news and other important  
167 programs by radio...and soon!  
168 NARR: What do they want to hear on the radio?  
169 ONKLE: Things that may sound funny to us...but are deadly serious to  
170 them. Sounds...like the wind from the top of the Empire State  
171 Building...a new Ford coming off the assembly line...or a  
172 Skymaster leaving for California. Those are the sounds they  
173 want to hear...the sounds of freedom!  
174 NARR: And programs?  
175 ONKLE: They want to hear about America from the lips of the "man  
176 behind the plough"...the man in the factory...the newspaper  
177 boy on the street...and the housewife. If we can do these  
178 things...and we can through an organization like the World  
179 Wide Broadcasting Foundation...we can perhaps stop the spread  
180 of Communism and help make the world a better place in which to  
181 live.  
182 NARR: Thanks, Onkle Aogie. The programs produced by Onkle Aogie  
183 over the World Wide Broadcasting Foundation facilities have

MORE MORE MORE

## NARRATION—THE TIE THAT BINDS

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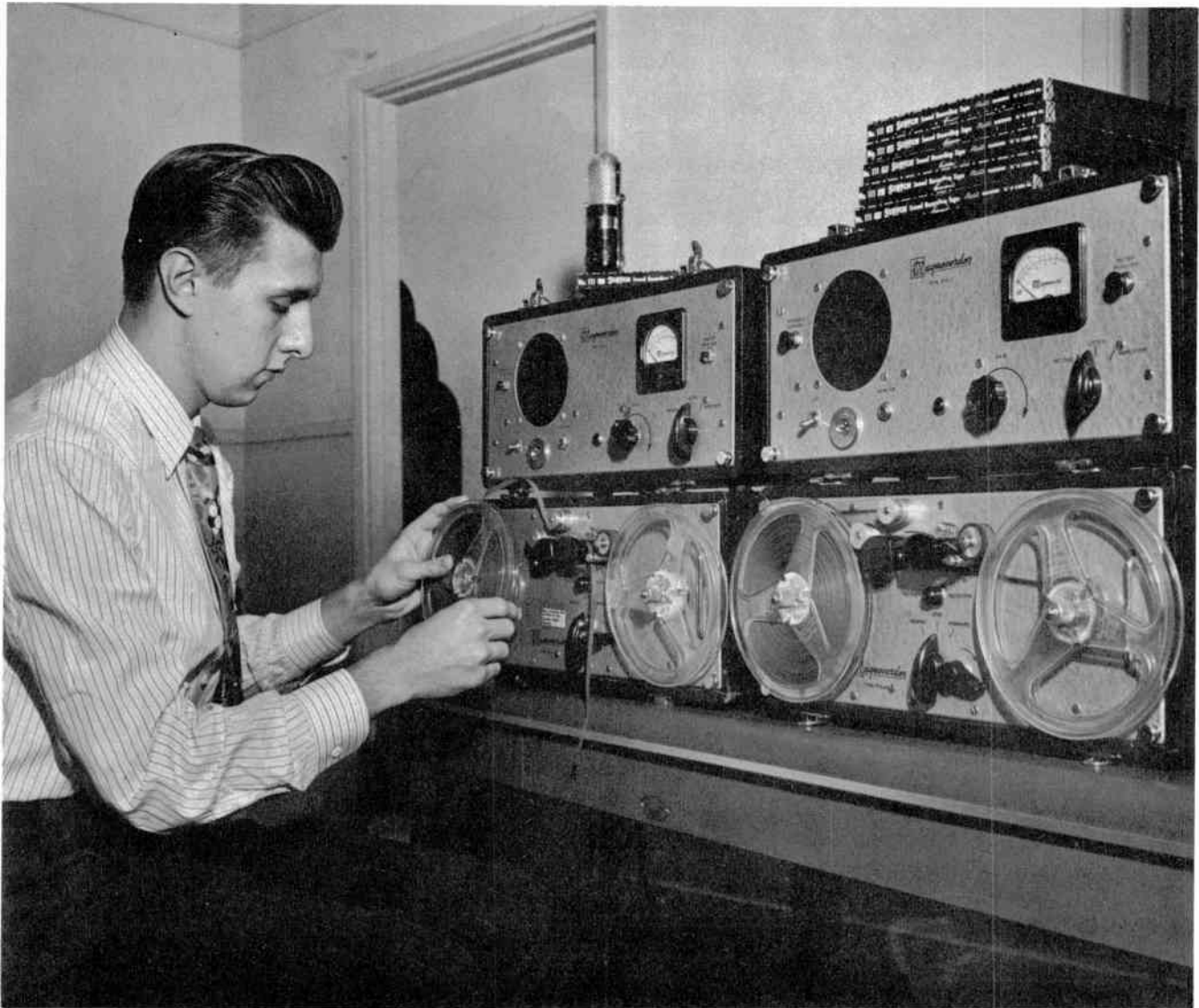
184 NARR: been effective in helping to sell Americans to Denmark...so  
185 SNEAK much so that the people of Denmark sent for him. Onkle Aogie  
186 MUSIC gets no financial rewards for his work...as is the case with so  
187 IN BG many others who work for this non-profit organization. The  
188 World Wide Broadcasting Foundation is now prepared to enlarge  
189 its program schedule...which isn't under the control of the  
190 government...providing it can get the contributions to do so.  
191 Help us...as we say to the people all over the world...here is  
192 the unofficial voice of the citizen of America. Here is Radio  
193 Boston...THE VOICE OF FREEDOM!  
194 MUSIC: UP TO CLIMAX AND OUT.  
195 ANNCR: You have been listening to THE VOICE OF FREEDOM....a  
196 documentary program showing the role of Radio Boston in the  
197 never-ending battle of ideas and ideals.

NUMBERING CUES

There are three ways of numbering for convenience of editing and revamping the script in rehearsal:

1. Number each SPEECH, SOUND, OR MUSIC CUE.
2. Number continuously from the first line to the last line in the script.
3. Number each line on each page, starting new on each page.

Scripts in this workbook are numbered by line. Feel free to use your own system.



**Figure 3.** With the documentary radio program becoming more and more popular, every student should be familiar with tape recorders and tape recordings, and know how to edit tape for a show. Tape recorders look complicated, but they really are not. The student above is placing a reel of tape on a machine prior to playback of the tape. (Photo courtesy Boston University Photo Service)

## NARRATION—THE TIE THAT BINDS

The following script by Ed Helms is a good example of dramatic narration in a religious setting. Note that the script has two narrators: the father and the narrator.

The authors are of the opinion that the Bible still provides the best source of ideas for script work. We especially recommend The New Testament in the revised standard version, published by Thomas Nelson and Sons of New York in 1946. Here is the New Testament brought up to date in language. It's easy to read and is brimming over with ideas for scripts similar to this one.

### "GLIMPSES INTO THE PAST"\*

#### Production Sheet

#### Cast:

NARRATOR: Deep, resonant, sincere voice.  
FATHER: Elderly, much feeling in voice.  
SON: Youthful, inquisitive.  
SERPENT: A tyrant.  
EVE: Innocent, young, weak-willed.  
ADAM: Straight, easily swayed.  
LORD GOD: Deep, vibrant and persuasive voice.  
ABRAHAM: Straight.  
ESAU: Straight.  
JACOB: Straight but crafty.  
BUTLER: Straight.  
JOSEPH: Businesslike and courteous.  
BROTHERS: Note of hesitancy in their voices.

#### Music:

Dramatic theme.  
Egyptian music.

#### Sounds:

Birds chattering.  
Voices.  
Fire crackling.

#### Notes:

Various parts in this script can easily be doubled by cast.

- 1 ANNCR: Presenting...GLIMPSES INTO THE PAST!#
- 2 Production by the \_\_\_\_\_ Workshop.
- 3 MUSIC: THEME STAB AND UNDER...CROSSFADE TO DESERT MUSIC AND UNDER
- 4 FOR... MORE MORE MORE

\*Reprinted by permission of Mr. C. A. B. Bowen, Executive Secretary of the Editorial Division, Board of Education, The Methodist Church. This script was based on Intermediate Closely Graded Lessons, Course VIII, Part I, by Lowell B. Hazzard, published by Pierce & Smith.

5 ANNCR: We take you back many, many years to a scene that is unfamiliar  
6 to us of this century.

7 MUSIC: DESERT STAB AND UNDER...

8 NARR: Out of the desert a camel squealed, grunted once, and then was  
9 silent. Close by, the sheep made little bleating noises. But,  
10 for the most part, they were still. The glow of the campfire  
11 made them barely visible in the twilight...a group of Hebrews  
12 sat resting from their journey, when the voice of a young lad  
13 was heard to speak (FADE) above the others...

14 SOUND: PEOPLE TALKING IN MUFFLED TONES, FADE INTO...

15 SON: Tell me, Oh my father, how did we all get started? And what  
16 was it like before the world was new?

17 FATHER: (CLEARING HIS THROAT) Hmmm... Well, my son, I will tell  
18 you what my father told me that his father told him, and all  
19 the fathers before as far back as men can remember. I will  
20 tell you the story the fathers have told. (PAUSE) The day  
21 that the Lord God made earth and heaven there were no plants  
22 in the fields, and there was no greenness anywhere, because  
23 there had never been rain on the earth. There were no men to  
24 cultivate the soil. But there came a day when a mist began to  
25 ascend from the earth and the rain fell gently on the ground.  
26 Then God took clay from the ground, moulded it to the shape of  
27 man, and into its nostrils breathed the breath of life.

28 MUSIC: DRAMATIC STAB.

29 FATHER: Our Lord God planted a garden, too. This he called Eden. Man,  
30 he said, come and live in this garden. What a lovely garden it  
31 was, too. Great trees grew in it...one called Life. and  
32 another called the Knowledge of Good and Evil. A river flowed  
33 through it and then out to the water and the earth. Man, the  
34 Lord God said, this garden is yours to dress and keep. Only

MORE MORE MORE

35 FATHER: do not eat of the Tree of Knowledge. The day that you eat from  
36 it, you will die. Ah, but Adam was lonely there in the garden  
37 ...but the Lord would soon fix that....So birds and beasts were  
38 brought to Adam to be named. Yet Adam was still lonely. So  
39 God made a woman to be his companion.

40 SON: (JOYOUS SIGH) That is a wonderful story. Tell me, my father,  
41 did they live happily ever after?

42 FATHER: No, my son, I am afraid they didn't.

43 SON: Oh, tell me more.

44 FATHER: (THOUGHTFULLY) You see, son, there was a serpent. When he saw  
45 the woman in the garden he tempted her (FADE) by saying...

46 SOUND: BIRDS CHATTERING UP AND UNDER TO...

47 SERPENT: (CRAFTILY) Can you eat of all this fruit?

48 EVE: Yes, we can have any of the fruit except the fruit of the tree  
49 in the middle of the garden. If we eat of that tree...then we  
50 shall die.

51 SERPENT: No, No. (CHUCKLES) You will not die. God is just afraid  
52 you'll know too much if you eat that fruit. And oh...it is  
53 such lovely fruit, too!

54 SOUND: BIRDS CHATTERING UP AND OUT.

55 FATHER: Eve had really not noticed how beautiful the fruit of that tree  
56 had appeared before. But suddenly she became more curious.  
57 She took one from the tree...admired it...smelled it...and felt  
58 its smooth skin. The temptation was too great...and she took a  
59 bite. When nothing happened she took (FADE) another and  
60 another...

61 EVE: Adam...come here! I have found the most delicious fruit!

62 FATHER: So they both ate. And as they ate, they began to feel self-  
63 conscious. Then they heard God walking in the garden in the  
64 coolness of the day.

65 SOUND: BIRDS CHATTERING UP AND UNDER TO...

66 EVE: (FRIGHTENED) We must hide!

67 ADAM: (NERVOUSLY) God is coming!

68 SOUND: CROSSFADE BIRDS TO WIND GENTLY UP AND UNDER. OUT WHERE

69 INDICATED.

70 GOD: (GENTLY) Why are you hiding? Have you eaten of the forbidden

71 fruit? (WIND OUT)

72 ADAM: (FRIGHTENED) Eve tempted me. She gave me the fruit, and I

73 could not refuse her.

74 SOUND: WIND GENTLY UP AND UNDER. OUT WHERE INDICATED.

75 GOD: (ANGRILY) What is this? (WIND OUT)

76 EVE: (FEARFULLY) The serpent did it...if he had not come I would

77 never have thought of it.

78 SOUND: WIND GENTLY UP AND UNDER. OUT WHERE INDICATED.

79 GOD: (DETERMINED) Oh thou wicked serpent, you shall crawl forever

80 on the ground. From this moment on you shall eat dust and

81 everybody will hate you. When men see you they will try to

82 crush you. And you will strike back at them!

83 (WIND FADE OUT) Thou woman, upon you, too, will I make

84 punishment. To you will come the pains of childbirth...the

85 drudgery of the home... (PAUSE) Thou man...upon you...from

86 this moment on, the ground will bring forth food only with

87 labor. There will be weeds to be rooted out and clods to be

88 broken up. Only with sweat will you have food, till the end

89 of your days and your body mingles with the dust.

90 SOUND: WIND UP AND OUT.

91 FATHER: Yes, my son, it was a sad thing that happened at the beginning

92 of the world. So our fathers say it was. Man was driven out

93 of his pleasant garden.

94 SOUND: LOW MUMBLING VOICES AND FIRE CRACKLING.



95 NARR: A deep silence came over the group as the story was finished.  
96 The lad felt strangely happy and unhappy, all at once. He  
97 (FADE) turned toward...  
98 SON: It was a wonderful world that God has given men. Why did they  
99 have to spoil it by disobeying God's command?  
100 NARR: And so...thinking of the tree and the garden...the lad fell  
101 asleep.  
102 MUSIC: DRAMATIC THEME BUILDING SOFTLY.  
103 NARR: There are many other stories the father told his son. How  
104 Cain killed Abel when the world was young...how man first  
105 raised cattle...and tilled the ground. How musical instruments  
106 first began. He told of the great flood which very nearly  
107 destroyed the earth...of how Noah and his family had built the  
108 ark and rode out this flood. And how God had declared that no  
109 such disaster should ever come again...and how He sealed that  
110 pledge by setting a rainbow in the sky (FADE) and saying...  
111 SOUND: WIND GENTLY UP AND UNDER. OUT WHERE INDICATED.  
112 GOD: While the earth remaineth, seedtime and harvest, and cold and  
113 heat...the summer and winter...the day and night shall not  
114 cease. (WIND OUT)  
115 NARR: He told how once men spoke the same language...and of how their  
116 pride had caused them to try to build a tower to reach to  
117 heaven. It was then that God had to confuse their language so  
118 that they could not work together. He explained that this was  
119 the reason that there were so many different nationalities.  
120 SOUND: FIRE CRACKLING AND PEOPLE TALKING IN BG.  
121 NARR: The lad never tired of hearing the stories. Like his  
122 ancestors, he was content to hear them over and over again.  
123 One night the boy (FADE) asked thoughtfully....  
124 SON: My father, you have told me the ancient stories of this world

MORE MORE MORE

125 SON: when it was young. I would like to know more of my own  
126 ancestors...the Hebrew people. How did they get started in  
127 the world?  
128 FATHER: (WITH FEELING) Ah, my son, I am glad you have asked me that.  
129 It happened many, many years ago...when our father Abraham  
130 lived in Ur of the Chaldees. His was a goodly life there  
131 raising sheep and oxen, donkeys and camels. Yet, in spite of  
132 his prosperity, he was constantly interrupted by a voice.  
133 Finally he could stand the voice no longer. The voice always  
134 said...

135 SOUND: WIND GENTLY UP AND UNDER. OUT WHERE INDICATED.

136 GOD: Get thee out of thy country, and from thy kindred, and from  
137 thy father's house. I will make of thee a nation. I will  
138 make they name great. In thee shall all the families of the  
139 earth be blessed. (WIND OUT)

140 FATHER: So Abraham left Ur, with his flocks and herds. He came first  
141 to Haran in the north country near the headwaters of the  
142 Euphrates. Then...turning southward...he kept traveling until  
143 he came to Canaan. Now Abraham had no son! One day, God came  
144 to him again...

145 SOUND: WIND GENTLY UP AND UNDER. OUT WHERE INDICATED.

146 GOD: Sarah...your wife...shall have a son next year. (SOUND OUT)

147 FATHER: So Isaac was born and grew to make Abraham very proud of him.  
148 One day Abraham was thinking about the people among whom he  
149 lived, and about their practice of human sacrifice.

150 ABRAHAM: (THOUGHTFULLY, TO HIMSELF) Do they love their gods more than  
151 I love mine?

152 FATHER: It seemed to him as though God were calling him to sacrifice  
153 his son. With a heavy heart he set out. He took the fire  
154 wood and his knife and with his son came to Mount Moriah.

MORE MORE MORE

155 FATHER: Just as he raised his arm to kill Isaac that voice spoke to  
156 him again.

157 SOUND: WIND GENTLY UP AND UNDER. OUT WHERE INDICATED.

158 GOD: (STERNLY) Lay not thy hand upon the lad. (WIND OUT)

159 FATHER: Isaac was saved and human sacrifice has not been practiced  
160 among the Hebrews from that time to this. Isaac grew to  
161 manhood. He married Rebekah and to them twin boys were born  
162 ...Esau and Jacob. Esau was the ancestor of the Edomites and  
163 we are descended from Jacob. Jacob was a quiet man...dwelling  
164 in tents. But despite his quietness he was an active man.  
165 One day he was eating some red soup when Esau came in (FADE)  
166 exhausted from hunting...

167 ESAU: Feed me, I am faint, Jacob.

168 JACOB: But what will you give me, my brother?

169 ESAU: (PAUSING TO THINK) My birthright. I am about to die and will  
170 not need it anyway.

171 FATHER: Now a birthright, my son, was Esau's right of inheritance that  
172 he got by being a few hours older than others in his family.  
173 So you can see that it was a very valuable possession indeed.  
174 It meant that he would inherit his father's property.

175 SON: Jacob certainly was quite a man. What else did he do?

176 FATHER: Well, another time Jacob cheated his brother out of the  
177 father Isaac's blessing. Because of this he had to leave home.  
178 In spite of his deceit, the Lord God would not forsake him.  
179 One night while sleeping under the stars, a vision appeared to  
180 him in a dream. He saw a stairway extending from earth to  
181 heaven with the angels of God moving up and down it. At the  
182 very top of the stairway (FADE) stood the Lord God.

183 SOUND: WIND GENTLY UP AND UNDER. OUT WHERE INDICATED.

184 GOD: In thy seed shall all the families of the earth be blessed.  
185 (WIND OUT)

186 FATHER: Jacob went on his way to Haran. He met there his uncle Laban  
187 (his mother's brother), and his two daughters, Leah, who was  
188 very plain, and Rachel, who was the most beautiful girl that  
189 Jacob had ever seen. He married both Leah and Rachel and was  
190 quite prosperous in the land in which he traveled. He returned  
191 to Canaan where at the brook Jabbok he had struggled long with  
192 an angel...an angel who changed his name to Israel...for, he  
193 said...thou hast striven with God and man, and hast prevailed.  
194 Jacob had twelve sons but the most loved of them all was  
195 Joseph.

196 SON: (EXCITED) Joseph? I've heard of Joseph!

197 FATHER: Aye, all have heard of Joseph. It is such an interesting tale.  
198 Very well. I will tell you of Joseph then. (PAUSE) Now  
199 Joseph was a favorite son. His brothers hated him. One day  
200 when he came with a message from their father, they seized him  
201 and sold him to some traders bound for Egypt. Meanwhile they  
202 took Joseph's coat and dipped it in the blood of a goat and  
203 took it to the father...claiming the boy was dead. The father  
204 was grief stricken. In the meantime...upon his arrival in  
205 Egypt, Joseph was sold to Potiphar, one of the king's guard...  
206 in whose home he was made a house servant. Soon his master  
207 trusted everything to him. The wife of his master fell in  
208 love with him...but Joseph ignored her advances. Potiphar's  
209 wife became very angry and ordered Joseph be put in prison.  
210 In prison he became more trusted and was soon put in charge of  
211 two royal prisoners, the butler and the baker. He did them a  
212 favor by interpreting their dreams one night. The butler was  
213 soon released and was back at the palace when the Pharaoh was  
214 much troubled by a dream he had had.

215 MUSIC: EGYPTIAN TYPE MUSIC UP AND OUT.

216 BUTLER: My lord, there is a young man in the prison who could tell you  
217 the meaning of your dream.

218 FATHER: There in the presence of the Pharaoh, Joseph interpreted a  
219 dream about a famine and suggested a way of dealing with the  
220 coming crisis. As a result he was made chief food  
221 administrator for the kingdom.

222 SON: Chief food administrator! Second only to Pharaoh on the  
223 throne! What happened then?

224 FATHER: One day there came from Canaan ten men asking for food. Joseph  
225 gave orders that the food should be given. Something was  
226 strangely familiar about them. Soon he realized they were his  
227 brothers, although they did not recognize him. It was then  
228 that he became rough with them. He demanded that they leave  
229 one of the brothers, Simeon, as a hostage and told them to  
230 bring back their youngest brother to prove they were not spies.  
231 They went away in fear...a fear which was not lessened when  
232 they found their money for the grain remaining in the sacks.  
233 For some time after that the father would not let them return  
234 but at last they became so desperately hungry that they were  
235 forced to return. Again Joseph acted as a stranger. But when  
236 he heard Judah plead eloquently for Benjamin...he knew his  
237 brothers had (FADE) changed.

238 JOSEPH: I am Joseph. Do you not know me?

239 FATHER: His family came to Egypt because hunger and famine still  
240 plagued Canaan.

241 SON: But God was leading all the time, wasn't he?

242 FATHER: Yes, God was leading all the time. When Jacob had died in  
243 Egypt, the brothers came to Joseph...fearing that, now the  
244 father was gone, he would take revenge.

245 MUSIC: EGYPTIAN TYPE MUSIC UP AND OUT.

NARRATION—THE TIE THAT BINDS

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246 BROTHER: Joseph...forgive us.

247 JOSEPH: You meant evil against me, but God meant it for good. Fear  
248 not. I have forgiven you.

249 FATHER: God has meant all our history for good, my son. He guided and  
250 still guides.

251 MUSIC: DRAMATIC THEME UP SLOWLY AND UNDER FOR...

252 NARR: The others huddled around the fire...nodded their approval.  
253 The mothers whispered to their children the name of the God of  
254 Israel. And our young friend feels a warm sense of God's  
255 protecting arms. It was good to have a God like that.

256 MUSIC: THEME UP. SUSTAIN BRIEFLY AND OUT.

Suggested assignment: Write and produce a ten-minute script based on a familiar Bible story.

\* \* \*

"THE PARABLE OF THE PALMS"

CHARACTERS:

Caleb, a prophet.  
Aram, a money changer.  
Jamin, brother to Aram.  
Narrator.

SOUNDS:

Crowd noises.  
Wagon sounds.

SPECIAL EFFECTS:

Recording of the "HALLELUJAH CHORUS"

1 MUSIC: NEUTRAL THEME. UP AND UNDER.

2 ANNCR: The \_\_\_\_\_ Workshop presents...THE PARABLE OF THE  
3 PALMS. A story for Easter.

4 MUSIC: UP AND UNDER.

5 CALEB: And so it shall come to pass:

6 That on the day to follow

7 He shall return to Jerusalem;

MORE MORE MORE

8 CALEB: That great multitudes shall greet Him;  
9 That His path be strewn with their vestments,  
10 And His way be laid with palms....  
11 Whereon His feet shall tread.  
12 ..... Caleb, the prophet, hath spoken.

13 MUSIC: UP. SEGUE TO...

14 SOUND: CROWD NOISES. HOLD IN BG.

15 ARAM: Jamin, look at this crowd.

16 JAMIN: Never have I seen so many in Jerusalem. Aram, my brother,  
17 what means this?

18 ARAM: Well, 'tis the Sabbath...perhaps they're going to the temples.

19 JAMIN: No, Aram. They go not to the temples. See? By their clothes  
20 they are strangers to Jerusalem.

21 ARAM: You are right, Jamin. Look you, there's Caleb, the prophet.  
22 He will know for what these people come. (CALLING) Ho,  
23 Caleb...Caleb!

24 JAMIN: The noise is too great, Aram...he doesn't hear. We'll have to  
25 go to him.

26 ARAM: Yes. Come, Jamin.

27 SOUND: CROWD NOISES UP BRIEFLY THEN UNDER.

28 ARAM: Caleb....

29 CALEB: Aram! Jamin!

30 JAMIN: We would know certain things, Caleb. What means this crowd?

31 CALEB: 'Tis Jesus of Nazareth. He comes from Galilee.

32 JAMIN: He is here...in Jerusalem?

33 CALEB: Yes, it is so. And it shall come to pass that He rid the  
34 Temples of the priests, and the money changers.

35 ARAM: Who is He who thinks He shall deprive Aram from changing money  
36 in the Temple? Come, Jamin...let us go to the tables.

37 CALEB: Wait! He who would lift a hand against the Lord shall one day  
38 feel His wrath.

39 ARAM: You threaten me, old man?  
40 CALEB: I only warn, my son.  
41 JAMIN: Aram, let there be peace among us. Caleb wishes you no harm.  
42 ARAM: No harm? I lose my place of business, and if I should try to  
43 regain that which is rightfully mine...he threatens me with a  
44 curse. No harm, Jamin?  
45 CALEB: Look you, Aram...if you go against the ways of the Lord, there  
46 shall be no good come of it. 'Tis well to listen to this old  
47 head. (MIKE FADE) I must go now... Heed what I say, Aram...  
48 SOUND: OUT.  
49 JAMIN: Shall we return, Aram?  
50 ARAM: (THOUGHTFULLY) Jamin, this man Jesus...are there many who  
51 believe in Him?  
52 JAMIN: I have heard that there are many. Simple folk and the wise  
53 men alike. Why do you ask?  
54 ARAM: And is it true that some say He is a maker of the miracles?  
55 JAMIN: 'Tis said that by His touch the blind can see...the crippled  
56 can walk.  
57 ARAM: Jamin, my brother, we will do as Caleb says. We will not go  
58 back to the temple.  
59 JAMIN: You, too, believe....?  
60 ARAM: Fool! You talk like the ancients. Miracles? There are no  
61 such things!  
62 JAMIN: Then what has happened to make you change your mind?  
63 ARAM: Look you to the street, Jamin. What do you see?  
64 JAMIN: Nothing but a few robes...and many palm leaves.  
65 ARAM: Not ordinary palm leaves...but some upon which He has walked.  
66 JAMIN: What are you thinking, Aram?  
67 ARAM: This. You say there are those who believe in miracles...that  
68 they believe this Nazarene, by His touch, can make them well?



69 JAMIN: Yes, 'tis so.

70 ARAM: Then, Jamin, we will become sellers of miracles!

71 JAMIN: What's this you say?

72 ARAM: Do you not see? If there are those who are simple enough to  
73 believe in all this man does, then why should not they believe  
74 in miracles from these palms which He has touched?

75 JAMIN: You mean sell these palms...as producers of miracles?

76 ARAM: Yes, Jamin. And we shall become rich men. You will see. But  
77 hurry now...let's gather the palms!

78 MUSIC: BRIDGE.

79 NARR: And so it came to pass that Aram and his brother Jamin gathered  
80 the palms from the streets of Jerusalem. Twice the ox cart was  
81 filled with the infamous cargo. And each time Jamin  
82 unwillingly drove back to his farm house outside the walls of  
83 the city. There Aram carefully washed each leaf...and stacked  
84 them in a room hidden from the hot sun. It wouldn't do to  
85 sell brittle, yellow leaves. They must be green and fresh...  
86 at least they should look as if they might produce a miracle!

87 JAMIN: (OFF MIKE) This is the last of the leaves, Aram. I'm going  
88 to put up the cart.

89 ARAM: (CALLING) Good. And Jamin...when you're through...come in  
90 here. (TO SELF) So He would move me from the Temple, would  
91 He? This prophet! 'Tis well I have a good business head. In  
92 time I shall have more money than the others.

93 JAMIN: (COMING ON MIKE) You called, my brother?

94 ARAM: Yes, Jamin. There's much to be done. Here. Put these in the  
95 room with the others. Then we'll...

96 JAMIN: Aram...I'm afraid...

97 ARAM: Afraid? Afraid of what?

98 JAMIN: I don't know...but there's something that tells me this is  
99 wrong.

100 ARAM: (LAUGHING) Are you one of the believers, Jamin?

101 JAMIN: That too, I don't know, my brother.

102 ARAM: (STILL LAUGHING) When the money comes in...then you will  
103 change your mind. Do you know what the people will say?  
104 They'll say that Jamin...he has the richest, lo, the best farm  
105 ...in all Jerusalem. You'll be a man of standing in the city.

106 JAMIN: When I listen to you, Aram, I have no fears...but when I am  
107 alone...

108 ARAM: You think too much, Jamin. What you need is some work to take  
109 your mind off things. Go to the room and stack these leaves.

110 JAMIN: (AFTER A PAUSE) Yes. Aram....

111 ARAM: Have you not gone yet?

112 JAMIN: Aram...what if it is true...that this Nazarene is a maker of  
113 miracles? Then what we do would be a sacrilege.

114 ARAM: Stay your fears, Jamin. Miracles are but for old wives' tales.  
115 And anyway, it's only if you are against your own Temple that  
116 you make a sacrilege. That Caleb is a fool to make your belief  
117 of curses strong. Aye, it is his curse that worries you. Am  
118 I not right?

119 JAMIN: You speak the truth, Aram. In part.

120 ARAM: Only in part? What are you trying to say?

121 JAMIN: That there is another fear...other than Caleb's curse. It is  
122 a fear that grips my thinking....'til my thoughts are confused,  
123 and not clear.

124 ARAM: You are young yet, Jamin. You think a boy's thoughts. When  
125 you are old as I...then you shall think a man's thoughts. And  
126 for all men it is to make a living...to be a man among his  
127 friends...that comes before all else. Has not this prophet  
128 driven us from the Temple? What would you have us do? Seek  
129 alms like the beggars?

130 JAMIN: No, Aram...perhaps you are right.

131 ARAM: Perhaps? No, Jamin. I am right. Tomorrow when we set out  
132 into the hills to sell these palms...you shall see that I am  
133 right.

134 MUSIC: SHORT BRIDGE.

135 NARR: Thus when the morning sun rose in the east, the two brothers  
136 set out upon their journey. To Aram the day promised many  
137 sales and much money and sheep. But to Jamin the day held no  
138 hopes. Alone that night before, he had spent many wakeful  
139 hours in deep meditation. Some power he had never known before  
140 had gripped him with fear and apprehension. But was he not  
141 brother to Aram? As younger, did he not owe an allegiance to  
142 Aram, who by his years must surely be wiser in the ways of  
143 men? So Jamin put aside his fears. Mechanically he loaded  
144 the palms into the cart...took up the reins...and with Aram at  
145 his side...set out into the hills.

146 SOUND: WAGON MOVING...HOLD IN BG.

147 ARAM: Well, Jamin....

148 JAMIN: Yes, my brother?

149 ARAM: The sun is bright for us this morning. 'Tis a good omen. By  
150 nightfall we shall be rich men.

151 SOUND: WAGON UP FULL AND DOWN AGAIN TO BG.

152 ARAM: You do not hear what I say, Jamin...

153 JAMIN: I am listening...

154 ARAM: Then speak! You should be happy, brother. 'Tis well for you  
155 Aram has a crafty head on his shoulders. Sellers of miracles  
156 ...that's us, Jamin.

157 JAMIN: I fear what will happen when the shepherds find no miracles.

158 ARAM: Ho, Jamin...I have an answer to that one. If they believe in  
159 this prophet, then whatever good that comes to them...after

MORE MORE MORE

160 ARAM: they buy our palms...they'll attribute to the palms. I can  
161 see into the minds of men. How do you think I became the  
162 greatest money maker in the Temple?  
163 CALEB: (OFF MIKE) Aram! Jamin!  
164 JAMIN: Look you, Aram...there's Caleb. (SOUND: OUT)  
165 ARAM: (CALLING) Good day, Caleb. You are out early this morning!  
166 SOUND: WAGON OUT.  
167 CALEB: (COMING ON MIKE) And you, too, Aram.  
168 ARAM: Jamin and I go to the hills. We are in business for ourselves.  
169 CALEB: You are no longer a money changer?  
170 ARAM: No, Caleb. We are sellers of palms.  
171 CALEB: Of palms? But there are many already in the hills?  
172 ARAM: But not palms like these, Caleb. These are palms such as no  
173 man has ever before seen!  
174 CALEB: What kind of nonsense do you speak? A palm is a...palm.  
175 ARAM: Even when He, whom you call Son of God, has touched them?  
176 CALEB: I do not understand, Aram....  
177 ARAM: You recall your prophet as He came into Jerusalem yesterday?  
178 CALEB: I do.  
179 ARAM: And how the multitudes threw palms at His feet?  
180 CALEB: But I thought you were a disbeliever?  
181 ARAM: I...yes. But there are many who do believe. They will buy  
182 the palms.  
183 CALEB: Aram...you would sell these...in the name of the Lord?  
184 ARAM: And whatever name He goes by!  
185 CALEB: 'Tis blasphemy!  
186 ARAM: 'Tis a way to make a living!  
187 CALEB: And you, Jamin...what do you say of this?  
188 ARAM: (UNCERTAIN) He thinks the same as I.  
189 CALEB: Let him speak for himself! Well, Jamin?

190 JAMIN: (SIMPLY) He is my brother, Caleb.

191 CALEB: Jamin, these are not your thoughts. Come back before it is  
192 too late. (PAUSE) Then go. But hear what I have to say:  
193 Some day...not far off...it shall be proved that He is verily  
194 the Son of God; That great sin shall rest upon His enemies;  
195 That He shall die and be resurrected...and destruction overtake  
196 those who heed not His word...hear this which Caleb has spoken!

197 ARAM: (IRRITATED) Come, Jamin. Already the sun is high.

198 MUSIC: BRIDGE.

199 NARR: All day the wagon rumbled through the hills. At each village  
200 and farm the people swarmed about the cart. Brother fought  
201 brother in the bargaining for the priceless palms. And each  
202 time Aram stood on the wagon and spoke to the masses...

203 ARAM: (OFF MIKE, SHOUTING) I, Aram, saw Him with my own eyes! I  
204 stood by the roadside and saw His coming! I have witnessed  
205 the multitudes throwing these palms at His feet!

206 NARR: Thus Aram spoke. Before the evening sun had set, the cart was  
207 bare of palms. In their stead were many ornaments, much money  
208 and jewels. There were even sheep from those who had no goods  
209 except their flocks. Aram grew flush with his victories. The  
210 few broken palms that were left he traded for wine. And as  
211 Jamin drove back to the city in the cool of the evening, Aram  
212 would put the wine cask to his mouth and swallow great draughts  
213 of the liquid. He boasted of the days to come....

214 ARAM: Jamin, on the morrow, we'll be rich men. The richest men in  
215 all Jerusalem. What do you think of your brother?

216 JAMIN: You'd best sit down, Aram...before you fall out.

217 ARAM: But tomorrow we won't settle for mere pieces of gold. Oh, no.  
218 Tomorrow, Jamin, we shall ask for...and get...sheep and goats.  
219 Hundreds of them.

220 JAMIN: Sit down, Aram.

221 ARAM: To think I traded my palms for these ornaments. Tomorrow we'll  
222 get whole flocks of sheep...the stupid shepherds...we're going  
223 to be rich men, Jamin. (FADE) rich men...rich men...

224 NARR: Then it came to pass...in the city of Jerusalem...that a great  
225 sickness came to Jamin. When the morning sun had risen, he  
226 could not bestir himself from his bed. It was a strange  
227 sickness indeed. Jamin felt no fever. His eyes were clear...  
228 when Aram came to the room he chided Jamin as he beheld him on  
229 the bed...

230 ARAM: What's this, Jamin? Do you know what day this is? Get you up.  
231 JAMIN. I cannot move, Aram.

232 ARAM: Do you mean you do not want to move?

233 JAMIN: 'Tis not that, Aram. 'Tis that I can't move.

234 ARAM: I touch your head and find no fever.

235 JAMIN: The fever is in the mind, Aram.

236 ARAM: In the mind? Are you afraid of what we do, Jamin?

237 JAMIN: I do not want to be afraid...but the fear is there.

238 ARAM: This is too much for me. I go alone. Already an hour of  
239 sunlight has passed and I have a great journey to make. If  
240 you feel better before the day is over, meet me at the road in  
241 the evening. I shall have many riches. I'll have need of  
242 your help. (FADE) I leave you now, Jamin...

243 NARR: Aram left. He loaded the wagon and set out into the hills.  
244 Jamin watched him go from the window in his room. And as he  
245 watched he felt great fear for his brother. Jamin turned on  
246 his side and moaned...for many hours he lay there...then  
247 suddenly a shadow fell across his bed. Jamin lifted his head  
248 and beheld Caleb standing near to him. Caleb spoke...

249 CALEB: I have seen Aram go alone to the hills this morning, Jamin.  
250 Why do you stay?

251 JAMIN: I have heaviness of mind, Caleb. You, who sees into the future  
252 ...perhaps you can help?

253 CALEB: I am not a man of medicine, Jamin.

254 JAMIN: But this is not a case for medicine, Caleb. Feel...I have no  
255 fever.

256 CALEB: 'Tis what we call...conscience, Jamin. You must have had much  
257 luck in selling your palms.

258 JAMIN: Aram is a good bargainer, Caleb. The shepherds bought all our  
259 palms. Do you see in that room? The riches we own?

260 CALEB: But you do not share in these riches, Jamin. It is from these  
261 your sickness comes. Why do you not leave the house of your  
262 brother...and come with me?

263 JAMIN: I have a duty unto my brother, Caleb. Aram has looked after me  
264 these many years.

265 CALEB: But...you believe, Jamin.

266 JAMIN: (CRIES OUT) No! Leave me, Caleb. Go!

267 SOUND: CROWD NOISE, HOLD IN BG.

268 JAMIN: Caleb, I hear voices. What happens?

269 CALEB: Stay, Jamin... (FADE) I shall see what it is...

270 NARR: Jamin lay back on his bed. The voices came closer. He tried to  
271 raise himself to the window...but he had not the strength. In  
272 time Caleb returned...

273 JAMIN: Well, Caleb?

274 CALEB: It is of Aram they come.

275 JAMIN: What has happened, Caleb? Speak!

276 CALEB: Aram has been set upon by thieves...

277 JAMIN: Is he...all right?

278 CALEB: He is...dead, Jamin.

279 MUSIC: BRIDGE.

280 NARR: The words had scarce been spoken whereupon Jamin summoned all  
281 his remaining strength. He dragged his body to the floor, and  
MORE MORE MORE

NARRATION--THE TIE THAT BINDS

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282 NARR: when Caleb would have helped, he shook off the friendly hand.  
283 Inch by inch he crawled to the corner of the room where the  
284 palms had lain. Frantically he searched for a leaf... There  
285 were none. His hands dug feverishly in the dirt...searching  
286 searching. Then at last he found a leaf! He threw the palm  
287 before him...and knelt in prayer.

288 CALEB: Why are you prostrate before the palm, Jamin? Have you made  
289 yourself believe in miracles?

290 JAMIN: Not the miracle, Caleb. But is it too late to believe in Him?

291 MUSIC: SNEAK IN "HALLELUJAH CHORUS." BUILD THROUGHOUT NEXT NRR.

292 NARR: Then the room was suddenly filled with Angel voices. The  
293 whole house resounded in the joyous song. Jamin wept before  
294 the palm leaf. And as he knelt there, he felt a strange  
295 warmth creep into his body. His strength returned. Now he  
296 stood up and faced Caleb. The old prophet smiled...and Jamin  
297 found himself smiling, too.

298 MUSIC: UP TO CLIMAX AND OUT.

299 ANNCR: You've been listening to "THE PARABLE OF THE PALMS," a special  
300 Easter broadcast presented by the \_\_\_\_\_ Radio Workshop.

The following brief exercise uses only voices and music for effect. Experiment with off mike and filter boxes to get the correct overtones for the voice of Christ.

"THE WATCHMAN"

1 MUSIC: "THE LAMB OF GOD." UP, UNDER.

2 CHRIST: But in those days, after that tribulation, the sun shall be  
3 darkened, and the moon shall not give her light. And the stars  
4 of heaven shall fall, and the powers that are in heavens shall  
5 shake. And then shall they see the Son of Man coming in the  
6 clouds with great power and glory....

7 But of that day and that hour knoweth no man; no, not the

MORE MORE MORE



8 CHRIST: angels that are in Heaven, neither the Son, but the Father.  
9 Take ye heed, watch and pray: For ye know not when the time  
10 is. For the Son of man is as a man taking a far journey, who  
11 left his house, and gave authority to his servants, and to  
12 every man his work, and commanded the porter to watch. Watch  
13 ye, therefore, for ye know not when the master of the house  
14 cometh, at even, or at midnight, or at the cock-crowing, or in  
15 the morning: Lest coming suddenly he find you sleeping.  
16 And what I say unto you I say unto all. Watch.

17 MUSIC: UP AND OUT.

18 WATCHMAN: It has passed...

19 The ninth hour.

20 CHRIST: Eloi, Eloi, lama, sabachthani?

21 My God, my God, why hast Thou forsaken me?

22 WATCHMAN: And the third hour of the darkened sun was over.

23 CHRIST: Father, into Thy Hands I commend my spirit.

24 MUSIC: STAB.

25 WATCHMAN: Listen! (PAUSE)

26 It is the sound of silence.

27 The most terrible of sounds.

28 It is the night air hanging heavy over Golgotha.

29 It is the noiseless rustle of palm leaves

30 Rotting on the streets of Jerusalem.

31 The fading echo of a voice from Galilee.

32 And the conscience of a man named Pilate.

33 ...The silent earth that holds an empty cross.

34 The unspoken thoughts of one

35 Who stood this day on Calvary.

36 (LONG PAUSE)

37 CHRIST: (OFF MIKE) After three days I will rise again.

38 WATCHMAN: How long is three days?  
39 How many particles of sand in the hour glass of time?  
40 How many minutes in the total reckoning?  
41 To look ahead this day, it is eternity...  
42 For six hours of daylight past  
43 Was like the rise and set of a thousand suns,  
44 And yet...yet there is a quietness in this waiting.  
45 And there is much thinking...  
46 Of a Man who healed the dread disease of leprosy.  
47 And fed five thousand on five loaves of bread...  
48 And taught the blind to see.  
49 Whose touch could drive the evil sickness from a body  
50 And pour life into the limbs of the crippled.  
51 Who bathed the souls of men in righteousness.  
52 .....And yet do I return to the sounds of silence.  
53 I sorrow.  
54 CHRIST: Blessed are they that mourn: For they shall be comforted.  
55 WATCHMAN: And to the morning of the third day do I keep my humble vigil.  
56 CHRIST: Blessed are the meek: For they shall inherit the earth.  
57 WATCHMAN: And to Thy faith I dedicate myself.  
58 CHRIST: Blessed are they which do hunger and thirst after  
59 righteousness; for they shall be filled.  
60 WATCHMAN: Three days?  
61 It shall be no longer than the rush of a desert wind.  
62 It shall be as swift as the sun's ray.  
63 It shall be sure as there is night.  
64 It will be.  
65 I wait.  
66 CHRIST: Take ye heed, watch and pray: For ye know not when the time is.  
67 And what I say unto you I say unto all. Watch.  
68 MUSIC: UP TO CLIMAX.

## NARRATION—THE TIE THAT BINDS

The following script is designed to give production experience on a script involving a larger cast.

### "THE BALLOT BOX AND YOU"

#### CAST:

Announcer  
Woman  
Man  
Ten voices  
Narrator  
Patrick Henry  
George Washington  
Thomas Paine  
Nathan Hale  
Olga

#### PRODUCTION NOTES:

Many voices can be doubled. Music relies on voice interplay, tight pacing, and music for effect.

1 MUSIC: PATRIOTIC THEME UP AND UNDER.

2 ANNCR: Today is November \_\_\_...election day, U. S. A.! By tomorrow  
3 morning your vote...if you vote...will have helped elect a new  
4 President of these United States. It is your day...the day of  
5 "THE BALLOT BOX AND YOU!"

6 MUSIC: THEME UP. OUT.

7 MAN: Name, please?

8 WOMAN: Anna Wysocki.

9 MAN: Miss Wysocki, you'll pick up your ballot from the officer at  
10 the end of the aisle. Proceed to the nearest booth and check  
11 the names of your candidate on the ballot. When you return,  
12 fold your ballot and place it in the box. Move as quickly as  
13 possible, please. Next....

14 VOICE 1: Tony DiPatteno.

15 MAN: Tony, you'll pick up your ballot from the officer at the end  
16 of the aisle. (START FADE) Then proceed to the nearest booth  
17 .....

18 MUSIC: DROWNS OUT LAST FEW WORDS ABOVE. UP BRIEFLY. UNDER. BUILD  
19 WITH MONTAGE.

MORE MORE MORE

20 MAN: Next...

21 VOICE 2: Charles Adams Lee.

22 MAN: Next...

23 VOICE 3: Henry Mueller.

24 VOICE 4: Carlotta Mendez.

25 VOICE 5: Michael O'Reilly.

26 VOICE 6: Petrofsky.

27 VOICE 7: Young.

28 VOICE 8: Jones.

29 VOICE 9: Costa.

30 VOICE 10: Kanopolis.

31 MUSIC: UP AND OUT ON A SHARP CRESCENDO.

32 NARR: These are the voices of America.

33 They are a cross-section of America.

34 They are the melting pot of America...

35 The butcher, the baker, the candlestick maker,

36 Doctor, lawyer, Indian,

37 Rich man, poor man, beggar man...

38 And all endowed with one inalienable right:

39 The right to vote.

40 The right to vote as free men.

41 The right to vote for the kind of leader they want.

42 (SOFTLY) The right to vote. What men have devoted their

43 lives that this be so...?

44 MUSIC: SNEAK UNDER.

45 HENRY: I, Patrick Henry. "Is life so dear, or peace so sweet to be

46 purchased at the price of chains and slavery? Forbid it,

47 Almighty God! ...I know not what course others may take, but

48 as for me, give me liberty or give me death!" Yes. I...

49 Patrick Henry.

50 WASHINGTON: I, George Washington. "It is of infinite moment, that you  
51 should properly estimate the immense value of your national  
52 union to your collective and individual happiness...  
53 accustoming yourselves to think and speak of it as the  
54 Palladium of your political safety and prosperity; watching  
55 for its preservation with jealous anxiety." I, George  
56 Washington.

57 PAINE: And I, Thomas Paine. "Sovereignty must have power to protect  
58 all the parts that compose and constitute it; and as UNITED  
59 States we are equal to the importance of the title, but  
60 otherwise we are not. Our nation, well and wisely regulated  
61 and cemented, is the cheapest way of being great...the easiest  
62 way of being powerful, and the happiest invention in  
63 government which the circumstances of America can admit of...  
64 because it collects from each state, that which, by being  
65 inadequate, can be of no use to it, and forms an aggregate  
66 that serves for all." Yes, I, Thomas Paine.

67 NARR: And some have died that this be so...

68 HALE: I only regret that I have but one life to give to this  
69 country.

70 MUSIC: UP FULL, SEGUE TO "AMERICA, THE BEAUTIFUL." ESTABLISH.  
71 DOWN TO BG.

72 NARR: There were others:  
73 Benjamin Franklin, Samuel Adams, Paul Revere,  
74 Thomas Jefferson, John Hancock,  
75 And all the three million who were the first citizens...  
76 Of the United States of America.  
77 They fought and died for freedom...  
78 And some lived to see the birth of a nation...

MORE MORE MORE

79 NARR: To see the flag of the United States  
80 Unfurl over the free people of America.  
81 Theirs was a chapter written in history...  
82 Theirs was the founding of the American legend:  
83 A tale of free people...  
84 A story of liberty, and courage, and honor...  
85 A fable of nearly two hundred years of freedom...  
86 A saga of free men and women.  
87 Who have guided the destiny of a nation...  
88 Always to victory...and increased solidarity.  
89 And this is what they provided for us:  
90 The Constitution and the Bill of Rights.  
91 It is their record.  
92 Let us look at their record...

93 MUSIC: UP. OUT.

94 VOICE 1: We, the people of the United States, in order to form a more  
95 perfect union, establish justice, insure domestic tranquility,  
96 provide for the common defense, promote the general welfare,  
97 and secure the blessings of liberty to ourselves and our  
98 posterity, do ordain and establish this Constitution for the  
99 United States of America.

100 NARR: Thus spake the fathers of our Constitution.  
101 Thus set they a cornerstone  
102 Upon which to build a true UNITED States of America:  
103 United by the forces of freedom and equality.  
104 Yes, "We, the people of the United States..."

105 VOICE 2: The House of Representatives shall be chosen  
106 BY THE PEOPLE of the several states.

107 VOICE 3: The Senate of the United States shall be elected  
108 BY THE PEOPLE thereof.

109 NARR: And to insure the freedoms of the people forever  
110 Was established this: The Bill of Rights:  
111 VOICE 4: Congress shall make no law respecting an establishment of  
112 religion, or prohibiting the free exercise thereof.  
113 VOICE 5: Or bridging the freedom of speech or of the press.  
114 VOICE 6: Or the right of the people peaceably to assemble, and to  
115 petition the government for a redress of grievances.  
116 VOICE 7: And the right of the people against unreasonable searches shall  
117 not be violated.  
118 VOICE 8: Nor shall any person for the same offense be twice put in  
119 jeopardy of life and limb.

120 MUSIC: PATRIOTIC BRIDGE.

121 NARR: Such is the record...  
122 It is the record of the constitutional right of free men...  
123 To actively choose the leaders of their country.  
124 Who shall act as servants of the people,  
125 Who shall be elected by the people,  
126 Who shall conduct the business of the nation for the people...  
127 For the history of America is also the history of the vote.  
128 It is the history of a nation unique in a world  
129 Bloodsoaked by the hand of totalitarianism....  
130 It is the history of immigrant peoples:  
131 The hungry, the oppressed...the worshippers of freedom.  
132 OLGA: (SLIGHT ACCENT) I hereby declare, on oath, that I absolutely  
133 and entirely renounce and abjure all allegiance and fidelity  
134 to any foreign prince, potentate, state or sovereignty of whom  
135 or which I have heretofore been subject or citizen; that I  
136 will support and defend the Constitution and laws of the United  
137 States of America against all enemies, foreign and domestic;  
138 that I will bear true faith and allegiance to the same; and

MORE MORE MORE

139 OLGA: that I take this obligation freely without any mental  
140 reservation or purpose of evasion. So help me God.  
141 NARR: Yes, Olga, you have made a wise decision,  
142 Now look around this wonderful new home you have chosen.  
143 See the great cities with their towering buildings.  
144 See acres upon acres of lush farmland.  
145 See people singing while they work.  
146 And, above all, watch the people on election day,  
147 And ask them, Olga, yes, ask them...what is this...this vote  
148 They are firmly dropping into the ballot box.  
149 And believe when they tell you these things:  
150 VOICE 1: I'm voting for the man I want to represent me in Congress.  
151 VOICE 2: I'm helping to choose the man who will run my country for the  
152 next four years.  
153 VOICE 3: I'm voting just because every time I go to the polls it makes  
154 me feel good to know that, if I wish, I can help put into  
155 office the man I want. There isn't anybody telling me who  
156 I've got to vote for.  
157 NARR: Then write home to the old country and tell them these things.  
158 They'll probably say...  
159 VOICE 4: (WITH ACCENT) That Olga, she tell us big story.  
160 This U. S. A. not good as all that.  
161 NARR: But you'll know the truth, Olga, and in time  
162 They'll know, too.  
163 And you'll sing the songs of America!  
164 MUSIC: "GOD BLESS AMERICA." VOCAL. ALLOW FIRST CHORUS.  
165 NARR: We of America are usually of three opinions when we vote.  
166 Either we are Republicans or we are Democrats, or we are  
167 Independents.  
168 Some say the Republicans are concerned only with money. That

MORE MORE MORE



169 NARR: they want to serve big business first, and the little  
170 man second. They say the working man hasn't a chance  
171 if the Republicans are in power.

172 Some say the Democrats will lead us further and further into  
173 debt. They say that the Democrats, by ignoring  
174 business, big business, will cause us to have more  
175 unemployment...that they are leading us to Socialism.

176 Some say the Independents are all radicals. That they choose  
177 men of both parties, thus destroying the working  
178 power of our government by dividing the vote.

179 But regardless of what affiliation we have to political  
180 parties...

181 Regardless of what the "other man" says...we at least have the  
182 privilege of choosing among the parties.

183 We can vote Republican, or we can vote Democrat.

184 We can vote Independent. And there isn't anyone with a gun at  
185 our back who says...

186 VOICE 5: You'll vote for our man, or else...

187 NARR: And we can listen to all the promises...

188 VOICE 6: And if I'm elected, I will see to it that every man, woman,  
189 and child of these United States are properly taken  
190 care of...a car in (FADE) every garage, and a....

191 VOICE 7: What this country needs is more courage...to stand up against  
192 the rest of the world and show them who's boss.

193 (FADE) Now, if I'm elected...

194 VOICE 8: We're being used by a penny pinching Congress. It's about  
195 time we began to look after a few things. (FADE)

196 Now, I promise, if elected, that...

197 NARR: But we don't have to believe them...

198 There isn't a soul who has to...

MORE MORE MORE

NARRATION—THE TIE THAT BINDS

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199 NARR: Unless in his own mind he wants to...  
200 We look at a man's record.  
201 We scan, we make note, we discard or we keep the evidence.  
202 Then we go to the polls.  
203 And when eligible Americans do that,  
204 Then something has been accomplished...  
205 For with careful scrutiny on the part of each of us,  
206 We can make more than sure that the best man wins!  
  
207 Citizens! It is your duty and privilege to vote.  
208 It is your inalienable right!  
209 It is so stated in your Constitution....  
210 Americans all! Go to the polls today!  
211 Let your vote help to elect the next President  
212 Of the United States of America!  
213 By your ballot will the fate of the nation hang...  
214 Be glad to be an American...VOTE!  
215 MUSIC: NATIONAL ANTHEM, UP TO CLOSE.  
216 ANNCR: This has been "THE BALLOT BOX AND YOU," produced by the  
217 \_\_\_\_\_.

Now that you've worked on a few productions you're probably getting the idea that there's a great deal to radio! And you're so right!

But you still haven't seen the complete picture. In radio there are other things besides dramatic shows. There is always commercial copy to be written. . .news. . .music continuity. To get a survey of these areas, turn now to the next unit and. . .THE KEEPER OF THE KEYS!

## The Keeper of the Keys

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This chapter is about the life of a light-fingered gentleman. But he's not the type you'll find in a police lineup. You'll find him in any radio station. He's a type who works in type: the radio writer, with an imagination as vivid as a sunset and with fingers that fly. In the small station he's a jack-of-all trades, working from "bop" to Beethoven, from writing "ads" to editing the latest news.

Most of the time he's an unsung hero. His job is routine in station operation, but he's as essential as the hands on your watch. Without him the station wouldn't tick.

We're not going to meet him personally. But we're going to find out about his job, for someday you may find yourself slipping your feet into his shoes. To see if the shoe fits, let's try it on for size.

### PART I: COMMERCIAL COPY

American radio exists through advertising. It's the sponsor who foots the bill. More than half our radio programs are commercial in nature. There is a call for thousands of fresh words each day, words that extol the virtues of thousands of products, ranging from toothpaste to automobiles. The individual radio message is brief. It rarely runs more than a minute and thirty seconds. In that short space of time the advertising message must be put across in a fashion that will make the listener remember. Unlike newspaper copy, the ad isn't there to look over again. Thus the radio commercial must tell its story clearly, concisely, and convincingly. The writing of that commercial requires a definite knack of selling. . .and the copy writer, to be a good one, must also be a salesman. He has two tools with which to work: his mind and his typewriter. His success depends upon how well he adapts the former to the latter. Behind him, then, must be a knowledge of salesmanship. What we shall try to gain here is an insight into that knowledge.

All commercial copy is primarily concerned with either of two objectives: to sell or to increase good will between the buyer and the seller. It may therefore be classified under two specific titles: SALES copy, and GOOD WILL copy.

#### Sales Copy

Another title for this might be "action" copy. . .for its purpose is to stimulate the listener to purchase the product mentioned in the sales message. Later, we'll discuss the various techniques the commercial writer uses in "selling" that product. . .for now we'll concern ourselves with interpreting the meaning of this word "sales."

Sales copy urges you to go purchase immediately. Such phrases as "try it today," "next time you're out shopping," "see your neighborhood dealer," and others of a compelling nature are liberally scattered throughout the copy. The sponsor who manufactures the product wants you to buy now. . .or at least in the very near future. His product will be featured as better than most. The sales message will attempt to portray a superiority over competing products in the same product field. Either of two approaches will be used:

(1) The emotional approach.

(2) The logical approach.

If the emotional approach is used, a desire must be instilled in the mind of the listener to own that product. Words must paint a good picture. They must describe the item in provoking terms. Such products as foods, drinks, jewelry, furs, cosmetics, candy, cough drops and so on can be presented with an emotional appeal. There isn't too much in the way of facts and evidence to describe them. . .so they must be sold on their desirability. Some products like cigarettes, where so-called "scientific tests" have been used to determine their superiority over another brand, are occasionally an exception to the emotional approach and are sold on more factual claims.

This selling based on factual claims is termed the "logical" approach. Automobiles are an example of the type of product best presented in this way. The copy may contain evidence of the mileage per gallon the automobile is capable of attaining, or evidence of performance under varied road conditions. In other words, the copy writer is giving facts that the listener is invited to prove for himself. Refrigerators—and most mechanical devices—are best sold through logical presentation of fact material.

### Example 1: Sales copy with an emotional approach

1   ANNCR:   Have you looked at your calendar lately? In just a few short  
2           days winter will be here! There's not too much time left to  
3           decide on that winter wardrobe. Why waste any more time? The  
4           Wilson Fur Shop has what you're looking for...whether it's the  
5           royal elegance of a full-length mink...or provocative Persian  
6           Lamb in the popular three-quarter length. You'll find them all  
7           at the Wilson Shop! Many new styles in exciting fur  
8           combinations...designed to give you luxurious warmth...and  
9           modern fashion styling. You'll thrill to the exquisite  
10          tailoring that goes into all Wilson furs! So keep warm...keep  
11          in style...make a date with the Wilson Fur Shop...one ten  
12          Parkview Boulevard!

Example 2: Sales copy with a logical approach

1 ANNCR: This winter play it safe! Protect your car with Apex anti-  
2 freeze! For Apex...and only Apex...gives you a sure-fire  
3 guarantee. Yes, a guarantee that no matter how low the  
4 temperature, you can feel safe that your radiator won't freeze  
5 over. And Apex won't boil away...even in the warmest weather.  
6 Just put it in...forget about it! Drop in at your dealer's  
7 today! See the Apex refrigerated test! See for yourself...  
8 that with temperatures down to twenty below zero...Apex still  
9 retains its liquid form! An actual test performed right before  
10 your eyes! What better insurance for your car than Apex! Play  
11 it safe this winter! Use Apex! You'll be glad you did!

Good Will Copy

The name of an established manufacturer, retailer, or product brand may gain a certain prestige through the years because of his or its superiority. When such a name has achieved a position of eminence, the copy writer may be instructed to slant the copy to extend the good will relationship between buyer and seller. The purpose of the copy isn't to sell the listener. . .but to associate the name of the sponsor or his product with various appeals in the public interest. It may remind you to give to some worthwhile charity; it may make an appeal to get you to buy government bonds; it may give its endorsement to national or community causes. It can, in short, do a number of things, and although its primary purpose isn't to make a sale, it depends upon prestige value to increase sales in the future. Depending upon the message it intends to convey, the good will commercial may be either emotional or logical in approach. It conveys friendliness.

Example: Good will copy

1 ANNCR: Last Labor Day over seven hundred people were killed in  
2 automobile accidents. That means that every minute of every  
3 hour of that day...somebody lost his life. It's an awful  
4 price to pay for speed and carelessness. You get no rebate on  
5 life. Once you've lost your chance to life, you've reached a  
6 point of no return. This year...then...don't gamble away  
7 your chances! Give the other fellow a break. Obey road  
8 signals! Make it a happy and enjoyable weekend for everyone.

MORE MORE MORE

## THE KEEPER OF THE KEYS

9 ANNCR: To this end the Johnson Company asks your cooperation, and  
10 wishes you a happy holiday. Stop...look...and live!

### THE PURPOSES OF COMMERCIAL COPY

A further classification under the objectives of copy already discussed here designates the function of the copy. This classification may be termed the "purpose" of the copy...for whether the message is for sales or good will effect, it will have a definite purpose for its being presented. These purposes are four in number:

- (1) To institutionalize the manufacturer or product.
- (2) To introduce a manufacturer or product.
- (3) To compete with other manufacturers or products in the same field.
- (4) To refresh the public's memory on a manufacturer or product.

#### The Institutional Purpose

A manufacturer or brand name already familiar with the public as a leader in its field is often presented through a type of "prestige" copy. Always good will in nature, this copy never makes an attempt to "sell" the listener. It attempts, rather, to build the reputation of dependability which the name enjoys. Those purposes previously mentioned under good will copy are inherent in the institutional approach. They are, in fact, sources upon which the institutional purpose of copy will draw.

#### The Introductory Purpose

As the name implies, copy with this purpose in mind introduces a product or manufacturer. It may be either good will or sales copy in nature. It must stimulate the listener—capture his imagination. In this respect it's often the most difficult to write, for there is timidity on the part of many in trying something new. Therefore, the emotional message must be written so as to create desire; and, if the logical approach is used, facts and evidence must convince the listener. The introductory purpose is not necessarily restricted to new products, however, for quite often a new use for an established product may be discovered. In writing such copy, the recognition gained by the product previously can be used to advantage in winning the listener to the new point of view.

#### The Competitive Purpose

Whereas the objective behind copy with an institutional purpose is to create good-will, copy with a competitive tone has sales as the objective. It stresses upon the listener the advantages the product claims over others in the same field. In an effort to win the listener to the product, it quite often uses the logical approach. Evidence is offered of the article's superiority, and the merits are carefully and selectively given in order to induce your preference. By the nature of its claims, competitive copy attempts to reduce competition, that is, to stimulate buying of the one particular product mentioned in the sales message. Copy of this type, then, must be constantly worked over to discover new approaches and claims. Many of the far-fetched claims made by advertisers are the result of this constant demand.

The Refresher Purpose

Like copy with the introductory purpose, this type of copy has behind it either of two objectives: sales or the extension of good-will. It pre-supposes that the public is familiar with the product; it therefore acts as a reminder to the listener. Seasonal products are quite often re-introduced through copy with a refresher purpose.

WRITING STYLES IN COMMERCIAL COPY

There are a number of considerations that influence the commercial copy writer's style. Usually he must slant his copy to a particular situation.

One influence is the time of day the message will be broadcast. Early morning commercials tend to have more "pep" than late evening commercials.

Another influence bearing on this is the type of audience the writer can expect. In the morning and evening the whole family is available in a group to hear his message. Late evenings command the listening attention of young adults. Daytime listening is mostly done by women. Knowing the type of audience, the writer slants his material to appeal to the listener.

Another influence is the type of program. Drama may allow for more forceful commercial messages than a music program, for example, would permit.

Finally, the product or service being featured will influence the copy writer. Insurance won't be sold with the same exotic wording that would appear in a perfume commercial!

It should be noted, too, that all these influences depend upon one another, that very often all four influences are considered together. The radio man knows that the time of day influences the type of program, that the program is influenced by the available listening audience, and that the product or service both influences or is influenced by the other factors. He therefore decides the copy content with these factors in his mind.

Any of these four influences will have a bearing, too, on the style of voice delivery the writer feels should be employed in the reading of the commercial. There are four types of delivery:

- (1) Conversational.
- (2) Punch.
- (3) Semi-Punch.
- (4) Straight.

The copy writer adapts his writing style to fit a particular delivery. But more often than not, the sponsor or advertising agency establishes the policy and the writer has to follow suit if he wants to continue to eat. Look at the following examples to see how one particular product may be presented in all four styles. This, of course, wouldn't always be the case, for the influences of which we spoke earlier would have a definite bearing on the tone of the commercial.

PUNCH COPY

1 ANNCR: It's new! It's different! High test Mercury gasoline  
2 actually puts wings on your car! Actually makes you fly over  
3 hills! You haven't enjoyed driving pleasure until you've tried  
4 Mercury gasoline! This high octane gas gives you more miles  
5 per gallon...saves you money...and saves wear and tear on vital  
6 engine parts! Stop at your nearest dealer's! Put in a tank  
7 full! Notice the pick up...the quick flow of power to your  
8 engine! There's never been anything like it! No...nothing  
9 like it...nothing like Mercury gasoline...the motor fuel with  
10 wings...Mercury!

SEMI-PUNCH COPY

1 ANNCR: For new driving pleasure...for more miles to the gallon...drive  
2 the Mercury way! Never before has there been such a gasoline  
3 on the market...never a gasoline that would give you the smooth  
4 engine performance you'll get when you use Mercury. And not  
5 only will you save money with the extra miles you'll get with  
6 Mercury...you'll also save wear and tear on your engine...  
7 actually prolonging engine life! So next time you stop for  
8 gas...stop at your Mercury station...and fill up with high  
9 test Mercury gasoline...the motor fuel with wings!

CONVERSATIONAL COPY

1 ANNCR: Are you really satisfied with the gasoline you're using in your  
2 car? Are you getting the mileage you should? Well, friends,  
3 if you're not...maybe I can help. You see, I've been using  
4 Mercury gasoline in my car...and let me tell you, there's no  
5 better buy. No, siree, you won't find another gasoline that'll  
6 give your car that old "get up and go." Now, I've tried  
7 others...both high test and regular...but do you know  
8 something? Not one of 'em gives me the really smooth

MORE MORE MORE



## THE KEEPER OF THE KEYS

9 ANNCR: performance I get with Mercury! Why, it's just like that gas  
10 had wings. That's a fact. You'll really fly...and I mean fly!  
11 So if you want a better gasoline...one that'll save you money  
12 ...and give you longer mileage, well, just take my word...try  
13 Mercury. I just know you're going to like it!

### STRAIGHT COPY

1 ANNCR: What's the best gasoline for your car? Is it really your  
2 present brand? Well, if it is, this is what it should do for  
3 you: Quick starts...even in the coldest weather...fast pick  
4 up...smooth performance on hills...and no engine knock. If the  
5 gas you're now using doesn't give you that and more, then  
6 you're not giving proper care to your engine! However, there  
7 is a gasoline that will do all that for you...and save you  
8 money! That gasoline is Mercury...for Mercury is a high  
9 octane gasoline...it means more power to your engine...more  
10 miles to the gallon...and more driving comfort no matter what  
11 the road conditions. Why not stop in at your Mercury dealer  
12 ...treat yourself to a tankful of the best gasoline your car  
13 can use. Notice the new surge of motor power...the quick  
14 response you get when you press your foot on the accelerator.  
15 Yes, a truly dependable gasoline...Mercury...the motor fuel  
16 with wings!

## LENGTHS OF RADIO COMMERCIALS

### The Station Break

Most radio stations don't sell time on the air in exactly fifteen-minute, thirty-minute, or hour blocks of time. Usually the time segments are thirty seconds less than these total times. The thirty seconds that aren't sold to the sponsor of a program are used for station identification, time signals, or for special announcements. Often the station will sell some of that time for short commercial messages. Advertisers willingly buy this time, for it allows them to get in a sales message to an audience tuned to the station for the preceding or following programs. In other words, the programs' popularity gives them an assured listening audience. Such station breaks as the Bulova Watch time signals are an example of the type of commercial used.

### Spot Announcements

A spot announcement is a one-minute commercial sandwiched between two programs. On many independent stations much of the revenue is gained from this type of commercial. Much of the station's time is sustaining and the broadcaster can afford to cut down the amount of time of his programs to allow for spot announcements between programs. This allows the advertiser who can't afford to sponsor a program of fifteen minutes or more a chance to get in a long sales message. Even in network stations, much of the time is unsponsored. In these stations, too, a greater part of the revenue is obtained from spot announcements.

### Participating Spot Announcements

Many programs of popular music and women's programs are paid for by a number of different sponsors. The commercials are usually read between musical selections, or, in the case of women's programs, within the continuity itself. These participating spots are similar to the regular spot announcement and are offered for the same reason: sponsors who can't afford regular, long shows of their own will buy them.

### Program Commercials

Program commercials are commercials written into a regular program. In the case of a half-hour program, you'd usually find one commercial at the beginning, one in the middle, and another at the end. Each may vary in length, but the total time for all three is regulated to some extent by the advertising code of the National Association of Radio and Television Broadcasters.

### SHORT WRITING TIPS FOR THE COMMERCIAL CONTINUITY WRITER

1. Have unity of thought; don't try to expound too many ideas.
2. Be sincere, concise, distinctive.
3. A good rate of speed is 175 words per minute.
4. Be careful of word choice. Use words that suggest what you're trying to convey.
5. Be colloquial or literary depending upon the product.
6. Use variety in your sentence structure.
7. Don't be afraid of connectives (and, but, and so on) in gaining a smooth sentence or paragraph flow.

### SUMMARY

Commercial copy has two primary objectives: to sell and to promote good will. Two approaches may be used: logical or emotional. All copy has one of four purposes: to institutionalize a product or service, to introduce a product or service or a new use of an old product or service, to establish superiority over competing products or services, and to serve as a reminder. Four writing styles may be employed in the writing of commercials: conversational, punch, semi-punch, or straight. Radio commercials are primarily of four kinds: station breaks, spot announcements, participating spots, or program commercials.

**SUGGESTED EXERCISES**

Try writing several of the different kinds of commercials mentioned in this section. Read and tape record them in class. A careful examination of the advertisements in the Sunday edition of any good paper will give you ideas to work on.

To learn how to write commercials you must write commercials! There's no short cut to writing proficiency, and good commercial continuity writers are much in demand!

**PART II: RADIO NEWS**

In the early days of radio the question of news reporting over the air was of little concern. Broadcasters were scheduling a variety of programs, largely entertainment, and the full value of radio as a news medium went relatively unexplored. Much of the news programming was of a stunt nature. But with the broadcast of the Coolidge election results in 1924, newsmen of both press and radio saw the possibilities of radio as an "aural newspaper." Each of the two services, however, saw sharply divided promises. To the radio men there was the promise of millions of listeners receiving news reports hours before the local paper went to press. To the newspaperman there was a threat to his very existence.

Throughout the 20's and the early 30's, the press launched an attack against the broadcasting of news. It was largely successful, in that it controlled most of the news services. Radio retaliated by establishing its own news sources. The battle continued until 1934 when CBS and NBC joined in an agreement with the major news services by means of a Press-Radio Bureau. By mutual agreement, press and radio set up broadcast requirements: Only two news reports were to be broadcast daily, one before 9:30 a.m. and the other after 9 p.m. Only in the event of important news bulletins could this schedule be altered. It was, by far, a victory for the press, for reporting of the days' news by radio followed by many hours the release of the newspapers.

Gradually, however, the Press-Radio Bureau lost its power, and by 1935 the major news services were supplying news regularly to radio stations. Five-minute news reports every hour and fifteen-minute newscasts came into being. The battle for news supremacy was ended.

When World War II broke its blood-letting on the scene, radio news reporting leaped into the forefront. People were anxious to get fresh news items. Radio satisfied their appetites with a constant flow of news. The prestige and reliability of radio news was shown in some polls to surpass that of the press. Radio news really "grew up" in this era.

Today, with the honeymoon over and the marriage definitely a success, radio and newspapers serve side by side. People still like to read about what they've heard. In fact, many radio stations are owned by newspaper publishers. One service complements the other.



**Figure 4.** Preparation and editing of newscasts is an important function in any radio studio, and your workshop can set up its own newsroom to give students training in this direction. Here, the student at the left checks the news as it comes off the wire: the men in the middle and on the right are retyping the news for air use. (Photo courtesy Boston University Studio Service)

### WHERE RADIO GETS ITS NEWS

There are three primary sources of news for the radio broadcaster:

- (1) The Press Services.
- (2) Station reporters.
- (3) Tips.

Most radio stations are equipped with teletype machines representing the major news services. These machines are, in reality, electric typewriters without the keyboard. They're connected by wire to the central offices of the news services. At these offices news is prepared and typed out on a machine similar to a typewriter. Each letter struck sends out an electrical impulse, which is carried over the wire and is reproduced as a letter on the teletype machine at the radio station. Huge rolls of paper receive the typewritten news. The news man at the station merely tears the paper from the machine and uses the news, edited or not edited, on the air.

If he doesn't have time to edit the material, there's simply a quick run-through for errors. Usually, however, the news is carefully assembled. Since most of the news has to be rewritten, this is done first. The proper length of each item is considered. Then the items are woven into the newscast.

Radio stations also have radio reporters who cover a regular beat, and there's a good potential in this area for anyone who can write as well as read news intelligently and intelligibly. On the local level, the station reporter gets his news from the same sources as the newspaper reporter: the police, fire officials, hospitals, undertakers, and any other available source. Unless a station is connected to a network and thus able to get national news from network reporters, it must rely on the local newsman and the local newswire.

Another source of news is the "tip." In the case of most local happenings you'll find someone who has actually witnessed the event. These persons tend to call in or to come in themselves with the story. The "tip" in itself doesn't constitute the news story, for the reporter in most cases must still visit the scene to get the correct facts, but receiving tips aids the newsman in getting a complete news picture from his area. No matter how clever he is, a newsman can't be in all places at once!

### PREPARING THE NEWS PROGRAM

Once the news is in from its many sources, the radio newsman must assemble the items he will use. He must know the number of items that will give his listeners an adequate coverage of the news, whether the news report be five minutes or fifteen minutes in length. To see how this is done, we'll take for an example the preparation of a straight news program, the most common type of news show, where the news items alone are broadcast without comment.

#### Length of Newscasts

Although not everyone reads at the same rate of speed, a fair word-per-minute average, and one generally in acceptance, is 175 words per minute. At this rate 875 words would be consumed in a five-minute newscast, 1750 words in ten minutes, and 2,625 words in fifteen minutes. These are the usual time periods for radio news programs.

One hundred and seventy-five words to a triple-spaced typewritten page would give you one minute of news. Five pages would then give you five minutes, ten pages ten minutes, and so on. These figures are only approximate.

With a one-inch margin at the left, top, and bottom, and the page triple-spaced to allow for editing and easier reading, you should be able to get the required 175 words to the page. As in the preparation of all radio materials, there's no righthand margin to speak of, but the same rules apply in regard to splitting words. No word should be hyphenated if you can

avoid it. If it doesn't fit, start it on the next line. The rule for sentences should be followed also. If possible, finish a sentence on one page rather than carry it over to the next page.

As a final word on the construction of a page of news script, indent each news item on the page. This tells the announcer that a new item is coming up, and that it is not a continuation of the previous item. Many stations have a policy of numbering each item, in addition to the indentation. It serves as a double reminder, and also keeps the announcer reading the items in their proper place. Lastly, number each page. If each of the various checks (indentation, numbering of items, and numbering of pages) is followed, the announcer shouldn't make mistakes. The end result is, or should be, a free-flowing, logical news report.

### Writing the News

Newspaper reporting tends to furnish the reader all the facts in the first sentence or paragraph. This is called the "lead" sentence or paragraph. It attempts to answer five, and sometimes, six questions the reader may have: Who, what, where, when, why, and how? The five "w's" and the "how" are a part of every news story. Such jamming together of the story essentials is referred to as the "inverted pyramid" form of writing. In other words, all the weight is at the top. The remainder of the item deals in explanations of each of the five "w's."

There are a lot of reasons for this. For one thing, it gives the reader all the facts immediately. This he appreciates, especially if he hasn't time to read the entire article. Late news bulletins coming in just before press time have the essential story facts in the short opening paragraph, and room can be made on a page before it's set in type so that sufficient information is given the reader. Many press service stories are cut in length (and once in a while cut badly!) to allow printing. By having all the major points of the story at the beginning, cutting doesn't do away with any of the important facts.

But what if you tried this at the beginning of a radio news story—jamming all the facts into the first few seconds? Your listeners would be baffled, and you wouldn't have many listeners for very long. There isn't any way the listener can go back and "re-hear" the facts. They have to be given to him clearly and concisely so he'll be able to retain the information. Remember, too, that when a man is reading a newspaper he's giving it his entire attention; when he's listening to the radio he's listening to his wife or reading the paper at the same time—in short, he's usually also doing something else! All these factors have to be taken into consideration in the preparation of the news show.

In self-defense, radio has adopted a style of news introduction called the "warm-up." It serves the purpose the name suggests—it warms up the listener, prepares him for the information to follow. It can be a question, a phrase designed to draw your attention, or anything else that will allow the listener proper time to prepare himself.

A simple rule to follow is to give the source first, then the news item. After all, it's the news that's important! The source in many instances is just as important, but the knowledge of the source without the information of the news content gives the listener nothing.

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Notice the presentation of the two items below. The radio news report gives the source first:

### Radio

And from Berlin, Germany, comes a report of growing East-West tensions. Allied leaders today expressed grave doubt that a settlement could be reached.

### Newspaper

Settlement is in doubt, reported Allied leaders today from their conference headquarters in Berlin, Germany.

In the radio news version, the listener is "warmed-up" before he is given the facts.

Another unusual aspect of the radio news program is the "tie-in" from one item to another. Each item is part of a whole. Therefore, to insure a smooth flow of information and continuity between items, the radio newsman introduces new items with connecting phrases. Common among these are the following: meanwhile, but, and in, however, and speaking of, moreover, nevertheless, furthermore.

In addition to their purpose as "tie-ins," these words and phrases also help to serve as warm-ups.

### Construction of the News Script

International News  
National News  
Local News  
Weather report

or

National News  
International News  
Local News  
Weather

or

"Big Story of the Day"  
followed by either of the above two forms.

### Additional Writing Tips

Use the present tense whenever possible to give the element of "timeliness" to your items.

In presenting quotes, distinguish them from the rest of the newscast by use of quotation marks. The announcer may use such phrases as "and I quote". . ."end of quote," "he said" (pause, followed by change of voice pitch as quote is read.) Where there are many quotations to be used, variations of the two illustrations will prevent constant repetition of the words "and I quote."

Use round numbers rather than exact numbers. (Example: Around fifteen thousand instead of 15,402.)

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Spell out all fractions or numbers of two words or less.

Put in numerical form all numbers of three words or more.

Use the figure when giving the year. (Example: 1941.)

Don't abbreviate the names of titles, places or things.

Use simple sentences. Avoid compound-complex sentence structure. Make sentences as "punchy" as possible.

### TYPES OF NEWS PROGRAMS

In addition to the straight newscast, there are several other types of news shows:

1. Remote: a news program originating wholly or in part from some place other than the station studio.
2. Interviews: a news program depending upon answers from a person being interviewed for its information.
3. Commentaries: a news program containing the personal comment on a given subject or issue by a news commentator.
4. Dramatizations: a news program that dramatizes the events. Usually used in news programs that review highlights of a particular week's news.
5. Round table discussions.
6. Combinations of any two or more of the above.

Sometimes a news show will feature a remote, an interview, and a straight news report. Such programs are usually produced by the networks, since the cost of them is a bit extreme for local stations.

### PART III: MUSIC CONTINUITY

The third and perhaps largest area of writing within the local station is that of musical continuity. The majority of stations feature two particular types of programming: music and news. Because the average radio sponsor can't afford to back programs that run for fifteen minutes or more, the trend is to develop programs of music that suit all audience tastes. Aside from network stations, nearly two-thirds of radio programming is of music. That means thousands of recordings are aired each day, and, likewise, thousands of words are needed to introduce each musical selection.

In many stations the disc jockey has become an established personality. On those programs where the jockey officiates, most of the material is ad-libbed, but there are countless numbers of other shows that are prepared each day by the radio writer.

Writing music continuity requires knowledge of two things: music and the audience. The style of continuity will be determined by those two factors. A program of classical



music designed for a more discriminating audience will feature continuity in direct contrast to a program of popular tunes. But regardless of the type of music, there are certain points common to them all. The continuity should be brief. It serves a purpose in that it introduces the recording, but it should be remembered that the selection, not the continuity, is what attracts the listener. Continuity, therefore, should be brief, alive, and concise. Another point to bear in mind is that the listener requires two facts about each recording. These are, obviously, the name of the selection and the artist or artists involved.

### TYPES OF MUSIC CONTINUITY

Rather than try to explain how styles should differ, we'll attempt here to list the most common types of recorded music programs, in the hope that the comments given with each will enable you to develop your own style—that style to conform with a particular type of music program.

#### Opera Programs

Complete versions of operas are featured by major networks from time to time. These "live" presentations are accompanied by brief commentaries by an announcer or commentator, which serve as a guide to the opera enthusiast who listens, and as an information service to the uninformed listener. On the local level, however, you'll find very few occasions where complete recorded operas are broadcast. You may present selections that carry the important developments of the opera, and bridge the recordings with a running description of what transpires between one selection and the next you have chosen. Since the opera listener is a discriminating music lover, the continuity should be at all times respectful in tone. It shouldn't insult the listener's intelligence. It should give him just the information he requires and no more. More often than not, this information would consist of a capsule description of the action you're passing over, with the introduction to the next selection including the names of the cast members involved and the artists singing the parts as a bit of refresher information. Unless the program is designed to familiarize listeners with the opera, don't try to explain in great detail. Many of your listeners may know more than you do about that particular opera.

#### Classical Music

As in the opera program, don't talk down to your audience for they, too, will be quite familiar with the selections. Introduce each recording briefly. Give the name of the composer, artist, and the composition. Facts surrounding the writing of that particular selection are often interesting and can be included from time to time. Consult a music handbook or the inside of the album cover for your facts, and make sure your facts are accurate!

#### Salon Music

Dinner, or after dinner music, fits into this category. The music is usually in a light, semi-classical vein. A formal, yet subdued, writing style should be used. The writing should be done in a quiet tone, again giving just the basic information. In many programs of this type, all selections are listed at the opening of the program to allow for an uninterrupted time period of music. Following the last selection, the announcer may again list the recordings that have been played.

#### Popular Music

Most of our popular music programs are currently in the hands of disc jockeys who ad-lib the introductions, but many times a particular artist, singer or orchestra leader, will be featured in a program of recorded popular music. On this type of show you have a

bit more leeway with the writing approach. You can become more colloquial, more familiar with the audience. The program appeals to a younger crowd, and thus much of the formality of other types of music shows is absent.

### Dance Music

Although dance music is, for the most part, popular music, the reason for its being broadcast is different. Popular programs tend to give information to the listeners concerning latest releases, notes on the performers, and other suitable facts. Dance music, as the name suggests, is presented in a more relaxed form. The continuity should merely tie in one selection with another. It usually has a more definite pattern, too. Whereas popular music programs or disc jockey shows can change from a fast tempo to a slow one within the time period of two records, dance music will couple two or more recordings in the same tempo. Remember: The music's the thing. Go easy on the amount of continuity. Let 'em enjoy the music!

### Choral Music

Brevity is again the key word here. Choral music should be relaxing and inspirational. Continuity should be written in a refined, solemn style. There is no place for artistic flourishes!

### Musical Comedy

The large number of musical comedies produced on the American stage have been reproduced for permanency on recordings. They form a definite part of radio musical entertainment.

Because they represent a particular period of our times, they're sometimes presented with background information of a historical value. They hold a nostalgic memory for many. Your writing should attempt to create nostalgia, to bring back the past.

## BUILDING THE MUSIC PROGRAM

There are other types of musical shows: the folk songs, hillbilly programs, symphonic programs, and what have you. But these suggested ones are the most common. The others should suggest the type of continuity appropriate to the selections used. All musical programs, however, should, if they are to be done well at all, have a definite construction. Too often music shows are thrown together with no advance thought or preparation. More often than we like to believe, the continuity writer hasn't ever heard of the selections, much less done any research on them! It doesn't require too much planning to produce a good music show.

These hints may prove helpful in preparing your music script:

1. If your program features a variety of artists, both vocal and instrumental, space them out so that not all the singers appear in one section of the show, the instrumental selections in another, chorus groups in still a third.
2. Start your program with a selection that will hold listener interest. You may drop the tempo slightly with the next recording, but build so that the most important selection appears at or near the end.

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3. Space out recordings of different tempos. Don't crowd in fast selections at the beginning and leave room for slower-paced recordings at the end. Again, build up the pace, relax it, then build again.
4. Identify a selection, the artist, and the composer before and after each recording.
5. Avoid, if you can, trite expressions like. . ."Now we hear". . ."Hello again". . ."And now, stepping up to our microphone is. . . ." Be original.
6. Above all, write interestingly but use continuity sparingly.

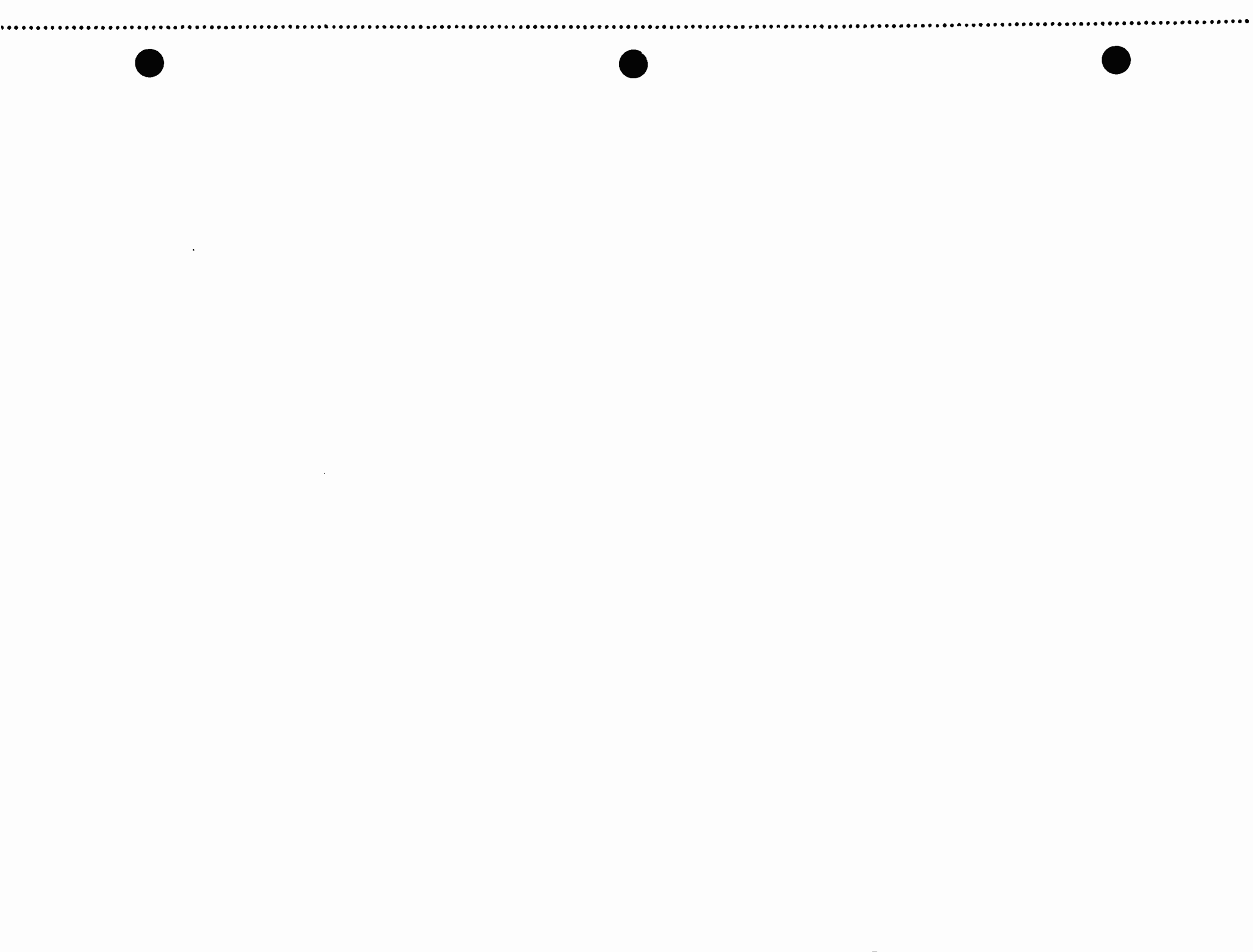
The music's the thing!

\* \* \*

Exercises for this unit will depend upon the time you want to give this area in your particular situation. We suggest again that the only way to learn to write for radio, in any aspect of the field, is to write, and write, and WRITE! Try a few writing exercises of your own in each area. You'll be surprised how you catch on!

\* \* \*

Well, we've taken a brief look at the creative side of radio. But a knowledge of just radio isn't quite enough in these streamlined days! To be on the "in" you've got to be able to talk intelligently about television, too. Flip the page, and let's get into that area.

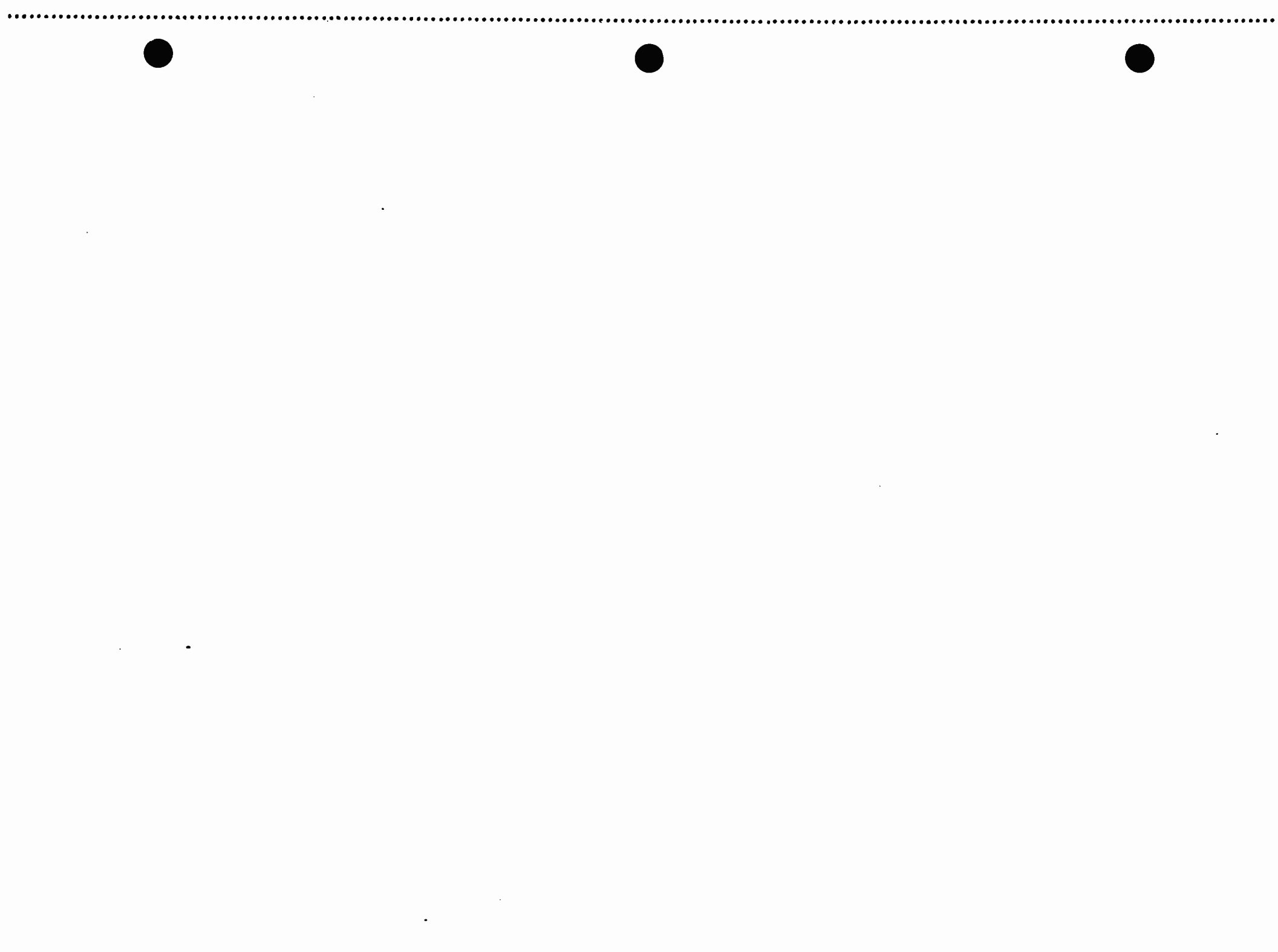


SECTION 2

Television

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## Writing and Preparation for Visual Presentation

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Stage, screen, radio and now. . .television! A fourth member has joined the dramatic arts. A new medium with new stars to be seen and heard in the comfort of your own home! The broad scope and intimate close-ups of the motion picture, the natural time unity of the stage, and the swift, concise pace of the radio play have all been combined to present a new and different type of aural-visual drama. Already millions of Americans, seated in the informal ease of their living rooms, rise only to turn a knob to have unfolded before them top drama, comedy, and variety entertainment. And best of all to those eager to enter the television field—it has just begun! The rewards will be great, and perhaps the first and greatest will fall to the television writer, for not only will the new medium demand thousands of words of fresh material each day, but as yet no definite script construction has been devised; no hard-and-fast rules governing techniques have been laid down; no one yet may say how one writes for television—it's still of the future. Some methods have been originated and are now in use. They give you a form within which to work, but in them may be only a start to the future. The area is still undeveloped; it's challenging.

But basic to experimentation in the techniques is a knowledge of the medium. Let's look at how television works. On your receiving screen you see a continuous motion picture. Actually, what you are seeing are thirty complete "frames" or pictures every second. Your theatre motion picture travels twenty-four frames per second. In television, therefore, you are seeing an even finer degree of motion. A factor of sight known as the retention or persistence of vision is responsible for the high rate of frequency. The human eye is capable of discerning the individual frames up to a point where fourteen are flashing before the eye. The greater the frequency with which the frames are sent, the smoother is the flow of apparent motion. Our electric light appears as a continuous flow of light, but actually there is a constant sparking—sixty times a second in the case of a sixty cycle light. This, very briefly, is how the TV image works.

Unlike motion pictures, television productions are not recorded on film. An electronic process speeds the television image to your receiving set. It works like this: The object to be televised is bathed in light. If you've ever taken any pictures, you know that you place the object to be filmed by your camera directly in the path of the light, for your camera film records the reflected light. Likewise in television, the TV camera picks up the reflected light. But in place of film in the camera, there is a small rectangular piece of very thin metal, called the "mosaic." This mosaic is made up of five hundred and twenty-five lines, each line composed of thousands of photoelectric cells, which for our purpose we'll just call dots. All this in a tiny piece of metal about four inches square! The lighted object being televised throws off the light, which is reflected onto the mosaic. Behind this mosaic a stream of electrons is being constantly applied to the mosaic. The electrons strike the dots, the dots become electrically stimulated and throw off an electric



**Figure 5.** General view of a college television workshop in action. Note students manning cameras in foreground; boom mike to pick up dialogue; lighting system and set. After television play has been rehearsed, motion pictures are taken by mounting movie cameras on the cameras. (Photo courtesy Boston University Television)

charge. The light or shadow on each dot goes with the electrical impulse, passes through many wires and processes to be amplified thousands of times, and then is sent through the air. The stream of electrons hitting the mosaic moves from line to line, from left to right on the mosaic. If this seems a bit confusing, just compare it to the reaction of your eyes when you're reading this page.



When you read a book your eyes move from left to right, then over to the left for the next line and so on down the page. Thus your eyes are like the electronic beam. You cast your gaze on the page and, figuratively speaking, you "pick up" the words. The only difference in television is that the beam scans every other line until it reaches the bottom, then swings up the center and scans the remaining lines. The electronic beam must sweep the mosaic completely thirty times a second! Each complete sweep then produces a frame. Your receiving set receives the electrons in the same order in which they were sent out, and as they strike your screen they are converted back into light, or what we term "light values." Thus the frequency allows you to see "motion picture" television. This may be an over-simplification, but it is basically how television works.

### TELEVISION AND THE RELATED ARTS

#### Television and the Motion Picture

Television, then, is a process of "filming." That being the case, why won't motion picture techniques suffice? Or, better still, why can't we have filmed movies on TV all the time? Here are a few of the reasons.

First of all, motion pictures tend to rely on the "long shot," filming from a distance. The shot is used several times to establish a scene first before closer views are shown. With large theatre screens all the details can be easily seen, but on the television screen the details would appear too distant, too crowded. Motion pictures also employ methods that overcome the problem of natural time sequences. Example: In a motion picture you may see the hero in one scene dressed for the beach, and in another dressed in evening clothes. Between the two scenes there may have been a shot of a clock showing the passage of time. We know that the brief moment in which the clock appeared wouldn't allow sufficient time for our hero to change, but we accept it. It is part of motion picture technique. The hero, not being Superman, doesn't change that fast. Many hours or days may have passed between the filming of the two separate scenes. On a TV stage this couldn't be done. Some other action would have to occur and be maintained long enough for the hero to actually change his clothes. In other words, the natural time for changing would have to be present.

The problem noted above also confronts the stage dramatist. He, however, has the benefit of a printed program in the hands of each member of the audience describing the location and time of each scene and act, so he doesn't have to follow this natural time sequence from scene to scene. But within each scene he must follow it to achieve any continuity and realism. The TV writer must stick to it within each scene, too, and either by means of a message flashed on the screen or by dialogue he may indicate that a certain time has passed between two succeeding scenes. An example of this latter breakdown of the natural time sequence may occur if the dramatist has one scene set in Boston and the next in Los Angeles. The motion picture writer, however, can insert short scenes of a train leaving a station, speeding cross-country, and arriving in Los Angeles. This will prevent too abrupt a change of scene and time. Such techniques have been used in television where pre-filmed shots are inserted at the appropriate places of the drama. But unless the industry is to adopt motion picture techniques, tighter, better-knit plays will be needed if television is to achieve its own distinctive form. Action that can occur before the camera is needed. Television plays, of course, can be completely pre-filmed and then shown to the home viewer, but this is costly and few of our shows are done this way. Pre-filming may make for tighter productions because any errors can be eliminated by retakes, but the lavishness of motion picture productions could never come about. Why? Because the millions that Hollywood might spend come back from millions of paying moviegoers throughout

the country. Television programs, on the other hand, are paid for by single sponsors or groups of sponsors. As a TV viewer you get the whole thing for the cost of the set or a little time spent at a friend's house! Lack of money alone seems to rule out wholesale use of movies on TV.

### Television and the Theater

How about stage techniques, then? Why not televise stage plays? Again we run into trouble. The average stage is quite large, compared to those available in television. Frequently the principal actors stand far apart. In order to establish the entire set, the camera would, of necessity, be moved far back. The result would be a distant viewing, not, perhaps, as drastic as the motion picture long shot, but constant enough to be distracting and hard on the eyes. Another drawback to televising stage plays is the acting itself. The stage actor spends many years in training so that each gesture, each line reaches you no matter how far back you may sit. Definite movements of his body—gestures which can be seen and understood in the last row of the second balcony—and the projected speech delivery so necessary in a vast auditorium, would not be welcomed by the home viewer. The very nature of television is intimate. Programs are seen by small audiences in homes; actors, then, should come as guests. People don't like to be shouted at. They want to sit back, relax, and enjoy it. Like radio, the stage is essentially an aural medium. Sets help to give atmosphere and lend mood, but the necessity of a small number of sets and limited space doesn't allow much action. Most of it is "off stage action," which is spoken about in the dialogue. Lighting, too, helps to lend atmosphere and to paint the picture, but the primary emphasis is on dialogue. Pantomime is often employed, but the extent of time it can be maintained effectively is limited. In motion pictures, the camera can sweep in and break up the monotonous viewing of a scene played in pantomime by capturing facial expressions. These shots alone are worth a thousand words. It is the picture telling the story. Not so on the stage, simply because body movement and gestures must portray the anguish, fear, or happiness that may be called for. In close-up on television these gestures might appear grossly exaggerated. Realism would suffer.

Television, however, does make some use of stage technique—the natural time sequence, for instance. But the mere televising of stage plays, as such, will not provide adequate television fare.

### Television and Radio

So we come to the third of the dramatic arts—radio. Can the radio script be converted to television presentation? Unlike theatre and motion picture, its appeal is naturally for the ear, not for the eye. Settings, personal appearance, and nearly all action of the radio play must be explained in dialogue. Sound effects are necessary to give the illusion of any sound other than music or talk. Even natural sounds, like taking a telephone receiver off a hook, walking, a door closing, and so on, must be simulated. Being written for the ear, the radio play could not easily be adapted to television. It would require complete revision of the script to give it a visual appeal. The radio writer is also at a disadvantage in fitting his work to television in that he is accustomed to rapid changes of scenes. His characters may be in Boston one moment, only to be whisked to Chicago the next. This can be done by the simple means of the sound of a moving train. Sound and dialogue lead and we follow, filling in the voids with our imagination. But when we are confronted with visuals, these swift scene changes can break down the believability the play is trying to achieve. There is one thing in the radio writer's favor, however. He has been used to writing that is subject to time limitations. A half-hour play must be just that. The radio writer is given certain time segments in whose bounds he must start and finish complete

## WRITING AND PREPARATION FOR VISUAL PRESENTATION

stories. Thus the radio writer has developed a dramatic sense that must be keener than that of the motion picture or stage dramatist. Competition has also spurred the radio writer to concentrate on swift, provocative openings, a quick pace and the strict omission of anything that strays from the point of the plot. The dial can be changed too fast to another station to take any chances!

Many television programs are utilizing radio writing techniques, for the TV people, too, are battling for audience command of the time segment in which they appear. It isn't quite as necessary for the stage writer or motion picture scenarist to grab the audience interest at the beginning of their works, for theatre audiences have paid in advance before they see the film or stage production. Thus more time can be taken by writers in these fields to develop plot or character for their audiences. Audiences, having paid an admission charge, will probably stick to the bitter end! In fact, in some stage plays the opening scenes don't furnish much plot material simply in order to oblige the late theatre arrivals!

Well, where's the answer to television writing, then? As yet there is no clear-cut answer. Television must create and is trying to create its own exclusive techniques. In doing this it is already drawing heavily on the theatre, the movies, and radio. The camera technique of the motion picture has asserted itself; the need for natural time sequence of the stage has resulted in plays of tighter time unity than that of the motion picture; and the challenging opening and pace of the radio play is becoming more popular. That's why we can say that television, at the moment, is a combination of the most adaptable features of each. Even so, TV is pointing the way toward its own tricks of the trade. Hybrid plays have been produced, quite successfully, in which film clips (stock film of beaches, trains moving, and so on) are used for such purposes as giving us exterior views and to denote passage of time, in addition to many other uses. Film clips have been used occasionally on the stage but never to the extent to which they are being utilized in television.

### WRITING FOR VISUAL PRESENTATION

On the basis of this brief discussion we'll proceed to give you a few hints for writing for visuals and also a few warnings. But, before we go into this, remember that your chief asset in TV writing will be the ability to visualize your story—the possession of a developed, dramatic-visual sense. It's for this purpose that the following information and drill material is presented: To aid you in "seeing" your story through.

#### Story Outline

Assuming you have a story plot, outline it. Have the story development clearly worked out on paper. In other words, know where you're heading. The following outline form may be helpful.

- I. **THEME:** A single sentence expressing the central idea of the play.
- II. **BEGINNING:** A paragraph description of the existing situation up to the time one of characters does something about it.
- III. **MIDDLE:** Outline of complications that make up the body of the play.
  - A. . . . .
  - B. . . . .
  - C. . . . .

IV. RESOLUTION: The ending, a paragraph briefly stating how the various complications are resolved and how the theme is carried through.

### Preparing the Scene Outline

Now, break down this story outline scene by scene. This is a most important phase in your writing. Here is where you must make first use of the visuals. A word of caution before you read further: Keep your sets and characters to an absolute minimum. If you use more than three sets in a half-hour story, you will have too many for most TV shows. Budgets are low; expensive sets, or too many sets, may work against your script in the end. Many television shows employ just one or two sets and the producers tell writers to keep the number to a bare minimum, even to the extent of using just one. As for the cast of characters, remember that actors are expensive. Three or four main characters should be enough to carry your story. Minor characters should be cut unless they are absolutely necessary to the movement of the story. Often you can eliminate a minor character by asking yourself: How can I get the same information across without an additional character? In the discussion on radio you were cautioned to limit your cast because, not to mention cost, a large cast makes it difficult to distinguish among different voices. In TV you also have the cost factor and the screen size factor to contend with. The TV screen is not large enough to accommodate scenes in which many characters appear at one time. The effect is one of confusion and much milling about, and the result is loss of audience attention to story line.

### Scene Outline

Now for your scene outline. Prepare each scene so that you know which characters will appear; who will enter; who will exit. Where is the scene taking place? In a room? What room? Where are the exits or entrances? Do this for all the scenes. If necessary, draw rough floor plans for your sets. Include the furnishings necessary in the action of the scene. If you should see that it may be impossible for a character to appear in two succeeding scenes because of extensive costume changes or change of place, check the scene but don't bother to rewrite your story to circumvent such a happening.

Once you have completed your outline, scene by scene, then read it over to see if some slight rewriting in one or two of the scenes may overcome your difficulty in moving your characters. Now read it over once again. Try to visualize the action that will occur. Are there definite reasons why your characters appear in the particular scenes in which you have placed them? Do they help to advance the story? Do they enter and exit with legitimate purpose? Are there any spots where the natural time sequence will be voided? Can those scenes be changed or can limited use of a film-clip provide an out? Read the outline over a third time. This time try to get the feeling of the story. Does the action, as you visualize it, move the story along? Does each scene move naturally into the one that follows? Is that all-important element "suspense" present throughout? Are you certain that the visuals will carry the story—that the play isn't merely dialogue among your characters? These things are important!

If these phases of your script are satisfactory, move to the third and final stage: the addition of dialogue. In this respect, be careful. If there is one point to remember, it's this—you're writing for a visual medium. Let the picture tell the story! Add dialogue only if necessary. Action, sets, clothes, all to be seen, do not need dialogue to explain them. They speak for themselves. Of course there's much that can't be told by camera technique alone. Although the play as a whole will be essentially a visual presentation, the story line must be told primarily in dialogue.

IMPORTANCE OF MOVEMENT IN VISUAL PRESENTATIONS

A script isn't a play until it is produced. The word "play" itself insinuates movement. The cast isn't merely going to step to the front of the set and orate. A play is a "slice of life." Therefore, visualize what the characters will be doing. A woman cleaning house can be suggested by a gal in an apron holding a broom in her hand. But if the play calls for such action as cleaning house, that action should take place. In every scene, visualize what is taking place, where your characters are standing, if they move on a line of dialogue. In this connection there is the addition of "business" to a scene. Has one of your characters a nervous habit important to his characterization or to the plot? If so, write it in. Will any of your characters smoke? Allow them to if it is natural—you've got to aim for realism. But don't forget dialogue to cover such action, for the scene will not halt while the hero pauses to "light up." In brief, think of the little details that make for naturalness. Even sitting on a chair silently, while other cast members go through their paces, calls for business of some kind, unless for some reason that character is to remain calmly seated.

It isn't necessary to write in every stage direction to cover this action or business, but you, at least, should have it visualized. It will help you get closer to and more thoroughly understand the character you're creating. In any event, put in enough stage directions to make yourself clear. The dialogue should generally be suggestive enough for the director to be able to interpret the movement needed.

PROPERTIES

Last but not least is the problem of properties ("props"). When you visualize your set, think of the furnishings the room requires. If a scene in a living room calls for a character to receive a telephone call, make sure you have provided a telephone for the room. Likewise any chairs, tables, lamps and so on that are necessary for atmosphere or to the story must be included in the set description.

CAMERA ANGLES

Let's go now to the camera angle. Very briefly, you needn't write in camera angles. The director will take care of them. He is experienced in camera techniques, knows what shot to use and when. You'll make your play more acceptable and understandable, however, if you learn to visualize the set in camera terms. This will tend to rid your script of any impossible camera angles and will help you in the movement of characters. Only if a particular shot is necessary to the story should you include it in your script. Such a shot might be the close-up of a gun or other weapon that has a bearing on the plot. But we reiterate—leave the camera directions to the director!

In order to help you visualize your play from the camera eye, you may wish to learn the names and descriptions of some of the more widely used camera techniques. The following may help:

Long Shot: A shot taken from a distance; a shot used to acquaint you with background, to allow you to see the entire scene before the camera moves in to detail shots.

## WRITING AND PREPARATION FOR VISUAL PRESENTATION

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- Close-up:** A shot that gives us a more definite view of an object or character within a scene. Example: A view of a man's hand, a pistol lying on a table.
- Medium Shot:** Sometimes called a "transition" shot. It bridges the extremes of the long shot and the close-up, and brings into focus the intimate action that gives us full body views. Variations of this are the "two shot," which catches two characters in one scene, or the "three shot," which catches three characters. Whereas the long shot establishes the scene, the medium shot gives us the center of the action.
- Extreme Close-up:** A camera shot taken from an extremely close view. Example: The close-up of the man's hand explained above may be followed by an extreme close-up of a ring on one of his fingers.
- A Cutaway Shot:** A shot that "cuts" away from the main action. Example: Two characters may be talking. Perhaps a third may be outside the room listening. In order to show that this third member is listening in, you would cut away from the main action. It is a good device to use when you wish the audience but not your characters to know what is happening. Sympathy or fear for your main characters can be invoked in this way.
- A Cut-in Shot:** A shot that "cuts" into a scene. Example: A group of people standing on a porch. You want to show the reaction of one of them to some event they're watching. Your camera would then move into the scene to highlight the particular character's reaction you wish to emphasize.
- Panning:** A word taken from the word panorama, meaning a wide unobstructed view of a scene, a continuously passing scene. In motion pictures a long shot may establish a wide area (a distant mountain range) but perhaps you wish to emphasize the scope and beauty. As our eyes move from left to right to view it, so does your camera. The sweep is called "panning." The shot is effective to obtain suspense. Visualize this scene: A semi-lit room. Camera on the clock showing it is midnight. Suddenly there is a shot. The camera moves slowly over the room and down to the floor. We see a man's feet protruding from beneath a table. Music up. Scene fades.
- Fade In:** Fading in from one scene to another. A gradation from total darkness or blank screen to clear image.
- Fade Out:** Reverse of fade in. When one scene ends and another begins, a fade-out helps to bridge the two, so that entrance to the new scene will not be abrupt. It is used also when a particular set is to be used in two succeeding scenes with perhaps a rearrangement of the set. The fade allows property men and set handlers to make the changes before we fade in on the next scene.
- Dissolve:** Superimposing one picture on another with gradual fading of one so that the newer image takes prominence. When two scenes take place on different sets and when the action of the two is closely related in

## WRITING AND PREPARATION FOR VISUAL PRESENTATION

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time, rather than fade out one scene and fade in another, a dissolve will be used.

You may never reach the point where you actually write these terms in your script, but if you think about such camera angles while writing, it will help you to get a feeling for visual presentation, in addition to dramatic effect.

As a last word, think of where the cameras will be when your show is televised. Avoid scenes that will have to employ too many cameras. Some of the interesting shots of the motion picture industry that seem to slide easily from one into another on the screen are taken days or even weeks apart. We can't do that on TV. Trick photography in TV is often too complicated or costly. In short, in the beginning at least, keep all your camera needs as simple as possible.

Now look at the actual script printed following these comments. Study the evolution of the story idea to its actual production. Keep in mind that this example is not necessarily how a television script is constructed, but primarily an exercise in writing for visual presentation. The key to television writing is in the art of acquiring a visual dramatic sense!

### Story Idea

A Hollywood actor loses his girl to a fellow actor. He is bitter, seeks revenge. During the filming of a motion picture in which both are playing, the action calls for the actor to kill his rival. The actor substitutes a real knife for the stage rubber knife and actually murders his rival. The action occurs late at night; everyone is tired, eager to go home. When the sequence is done, everyone leaves the stage hurriedly, not noticing that the rival's body lies motionless on the floor. Only when the director returns to retrieve a briefcase he has mislaid on the stage, is the deed uncovered. Fate, in the form of the mislaid briefcase, prevents the murderer from escaping.

### PUTTING THE IDEA INTO SCRIPT FORM

Before we reconstruct our drama according to television format, it should be noted that no definite script format has been established throughout the entire industry. There are, however, two forms that predominate: a single-column format, done in much the same manner as a radio script; and the double-column format, with one side of the page for audio cues (those elements of the play that are to be heard) and the other side for video cues (those elements of the play that are to be seen).

Here's an example of the single-column format. Notice how closely it sticks to that used on radio.

#### (Single-Column Format)

STUDIO: (FRONT ROOM OF A MODEST SUBURBAN APARTMENT. TO THE WALL LEFT, BOOKSHELVES. ALONG THE REAR WALL, A LARGE PICTURE WINDOW, CURTAINED. A SINGLE WINDOW SET IN RIGHT WALL LOOKS OUT TO WOODED LANDSCAPE. BEFORE THE REAR WALL, TWO CHAIRS, A LAMP

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BETWEEN. A DIVAN IS PUSHED UP CLOSE TO THE RIGHT WALL. EXIT IS ON CAMERA SIDE OF THE ROOM TOWARDS THE RIGHT WALL. MARY STANDS AT WINDOW RIGHT, LOOKING OUT. DAVE IS SEATED IN CHAIR NEAR BOOKCASE, READING.)

1 MUSIC: UP FORTE AS SCENE FADES ON, UNDER AND HOLD IN BG.

2 MARY: (ABSENTLY) It's almost six.

3 (DAVID LOOKS UP FROM READING. MARY TURNS FROM WINDOW)

4 It...it's too late, isn't it, Dave? Too late for everything...

5 DAVE: (HALF RISES)

6 Mary....

7 MARY: No, Dave, I know it now. You...you don't have to pity me.

8 Perhaps it's for the best. (ATTEMPT AT JOVIALITY) An affair,

9 Dave. That's all. Just an affair. It doesn't really matter

10 ...not really.

11 DAVE: (SYMPATHETICALLY) Mary, please...I...I'm sorry...

12 MARY: No, Dave...no. Be glad...be glad I found out now. (BREAKS)

13 Oh, Dave, Dave....

14 (DAVE RUSHES QUICKLY TO HER SIDE. SHE FALLS SOBBING INTO HIS

15 ARMS)

16 SOUND: DOOR BELL RINGS OFF STAGE.

17 DAVE: That'll be Peg. C'mon...dry the tears. I'll be right back.

18 (HE RELEASES HER, TURNS TO THE EXIT. MARY SLUMPS INTO THE

19 CHAIR. DAVE PAUSES MOMENTARILY AND WALKS OFF CAMERA RIGHT.)

20 (DISSOLVE TO)

21 STUDIO: (DESCRIPTION OF NEW SET, PLACEMENT OF CHARACTERS)

In this case, then, the television script format follows the basic outline of the radio script. Two new elements are introduced, however. These are the STUDIO cues, describing the set and placement of characters, and the stage directions included in the body of the script. You would be wise not to overload your material with these stage directions. In many instances they are important to the mood or movement of the play, but for the most part they can be left out. Visualize the action, yes, but don't write in a character's every move.



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You'll notice a detailed description of the set in the opening STUDIO cue. This is necessary to the action of the story. It places the scene. How the characters move about within the bounds of the set is left pretty much up to the particular director responsible for production, but this set—this basis of operation—is important, for without it, visualization by the reader is difficult. Set description can also help to build mood and atmosphere. An austere set can suggest severity, formality, or elegance. The dialogue, of course, will reveal this, but the impression will be heightened if the reader is given a clear picture of the set in which the action takes place. Whenever action returns to a set previously described, however, it won't be necessary to explain this again. If for some reason furniture is rearranged, added to, or detracted from the original description, then mention should be made of this in your STUDIO cue.

### (Double-Column Format)

Front room of a modest suburban apartment. To the wall left, bookshelves. Along the rear wall, a large picture window, curtained. A single window set in right wall looks out to wooded landscape. Before the rear wall, two chairs; a lamp between. A divan is pushed up close to the right wall. Exit is on camera side of room towards the right wall.

(MUSIC UP FORTE AS SCENE FADES ON.  
UNDER AND HOLD IN BG)

Mary stands at window right looking out. Dave is seated in chair near bookcase reading.

MARY: (ABSENTLY) It's almost six.

David looks up from reading. Mary turns from window.

It...it's too late, isn't it,  
Dave? Too late for everything.

Dave half rises from seat.

DAVE: Mary...

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MARY: No, Dave, I know it now. You  
...you don't have to pity me.  
Perhaps it's for the best.  
(ATTEMPT AT JOVIALITY) An  
affair, Dave. That's all.  
Just an affair. It doesn't  
really matter...not really.

DAVE: (SYMPATHETICALLY) Mary,  
please...I'm...I'm sorry...

MARY: No, Dave...no. Be glad...be  
glad I found out now.  
(BREAKS) Oh, Dave, Dave...  
(A door bell rings off stage)

Rushing to her side.

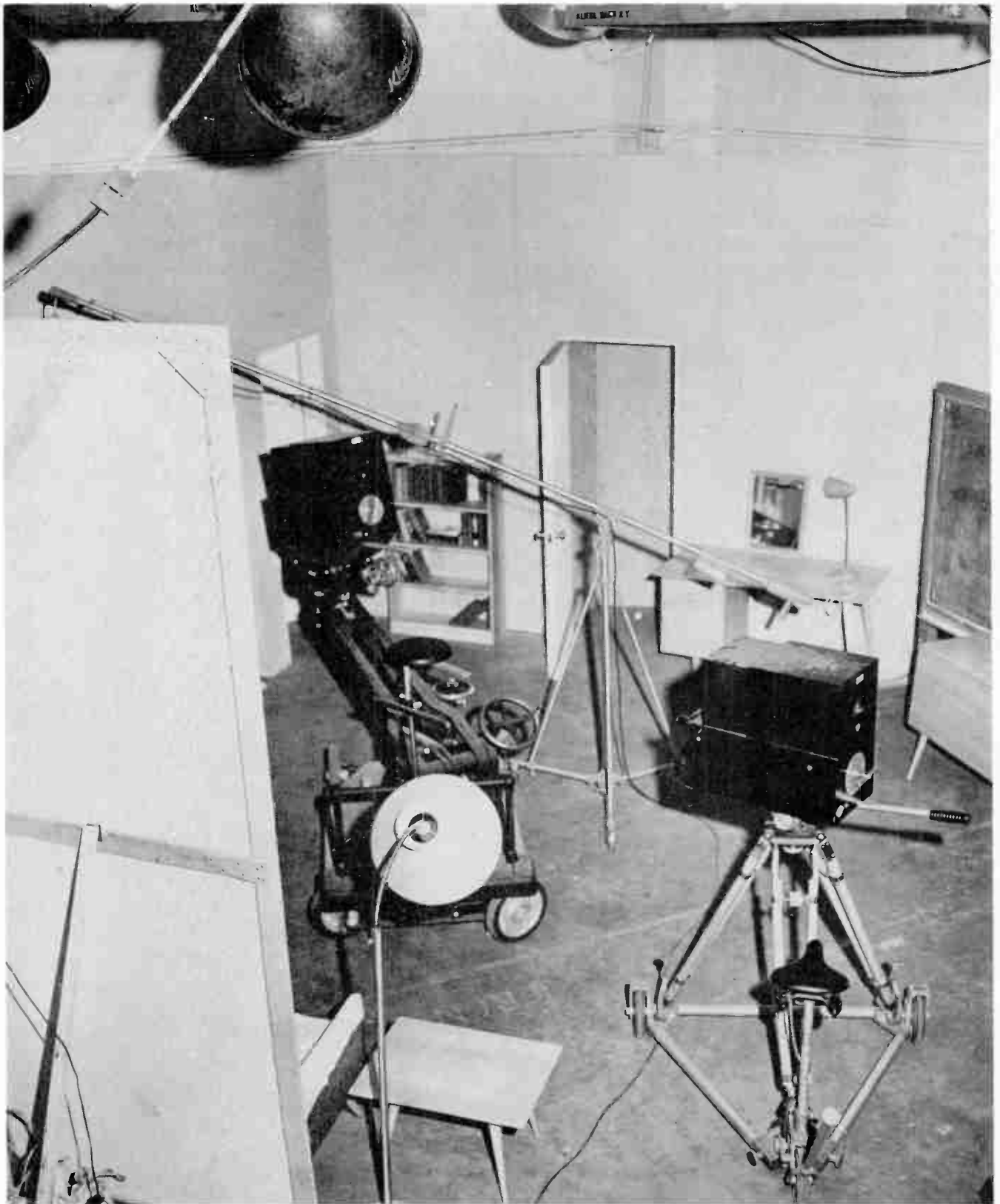
DAVE: That'll be Peg. C'mon...dry  
the tears. I'll be right  
back.

Dave releases her, turns to exit as  
Mary slumps to the chair. He pauses  
momentarily and walks off camera right.

Dissolve to (DESCRIPTION OF NEW SET)

Various shows will have their own methods of script format, many similar to the two above and others with slight variations. In final shooting form all audio and video cues may appear on the righthand side of a two-column page with the director's camera directions to the left. As concerns preparation of the script, however, either of the two suggested formats appears acceptable.

And now let's return to our story. Study the script as it appears in original form before production. Try to visualize it as you'd expect to see it on the television screen. Then look over the production copy on the following page. This story was produced in an artificially created studio. No actual cameras were used in the TV version. The same production, however, was filmed by motion picture cameras and proved quite successful. It was worked out so that only three cameras were used. We have purposely left out camera placement so that you may experiment with whatever facilities you have, be they actual



**Figure 6.** Different view of a college television workshop set. Note banks of lights at top; cameras mounted on dollies; stage type sets; boom mike. (Photo courtesy Boston University Television)

## WRITING AND PREPARATION FOR VISUAL PRESENTATION

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cameras or merely chairs and tables. The main thing in these illustrations is not to help you in directing or producing a show, but to assist you in visual presentation. Television direction is too complex to be completely covered here, but if your workshop should be blessed with ample television equipment, see what you can do with the script. Perhaps you may wish to vary some camera angles or make other changes. If so, by all means try them, for experimentation in the techniques is the sure way to acquire that vital visual sense.

Following is the script in the form that would be submitted to any television editor. This would later be rewritten into an actual production script, a copy of which is also furnished. As you read this script, try to see it in your mind, just as it would appear on a TV screen.

### "NIGHTSHADE"

(Music in low and suspenseful. Hold  
in BG.)

Living room interior. A door, right, leads out to the porch. Beside it a window. Before the rear wall stands a desk. On it a lamp, inkwell, blotter, etc. A chair before the desk. To the right of the door stands a clothes tree. The floor is carpeted. It is early evening...semi-darkness. Monroe enters from the door, tosses his hat on the clothes tree and walks over to the desk. His hand fumbles for the light switch on the lamp. Having lit the lamp, Monroe straightens and casts his newspaper on the desk. The paper unfolds. Monroe gives it a cursory glance and turns away. Suddenly he does a double take. We see a cut-in shot of the headline: MASON BREAKS JAIL. Monroe stares numbly at the

paper and starts to light a cigarette with trembling hands. Parker's face suddenly appears at the window. He smiles grimly, and then passes from view. Monroe, meanwhile, feverishly pulls papers from the desk drawer and stuffs them into his briefcase. The door opens slowly and Parker enters with knife in hand. Monroe continues stuffing papers into his briefcase. He drops one. As he stoops to pick it up, Parker creeps up from behind. Monroe straightens, and, as he does so, Parker plunges the knife into his back. For a moment he stands there and then turns to run through the door as Monroe slumps to the floor.

(Music builds here, rising in volume and suspense)

(Music up full. Out.)

Full view of entire movie set.  
Cameras, mike booms, lights; director, script girls, grips, etc.

ALL: (AD LIB...GENERAL CONVERSATION)

Monroe rises. Parker comes back on set as the director springs from his chair.

DIRECTOR: (SHOUTING IN DESPAIR)

Cut! That's awful. Look, Parker, (EXASPERATED) this is supposed to be a murder scene... let's play it that way! You've been in prison for ten years... and Monroe sent you there...this

is your revenge after ten long  
years. (VOICE CONTINUES UNDER  
IN BG AT LOW LEVEL)

Cut away to two grips leaning on light  
stand.

FIRST GRIP: If Parker had his way,  
that would be a real knife.

Parker, being harangued by director,  
bends a rubber knife back and forth in  
his hands. He has heard the grips  
talking and throws them a murderous  
look.

SECOND GRIP: Yeah, he sure hates  
Monroe since he took over his  
girl.

DIRECTOR: (CONTINUING) Okay,  
Parker, it's two o'clock. Let's  
wrap it up with this take and  
get out of here. (CALLS)  
Everybody quiet! This is a take  
...Okay for sound?

SOUNDMAN: (OFFSTAGE) Okay.

DIRECTOR: Okay on Camera?

CAMERAMAN: Okay.

DIRECTOR: Let's roll it.

Clapsticks man steps before camera.

CLAPSTICKS: Nightshade, Scene  
Sixteen. Take eight.

Cut away to two script girls.

1ST GIRL: (VERY TIRED) Another  
take of this and I quit.

2ND GIRL: Yeah, I'm asleep on my feet...when this scene is wrapped up I'll be out of that door in nothing flat.

The action that occurred at the outset of the script is repeated. Camera moves in for "shooting." Monroe is knifed. Parker completes his exit.

DIRECTOR: (CALLS) That's it....  
let's wrap it up for tonight!

Back to full view of set. Cameramen, technicians, grips, etc., hurriedly throw on coats and head for stage exit right.

1ST GIRL: Night, he says! Doesn't he know the sun is up already?  
Let's get out of here.

General crowd movement to exit.

DIRECTOR: (CALLS BACK) Last one out lock up. Good night.

ALL: (MIXED BABBLE OF "'NIGHT"...  
"SEE YOU IN THE MORNING," ETC.)

The stage becomes deserted. Parker alone remains. He walks to the door with the stage knife in his hand, bending it back and forth. Smiling with grim satisfaction, he reaches for the light switch. In the second before the light flicks out we see Monroe dead on the floor with a knife protruding from his back. Fade out.

Fade in on Parker outside of door  
locking it up. As he turns away from  
the room, the director and watchman  
approach the door. Parker stiffens.

DIRECTOR: (WALKING ON) Very foolish  
of me to leave my briefcase in  
there.

WATCHMAN: You've had a long day, Mr.  
Stone...getting that last scene  
right.

DIRECTOR: (SEES PARKER) Why,  
Parker, what are you doing here?

PARKER: (NERVOUSLY) I...I was just  
leaving.

DIRECTOR: Well, stick around.  
Maybe you can help us find my  
briefcase...it's in there  
somewhere.

PARKER: (DESPERATELY) But...I...I  
have to go.

Watchman looks at Parker curiously.

DIRECTOR: Nonsense. I'll drive you  
back myself...open the door, Ed.

Parker hesitates. Looks as if to run,  
then sights the watchman's gun.

(PARKER: (RESIGNED) Okay, let's go  
in. (Music in, builds to close)

The watchman bends over to put the key  
in the door.

WATCHMAN: You know, Mr. Parker, that  
last scene was so real it scared



me to death, almost.

(SHAKES HIS HEAD AND CHUCKLES)

Reverse angle shot shows the watchman entering, still chuckling. The director enters, passes the watchman standing by the door. Parker follows, entering unseeing...walking into camera. Fade out.

(Music up full, out.)

\* \* \*

(Actual Production Script)

"NIGHTSHADE"

REEL 1 PAGE 1

DESCRIPTION

SCENE 1

FADE IN - BLANK WORKSHOP

presents

"NIGHTSHADE"

A \*\*\*\*\* PRODUCTION

FADE OUT

SCENE 2

FADE IN on room interior - camera looking toward door with back lighting streaming into room. Monroe enters, hangs hat on clothes tree to his right, walks to desk and throws newspaper on desk - as paper hits desk it unfolds with headline visible. Monroe starts to walk away, does double take on headline.

SCENE 3 - Cut-in shot of CU of paper.

SCENE 4 - Low angle shot of Monroe's face as he stares at paper, then starts to light his cigarette with trembling hands.

Scene 5 - CU of window - back lighting from overhead as Parker peers in window, smiles grimly, then passes from view.

SCENE 6 - Side shot of Monroe at desk feverishly pulling papers from desk drawer and stuffing them into briefcase.

SCENE 7 - CU of doorknob turning.

SCENE 8 - MS of door as Parker slowly opens it and enters with knife in hand.

SCENE 9 - Low angle shot, camera on Monroe as he stuffs papers into case, he drops one, stoops to pick it up as Parker creeps up from behind. As Monroe straightens up, Parker brings knife down on back. Monroe falls into camera. Parker turns and runs through door.

SCENE 10 - Entire set is shown with camera, director, script girls, etc. Monroe is getting up, Parker is coming back on set through door - Director springs from chair -

1 DIRECTOR: (SHOUTING IN DESPAIR) Cut! Cut! That's awful!

SCENE 11 - Reverse angle shot - camera looking at director, and showing camera crew from front - director in foreground.

2 DIRECTOR: (CONTINUING) Look, Parker, (EXASPERATED) this is  
3 supposed to be a murder scene - let's play it that way!  
4 You've been in prison for ten years - and Monroe sent  
5 you there! This is your revenge after ten long years  
6 (DIRECTOR'S VOICE CONTINUES IN BG AT LOW LEVEL TELLING  
7 PARKER HOW TO PLAY SCENE.)

SCENE 12 - MCU two grips leaning on light stand.

8 1st GRIP: (ASIDE TO 2nd GRIP) If Parker had his way, that would  
9 be a real knife.

SCENE 13 - Cut-in shot of PARKER, being harangued by director. PARKER is bending rubber knife back and forth in his hands. He throws a dirty look at grips. This scene will be under the end of the last line.

SCENE 14

10 2nd GRIP: Yeah, he sure hates Monroe since he took over his girl.

SCENE 15 - Two-shot of Director and Parker, camera looking at director. Parker's back is turned to camera and he turns and walks into camera on cue from director.

11 DIRECTOR: Okay, Parker, it's two o'clock. Let's wrap it up with  
12 this take and get out of here!

SCENE 16 - LS of set as Parker and Monroe are taking their places. Director is in middle of set.

13 DIRECTOR: Everybody quiet! This is a take! Okay for sound?

14 SOUNDMAN: (OFFSTAGE) Okay!

15 DIRECTOR: Okay on camera?

16 CAMERAMAN: (SILHOUETTED IN FOREGROUND. WAVES HAND IN ASSENT) Okay!

17 DIRECTOR: (WALKS ON SET. WALKS TO CHAIR AND OFF SET) Let's roll  
18 it!

19 CLAPSTICKS: (WALKS ON SET, HOLDS UP CLAPSTICKS) "Nightshade, Scene  
20 16, Take 8."

SCENE 17 - MS from front of script girls.

21 1st SCRIPT G: (VERY TIRED, LOW-VOICED ASIDE) Another take of this and  
22 I quit!

23 2nd SCRIPT G: Yeah, I'm asleep on my feet. When this scene is wrapped  
24 up I'll be out of that door in nothing flat.

SCENE 18 - Grip asleep in chair - snores.

SCENE 19 - Show entire set as Parker and Monroe repeat the action in scenes 2 to 9 inclusive.

SCENE 20 - Pick up Parker just as he is bringing the knife down on Monroe - this time as the body falls into camera, Parker pauses momentarily, smiles grimly and makes exit.

SCENE 21 - (Immediate cut to DIRECTOR as he springs from chair and shouts - people in background are putting on coats, getting up and heading for exit in a hurry.)

25 DIRECTOR: That's it. Let's wrap it up for tonight!

SCENE 22 - Script girls struggling into coats. Walk off front.

26 SCRIPT GIRL: Night he says - doesn't he know the sun is up already?  
27 Let's get out of here.

SCENE 23 - LS of everyone streaming out of door - Director half turns at door.

28 DIRECTOR: Last one out lock up. Good night!

29 CHORUS: (MIXED BABBLE OF VOICES, "Night," etc.)

SCENE 24 - LS of Parker, alone in studio - from front near exit. He puts on coat, then walks to door.

SCENE 25 - Reverse angle of PARKER as he walks to door.

SCENE 26 - CU of PARKER at door as he turns with stage knife in hand, looks down at it, bends it, then conceals knife in inside pocket, looks up and toward set, smiles with grim satisfaction, then reaches for light switch.

SCENE 27 - CU of MONROE dead on floor, face down, with knife protruding from back. Kill lights.

\* \* \* END \* \* \*

SUGGESTED SOLUTION (TIME PERMITTING)

SCENE 28 - (PARKER on outside of door, just locking it up - as he turns away,

SCENE 29 - DIRECTOR AND WATCHMAN, uniformed, approach door)

30 DIRECTOR: Very foolish of me to leave my briefcase in there.

31 WATCHMAN: You've had a long day, Mr. Stone...getting that last  
32 scene right.

33 DIRECTOR: (SEES PARKER AND BREAKS IN) Why, Parker, what are you  
34 doing here?

SCENE 30 - (PARKER, surprised)

35 PARKER: I...I was just leaving.

SCENE 31 - (Three-shot of group)

36 DIRECTOR: Well, stick around. Maybe you can help us find my  
37 briefcase. It's in there somewhere.

38 PARKER: But....I....I have to go.

39 DIRECTOR: Nonsense. I'll drive you back myself. Open the door,  
40 Ed.

SCENE 32 - Parker looks down at watchman's gun,  
stiffens, then resigns himself. CU.

41 PARKER:

Okay. Let's go in.

SCENE 33 - (Watchman bends over to put key in door -  
turns and looks up as he opens the door)

42 WATCHMAN:

You know, Mr. Parker, that last scene was so real that  
43 it about scared me to death! (SHAKES HIS HEAD AND  
44 CHUCKLES.)

SCENE 34 - (Reverse angle shot, low as WATCHMAN enters  
shaking head and chuckling - DIRECTOR enters - PARKER  
enters slowly, unseeing, and walks into camera.)

END

## Movement in the Television Drama

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Trying to teach television production by book method is next to impossible. Even trying to simulate a television studio with mock (dummy) cameras is difficult, although it has been done successfully. The one thing that a book or a mock camera cannot show is the technical process whereby the director chooses the picture that will go out over the air from any one of three or four cameras. In the control room of a television studio you'll find a row of monitors. These monitors are actually receiving sets for each camera. Each one will have on its screen the particular image being recorded by its camera. The director chooses which image will go over the air and when. He, of course, has worked out beforehand the type of shot and the order of cameras to be used, but he cannot know definitely how the shot will look until he sees it on one of the monitors.

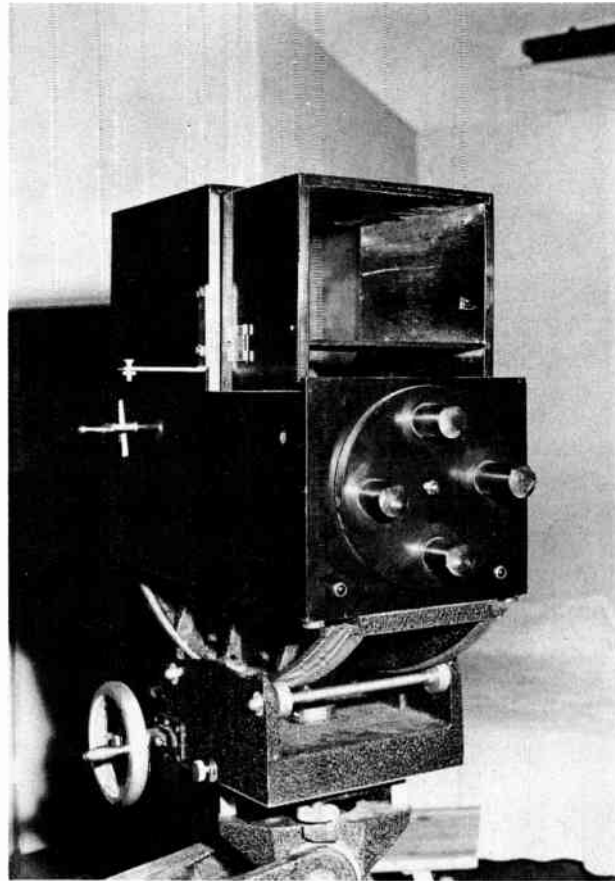
Mock cameras, of course, produce no images for a director to see. Nor can a book adequately explain the process. The student director, however, can get the feel of a particular scene without the use of cameras. He can visualize how he wants a scene broken up and photographed. If he can understand movement and the problems of acting and if he has a dramatic sense, he can learn through observation—by watching dramatic television performances and then by applying the principles he learns to the classroom situation.

In Unit 8, we tried to learn something about camera shots. Now, in this unit, we're going to become acquainted with the movement that goes on before the cameras. There will be no attempt to teach you acting, for volumes have been written about even the merest details of that subject. But, if acting experience is desired, we hope the information contained here will give you a knowledge of some of the problems in acting. . .and a background for courses in drama or for acting in amateur groups. What we hope to give you here, essentially, is a closer acquaintance with some of the basic concepts of acting.

### CHARACTERIZATION

Learning how to act is not merely learning how to memorize lines. It involves a study of characterization, both in voice and mannerisms. It involves working constantly to bring before the camera the individual character you're portraying, and not yourself. It demands that you become a new personality. You must **THINK** and **ACT** as that personality!

**THINKING** requires a knowledge of the character, an understanding of why the author has him react to a situation as he does. This can be achieved only by a close study of the part, and a developed feeling for the character you're to portray. Once you've made him real and believable to yourself, the next step is to make him so to others. This brings us to **ACTING** in the physical sense. Now you must put into motion the reactions of the character. You must walk, sit, and run as this new personality. In other words, you must become conscious of movement and stage business.



**Figure 7.** Closeup of a mock camera designed by Professor Gerald Noxon for use in college workshops. Camera has several different lenses, and most of the features of the genuine expensive XXX camera. (Photo courtesy Boston University Television)

The hints to follow aren't designed to give you rounded experience in movement, but they are offered in the hope that you will become aware of certain problems in movement. In every play the action will vary, but the essentials of movement remain the same. The same types of movement will be there, though they may be performed differently, depending upon the types of characters, the tempo of the play, and other factors.

Actually, movement has several purposes. Some of it is necessary to carry out the action of the play; some is necessary to put additional stress on a situation. Another purpose is to create greater character effects—for example, the trembling of a hand to suggest fear or old age. Movement can help to change moods, to magnify emotional response, and to achieve a pictorial grouping of the actors involved in a particular scene. There are other purposes involved, too, but you can see that essentially there are two basic purposes to movement: (1) to further action required in the play and (2) to bring out a more artistic and articulate performance.

Regardless of the things movement can accomplish, it is meaningless and wasted if not motivated by a definite reason. An understanding of the dialogue and characterizations within a play will suggest some movement. The rest must be filled in by a capable director



or possibly by suggestion from the cast. Even a static scene can be brought to life, so to speak, with well-timed movement carried out in a natural manner. It's important, therefore, for the director to work out the scene in his own mind before the cast learns its lines or even before the selection of the cast, so that he can instruct and guide his players in the action called for.

### Entrances and Exits

When making an entrance or exit, remember always to keep in character. When exiting, don't stop acting until you are out of camera range. On the other hand, when entering a set, get into character before you are exposed to camera view. Only in this way will you maintain the illusion of reality necessary for the play's success.

When entering or leaving in groups of two or more, make absolutely sure that everyone knows the order in which he will enter or exit so that such scenes will not take on the characteristics of a stampede.

### Walking

Stand erect. Move gracefully, unless the characterization calls for some particular mannerisms. Look where you're going!

### Sitting

Don't slouch. You'll squeeze your diaphragm. Your voice will become breathy and forced. You can still look slouched, if the scene calls for it, with the upper part of the body erect. Above all, sit as the character would sit. Don't be wooden. Be relaxed but in character.

### Listening

Listen in character. An old man may have to cock his head and crane his neck to hear properly. Act your part accordingly. Don't sit or stand at attention. Be attentive to what is going on. Respond the way the character should or would respond. Would he nod? Would he listen closely? Would the body be bent forward suggesting interest? Or relaxed to obtain the opposite effect? Remember: Acting involves more than spouting dialogue and moving about the scene and stage. It requires a stage presence whether you actively participate in a scene or sit passively by.

### Physical Conflict

Struggles must look natural. A good thing to remember is that all blows should be struck away from camera. It is easy to give the illusion of a person poised to strike but it is more difficult to show the blow landing without it's looking faked. Being turned away from camera, the audience can't see where the blow lands, nor how hard. The appearance you create in tensing muscles will suggest to the audience how hard the blow is.

### Love Scenes

The couple should stand close together in embraces. The man should have his arm (that facing camera) about the girl's waist. His other arm should be about the neck or shoulders of the girl. If done in the opposite way, the girl's face is entirely blocked from camera view by the man's arm.

### Eating

Don't ever fake eating. It is noticeable when so done. Have something to eat, and take bites from time to time. A word of warning here! Time your bites carefully so that you

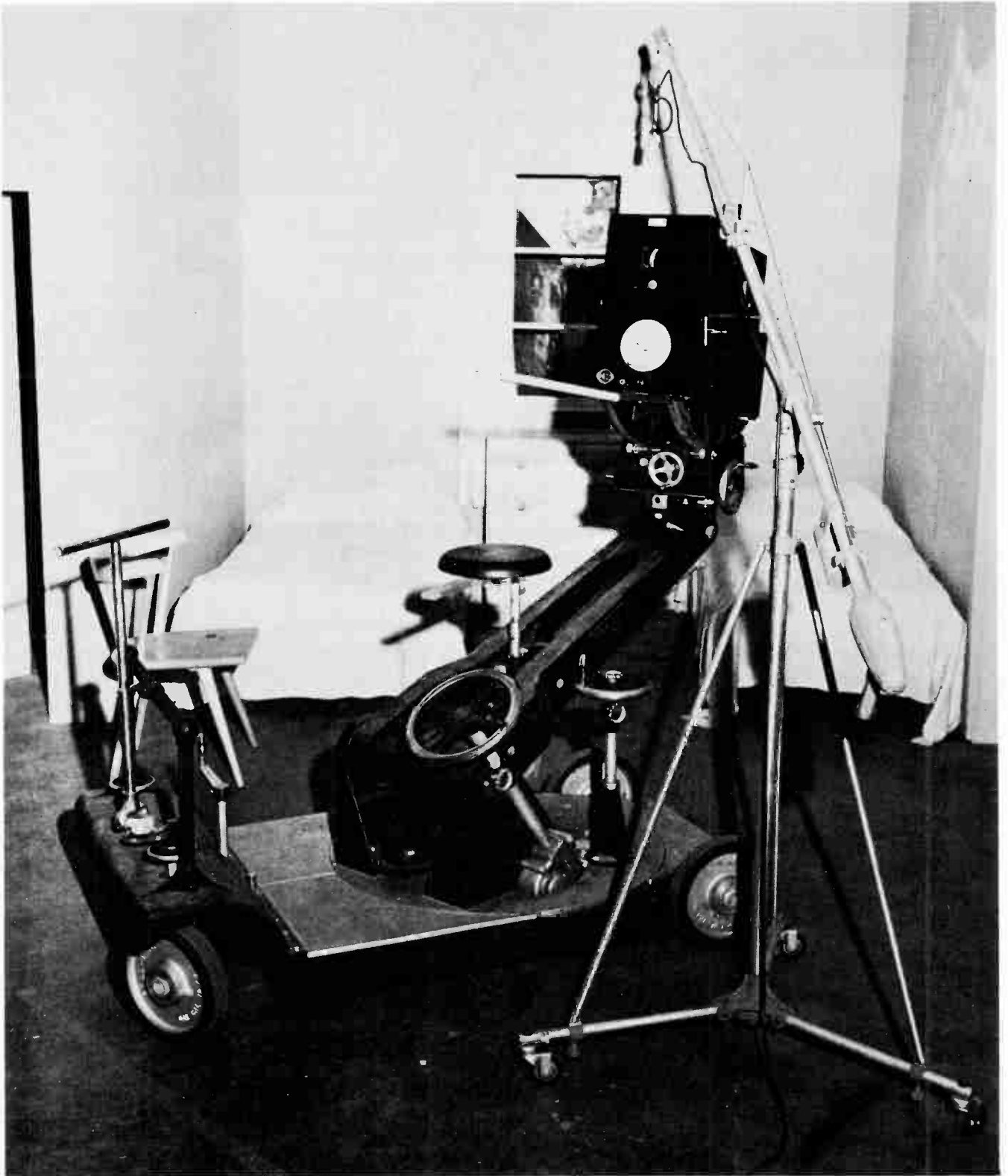
## MOVEMENT IN THE TELEVISION DRAMA

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won't find yourself with a mouthful when you're required to speak! Not too much has to be eaten, in fact very little, but the illusion of a meal in progress must be upheld. Faked eating, or not eating at all, can destroy the illusion.

In addition to these hints and warnings, further emphasis must be placed on the following:

1. Never be eager to respond to a cue. Pick up your cues quickly, yes! But don't anticipate your line or you'll have your audience anticipating the speech or action also. If the line of another actor reads: ". . .and in my opinion, sir, you are a failure!", don't get your anger up until you've heard the word "failure." If you start showing anger midway through the line you may either baffle the audience or lead them to know what the unfinished line will say.
2. Remember that movement attracts the eye. If your part in a particular scene is to be that of an inactive participant in the exchange of dialogue at a given moment, don't distract from the dialogue with unnecessary movement. Remember that the dialogue is important. Don't draw attention to yourself and away from the story.
3. Important in television is the natural gesture, the facial expression, and normal body movement. You are not on the stage. Exaggerated gestures, loud declamations, and forced body positions are not necessary. The lifting of an eyebrow, the slightest smile or smirk can do more to heighten drama than an elaborate hand gesture. The selectivity of the television camera can "lift out" any one character in a scene and make him dominant in one flash picture. The actor or actress must be alert and attentive at all times, for the very intimateness of television has him or her in view of the entire audience. Remember: The effective use of face and body can speak more than lines themselves!
4. Make all business natural. Answering a doorbell or telephone, picking up something from the floor or from a desk, or any such action, should be done as casually as you would habitually perform the act. Only, and once more we repeat, do those things in character. An old man would not run to answer a doorbell, nor would he bend easily to retrieve a fallen paper from the floor.
5. If something goes wrong on the set, if a prop isn't where it's supposed to be, don't allow yourself to step out of character. Try to meet the situation as the character you are portraying would do it. Times like these are few and far between, but by no means non-existent. If they occur, and well they might, solve them in character.



**Figure 8.** Closeup of camera dolly showing controls and seat for operator. Foreground: Moveable mike boom with suspended mike. (Photo courtesy Boston University Television)

## MOVEMENT IN THE TELEVISION DRAMA

### PUTTING ACTION TO WORDS

With these basic suggestions in mind, read the following scenes. Have your director map out the movement. Become acquainted with the characterization each scene calls for. Work them over and over until a naturalness is achieved. They aren't difficult! Each scene has been included purposefully because it includes movement discussed in this unit. The sets are simple; the casts are small, and movement is at a minimum. You shouldn't encounter any trouble if: (1) you study your character and (2) you think, speak, and act as that character!

You'll notice that character sketches precede each scene. They're there to acquaint you with the characters and their individual backgrounds. You'll notice, too, that directions for business and movement have been included in spots to assist you in gaining the atmosphere of the scene situation. Much, however, has been left to you. The director or players are invited to change movement completely if they so desire, or to invent additional business. The suggestions only serve as guides to your imagination.

Each scene is simply set. You don't have to erect sets, nor was it intended that you should. Cost of construction and the time element are against this. The sets are explained briefly only to suggest the surroundings in which the action takes place. They're included to assist you in plotting movement. Chairs, tables, or any other available pieces of furniture can be used. Our only further comment is to keep the playing area small. Remember that the television studio is not Hollywood. The scope of action and size of sets must be judged accordingly.

Remember that the key to acting is to create believable characters. These exercises are placed here to help you gain experience in portraying character. Learning to walk, talk, and, if need be, sleep in character is what makes a good actor or actress. The simplicity of these scenes is to assist you in becoming acquainted with acting and to help you feel comfortable in a given acting situation.

#### Scene Exercise 1

- Locale:** The specific locale is a cafeteria. The general area in which our story occurs is the tenement section of a large city.
- Character notes:** Scotty, about twenty, has fair ability as an artist. With no extra income to support him while he paints, it's necessary for him to work. He begrudges this fact. He resents having to work and thus can't keep a job for long. He would like to get married but has ideas of making money first. His major conflict is with himself: He cannot reconcile himself to work which would give him the necessary income...income that would allow him to get married. However, without the work, he fails to realize that Barbara may not want to marry him. He hasn't gained the strength of character or maturity to find a job, get married, and paint evenings until such time as he can develop a definite artistic skill.
- Barbara, also about twenty, realizes Scotty's shortcomings. She is more realistic about their situation. She knows that Scotty must see her point of view or he will fail altogether. Scotty's stubbornness and failure to face reality must somehow be overcome. This is Barbara's problem.

(A BOOTH IN A SECOND CLASS EATERY. MIDWAY UP THE WALL IS A CHEAP LAMP, THE SHADE DECREPIT AND YELLOW. RESTING ON THE BARE WOODEN TABLE AGAINST THE WALL IS AN AUTOMATIC COIN RECORD SELECTOR. A SALT AND PEPPER SHAKER, WOODEN MUSTARD JAR, AND SUGAR CONTAINER ARE SHOVED AGAINST THE RECORD SELECTOR. SCOTTY SITS ON THE BENCH LEFT. OPPOSITE HIM IS BARBARA. SCOTTY HAS A CUP OF COFFEE AND A HALF-EATEN HAMBURGER BEFORE HIM. THERE IS NOTHING SET AT BARBARA'S PLACE. SCOTTY IS IDLY TOYING WITH THE SPOON IN HIS COFFEE. BARBARA SITS WITH HANDS FOLDED. NEITHER IS LOOKING AT EACH OTHER.)

1 SCOTTY: Barb, it's this...this being out of work.

2 (LOOKING UP AT HER EARNESTLY)

3 I'll get a job tomorrow. I promise. Y...y'believe me, don'tcha,  
4 Barby?

5 BARBARA: 'Course, Scotty...of course.

6 SCOTTY: Wasn't I working up to a month ago? I just can't stay put long,  
7 that's all.

8 BARBARA: Well, it sure ain't helping us...your not working.

9 SCOTTY: We'll have enough when the time comes. But I ain't getting  
10 married on no factory job. That ain't no way to support a wife.

11 BARBARA: It's better than no work at all.

12 SCOTTY: What pride's a man got when a machine does his work for'm?

13 BARBARA: He's got a job.

14 SCOTTY: A job! Turn a lever...turn off a lever. Off an' on...off an'  
15 on. Y'go crazy thinking! An' ya got a clock staring you in  
16 the face. A minute's an hour...and an hour's a day! Yea,  
17 that's a swell job, that is!

18 (PICKS UP THE HAMBURGER, SAVAGELY BITES INTO IT)

19 SCOTTY: An' ya know what I think? When the hands are crawling 'round  
20 on the clock? I think about you. Yea...you and me. What  
21 about?? Well, how we're different.

22 BARBARA: (LOOKING UP) Different?

23 SCOTTY: (BLURTING OUT) Well, you're always thinking of how we're going  
24 to do this, how we're gonna do that, how we're gonna save. But  
25 me...me, I don't think that way, Barby.

26 (DROPS HIS GAZE)

27 I gotta be...be always hunting. Y'know, like when you read in  
28 books, a guy's gotta find his place? That's me, Barby...I'm  
29 lost.

30 (LOOKING UP AGAIN)

31 Once in high school I painted a picture in art class. It  
32 wasn't much...just an old house. But the teachers said it told  
33 a story...it was a sad house. Then when I was doing stock down  
34 at the store, they had me help dressin' windows. They said I  
35 had a knack.

36 (LOOKS DOWN BRIEFLY)

37 'Course that was before I got laid off.

38 (LOOKING UP QUICKLY, TAKING HER HAND IN HIS)

39 But don't ya see, Barby? Don'tcha?

40 BARBARA: All I see is that it ain't getting us no place. Scotty, if  
41 you were serious, you'd take that factory job...an' do your  
42 paintin' nights.

43 SCOTTY: How can ya paint when you're tired? Everything I do looks  
44 dead.

45 BARBARA: Well, I work, too, don't I? An' I gotta do things at night.  
46 (SULKING) Wash...and iron...an' take care of my sister's kid.  
47 An' the kid's cryin' all the time, an' I gotta change him.  
48 Don't you think I'm tired, too? But I don't mind long as we're  
49 savin' money to get married on.

50 SCOTTY: But don't ya understand? If I stay in paintin', maybe I'll do  
51 a good one sometime an' sell it. Make a lot of dough. The guy  
52 at the gallery said he likes them. 'Member the one he sold for  
53 five bucks?

54 BARBARA: Big deal...five bucks! An' what'd ya do...blow it all!

55 SCOTTY: First paintin' I ever sold! Ain't I got a right to celebrate?

56 BARBARA: Sure! Like we're goin' to celebrate tonight! Big thing! We  
57 met two years ago today! You're always looking for something  
58 to give you an excuse.

59 SCOTTY: What's wrong with it? Do I have to be stuffy just 'cause you  
60 are?

61 BARBARA: So you think I'm stuffy?

62 SCOTTY: (RELENTS) I didn't mean it that way, Barbie.

63 BARBARA: That's how it came out.

64 SCOTTY: Oh, Barby, don't you see anything? Don't ya see why I'm like  
65 this? I'm all mixed up...tryin' to do what I want to do...an'  
66 tryin' to please you. Either I gotta go all your way...or you  
67 gotta see mine. If I didn't love you...and wantcha to marry  
68 me...I wouldn't even bother to explain. But I do! An' that's  
69 why!

70 BARBARA: I think if y'really loved me, 'stead of yourself and your  
71 painting, y'd...

72 SCOTTY: Y'd what? Have me do things your way? Work in a factory?  
73 Bring up kids on forty-five bucks a week?

74 BARBARA: It's income, ain't it? An' we'd have each other.

75 SCOTTY: For how long? Till ya saw how far the money'd go?

76 BARBARA: We could make it stretch.

77 SCOTTY: Maybe we could buy some second-hand furniture! Or maybe a...

78 BARBARA: We could take a furnished room 'til we saved.

79 SCOTTY: A furnished room and ya think we're gonna save money? Yea, in

MORE MORE MORE

80 SCOTTY: two years we save enough for a chair for the kitchen...for the  
81 table we won't have. Huh!

82 BARBARA: If we took it easy we could.

83 SCOTTY: Sure, an' live like hermits in the meantime. When I get  
84 married I'm gonna have enough to live on. (SERIOUSLY) Barby,  
85 look...let me try. Just for a couple of months. If I don't  
86 sell nothing...okay, you win. If I do, well it'll be worth  
87 waitin' for.

88 BARBARA: I been waitin' two years, Scotty. I...I can't wait anymore.  
89 Please...for us...take the job at the factory.

90 (SCOTTY BURIES HIS HEAD IN HIS HANDS)

91 SCOTTY: (SHAKING HIS HEAD) No, Barby. It...it ain't no use your  
92 askin'.

93 (BARBARA STARTS TO RISE FROM THE BOOTH)

94 BARBARA: I'm going, Scotty.

95 (SCOTTY SITS MOTIONLESS.)

96 Didn't ya hear me? I'm leavin'!

97 SCOTTY: (AS BEFORE) So long.

98 (BARBARA STARTS OUT OF BOOTH.)

99 BARBARA: Comin'?

100 (SCOTTY MAKES NO EFFORT TO RISE)

101 I'll see ya...maybe.

102 (BARBARA SLIDES OUT OF BOOTH. HALF RUNNING, SOBBING TO  
103 HERSELF, SHE PASSES BEFORE CAMERA AND OUT OF RANGE.)  
104 (FOR A MOMENT SCOTTY SITS ALONE. SLOWLY HE LOOKS UP  
105 WITH A DAZED EXPRESSION. FRIGHTENED THAT BARBARA HAS  
106 ACTUALLY LEFT, HE STUMBLES TO HIS FEET.)

107 SCOTTY: (CALLING) No, Barby, no! You're right! (TO SELF) Only,  
108 only please wait!

109 (HE STRUGGLES OUT OF THE BOOTH AND RUNS AFTER BARBARA.  
FADE OUT.)

-END-



## MOVEMENT IN THE TELEVISION DRAMA

### Scene Exercise 2

Locale: Office of the president of Carlstrom Steel Mills.

Character notes: Carlstrom is a self-made man. Carlstrom Steel is his alone. He founded the company and has nursed it into a prominent position in the steel industry. His business methods have not always been honest, but they have been shrewd. Personal gain is his only concern. Whatever or whoever stands in his way and obstructs him from satisfying his greed makes of himself a target for Carlstrom. He has no sympathy for anyone, nor thought for the welfare of others. His motto: The end justifies the means.

Snavely is the "average" worker. He is married, has a family. He's never earned enough to feel financially free, but he has approached some degree of security. He has always been a man who has worked with his hands, and respects the authority of his white-collared bosses. In their presence he is not the self-assured workman he is in the shop. The important thing in his life is to hold onto his job and thus protect the future of his family.

Our scene opens in Carlstrom's office. Snavely has been called in for some reason unknown to him. He is apprehensive about what the purpose may be. Realizing this, Carlstrom deliberately works on Snavely's bewilderment.

(A MODERN OFFICE. IN THE CENTER OF THE REAR WALL A LARGE WINDOW WITH VENETIAN BLINDS. SET BEFORE THE WINDOW IS A DESK. THERE IS A SWIVEL CHAIR BEHIND THE DESK. IN THE FOREGROUND, RIGHT, IS A STRAIGHT-BACKED LEATHER CHAIR. THERE IS A DOOR TO THE LEFT. CARLSTROM IS STANDING BACK TO CAMERA LOOKING OUT THE WINDOW.

THERE IS A KNOCK AT THE DOOR.)

1 CARLSTROM: (WITHOUT TURNING) Come in.

2 (THE DOOR OPENS. SNAVELY ENTERS. HE HESITATES AT THE  
3 DOORWAY.)

4 SNAVELY: You wanted to see me, Mr. Carlstrom?

5 CARLSTROM: (TURNING) Yes, Snavely. Have a seat, won't you?

6 (THERE IS SILENCE AS CARLSTROM WATCHES SNAVELY  
7 NERVOUSLY TAKE HIS SEAT.)

8 Now, how long have you been with the company?

9 SNAVELY: Ten years, sir.

10 CARLSTROM: Well, fancy that...ten years you say?

11 SNAVELY: Yes, sir.

12 CARLSTROM: Ten long years, no doubt?

13 SNAVELY: (HASTENING TO CORRECT HIM) I wouldn't say that, sir.

14 CARLSTROM: (SEATING HIMSELF AT THE DESK) No? What would you say,

15 Snavely?

16 SNAVELY: (WEAKLY) They've been...all too short, sir.

17 CARLSTROM: Oh, come now, Snavely, just for the moment forget that I own

18 Carlstrom Steel...and tell me the truth. You hear me,

19 Snavely? The truth.

20 SNAVELY: (UNEASILY) I've managed to get along.

21 CARLSTROM: (LOOKING THROUGH A SHEAF OF PAPERS) Well?

22 SNAVELY: Well enough.

23 CARLSTROM: (STILL LOOKING DOWN AT THE PAPERS) Things could be better,

24 though...couldn't they?

25 SNAVELY: I...I suppose so.

26 CARLSTROM: Ah! Of course they could! No one is that well off that he

27 couldn't wish his station to be better. Isn't that so,

28 Snavely?

29 SNAVELY: I guess so.

30 CARLSTROM: (LOOKING UP) You're married, aren't you?

31 SNAVELY: Yes, sir. Five years.

32 CARLSTROM: Children?

33 SNAVELY: Two.

34 CARLSTROM: And according to our pay records..(HE GLANCES FOR A MOMENT

35 AT THE PAPERS HE HAS ON DESK, AND CONTINUES)...you earn

36 forty-seven dollars a week...minus taxes, of course.

37 SNAVELY: Yes, sir. Forty-seven.

38 CARLSTROM: Quite difficult to support a wife and two youngsters on that

MORE MORE MORE

39 CARLSTROM: nowadays. I'm sorry we can't afford to pay you more, Snavely,  
40 but...business, you know.

41 SNAVELY: I understand, sir.

42 CARLSTROM: Good. (RISING) It's not often that the employee can  
43 understand the employer's position. (TURNS FACING WINDOW)  
44 And now about this trouble at the plant. The Union wants a  
45 strike, doesn't it?

46 SNAVELY: (CAUGHT OFF GUARD) The Union?? I...I don't know, sir.

47 CARLSTROM: (TURNS QUICKLY TO STEP UP HIS ATTACK) Come, Snavely. I  
48 know...Union secrecy and all that...but I promise you this  
49 won't go any further than this office. There is talk of a  
50 strike?

51 SNAVELY: Yes, sir.

52 CARLSTROM: Ahh! (TURNS BACK TO CAMERA AGAIN) Just what are the men  
53 dissatisfied about, Snavely?

54 SNAVELY: Company benefits, sir.

55 CARLSTROM: Not liberal enough?

56 SNAVELY: It's not that...they're big enough all right.

57 CARLSTROM: Then what is it?

58 SNAVELY: It's Peterson, sir.

59 CARLSTROM: (TURNING) Peterson? Ah! Wasn't he the fellow who was hurt  
60 in that accident a few months back?

61 SNAVELY: Yes, sir.

62 CARLSTROM: (WALKING AROUND DESK TOWARD SNAVELY) What's he got to do  
63 with it?

64 SNAVELY: Well, there's talk going around that he...that he didn't get  
65 the benefits.

66 CARLSTROM: (COMING TO A STOP BEFORE SNAVELY) He was off his job at the  
67 time, wasn't he?

68 SNAVELY: But the men seem to think...

69 CARLSTROM: What do the men think?

70 SNAVELY: (HALTINGLY) That...since he was still on the...the company's  
71 grounds...

72 CARLSTROM: (LEANS OVER SNAVELY) He should be eligible for the benefits?  
73 (CARLSTROM STRAIGHTENS UP. LOOKS OFF TO ONE SIDE.)  
74 So the men are beginning to think, are they?  
75 (HE TURNS ON SNAVELY.)  
76 What do you think, Snavely?

77 SNAVELY: I...I don't know what to think. (QUICKLY) But you've got to  
78 realize I wasn't there. All I know is from...from hearsay!

79 CARLSTROM: Of course. Of course. Now, how close are the men to an  
80 actual strike? Soon? Next month? When?

81 SNAVELY: So far it's just talk. But there's a meeting...

82 CARLSTROM: A meeting? When?

83 SNAVELY: Next Thursday.

84 CARLSTROM: Just from your own observation, Snavely, do you think there'll  
85 be a strike vote?

86 SNAVELY: It's hard to say.

87 CARLSTROM: (IMPATIENTLY) But you're shop steward, aren't you? Don't  
88 you know?

89 SNAVELY: (FIDGETING) No, sir, it's...it's not definite yet.

90 CARLSTROM: One more thing, Snavely...it takes a majority vote for an  
91 issue like that, doesn't it?

92 SNAVELY: Yes, sir.

93 CARLSTROM: Then maybe I can tell you why I asked you here. You're well  
94 liked, Snavely. The men respect you. You carry a lot of  
95 weight. Oh, those things don't go unnoticed. We've been  
96 watching you for a long time. Yes, quite awhile. But to  
97 continue...it would be a serious disadvantage for us to be  
98 strike-ridden at this time...what with that government

MORE MORE MORE

99 CARLSTROM: contract and all that. Now, a man of your influence...  
100 (SNAVELY IS STUNNED. HE GRIPS THE ARMS OF THE CHAIR  
101 AND FORCES HIMSELF UP.)  
102 SNAVELY: A...a company spy, sir!  
103 CARLSTROM: That's an unpleasant word, Snavely.  
104 SNAVELY: But, Mr. Carlstrom, I...I...  
105 CARLSTROM: (GRASPING SNAVELY BY THE ARM) You'd be really helping  
106 yourself, Snavely...and the men. This contract's going to  
107 mean a great deal of overtime. Think what that would mean  
108 in terms of your wife and children, Snavely. After all, you  
109 only get forty-seven dollars a week...but it's a job...at  
110 least.  
111 SNAVELY: (SHAKING HIMSELF FROM CARLSTROM'S GRIP) I don't see what  
112 you mean...  
113 CARLSTROM: Don't you? Then let me explain. I'm sure the men wouldn't  
114 like the idea of your having told me all this. In fact, I'd  
115 be willing to wager you'd be a mighty unpopular man.  
116 SNAVELY: Why, you....  
117 (SNAVELY LUNGES AT CARLSTROM. CARLSTROM STEPS TO ONE  
118 SIDE, GRABS SNAVELY BY THE ARM AS HE RUSHES PAST AND  
119 HURLS HIM TO THE FLOOR.)  
120 CARLSTROM: (LOOKING DOWN AT HIM) Do you want to find yourself without  
121 a job?  
122 SNAVELY: (RISING TO HIS FEET) You've...you've tricked me.  
123 CARLSTROM: Let's just say you've tricked yourself, Snavely. Well, are  
124 you agreeable?  
125 SNAVELY: I'm quitting.  
126 CARLSTROM: Are your wife and children going to quit, too?  
127 SNAVELY: There's other jobs.

129 CARLSTROM: Not if the word gets around that you're a "company" man.  
130 Even the country seeking the betrayal hates a traitor.  
131 (CARLSTROM STARTS BACK TO HIS SEAT)  
132 That'll be all, Snavely. (TURNING) Oh, by the way, there'll  
133 be a slight bonus for you at the end of the month.  
134 (HE SITS. SNAVELY STANDS WITH FISTS CLENCHED FOR A  
135 MOMENT, TURNS, AND LEAVES THROUGH THE DOOR, SLAMMING  
136 IT BEHIND HIM. CARLSTROM SMILES AFTER HIM.  
137 Good day, Snavely.  
138 (CU OF CARLSTROM. FADE OUT.)

\* \* \*

### Scene Exercise 3

Locale: A balcony off the drawing room of a large country estate.

Character notes: Steve, thirty-five years old, is the son of a wealthy advertising man. He has never had to work hard for a living. There is in him an ability to paint and a desire which sometimes baffles him. He wishes that he could paint the way he would like to, but his life of ease is robbing him of the necessary ambition. He is, therefore, carrying on a battle within himself. Because of this he's moody, but he's never found the "something" or "somebody" for whom he could give up his present life and work toward success in the field of art. What he needs is the strength of someone who could help him believe in his ability.

Michele, a woman of thirty, who, like Steve, is tired of the sort of life she leads: the social teas, the afternoon social functions, and people not so much interested in life as in themselves. She, too, is looking for something or someone with whom to share the kind of existence she would like to lead, but is afraid of entering alone.

The action takes place in the evening. Steve and Michele have previously met on the dance floor and have now come out to the balcony. Both have felt the attraction of one for the other, and are about to discover it.

(A BALCONY OFF THE DRAWING ROOM OF A LARGE COUNTRY ESTATE. THERE IS A RAILING ENCIRCLING THE BALCONY, SLIGHTLY LESS THAN WAIST HIGH. A FEW POTTED PALMS ADD ELEGANCE TO THE OTHERWISE SIMPLE SETTING. MICHELE, IN EVENING GOWN, IS STANDING BACK TO CAMERA LOOKING OUT

MORE MORE MORE

OVER THE LAWNS BELOW. STEVE ENTERS THROUGH THE FRENCH WINDOWS, LEFT, STANDS FOR A MOMENT LOOKING AT MICHELE, THEN WALKS OVER TO HER.)

- 1 STEVE: Still running away from me?
- 2 MICHELE: No.
- 3 STEVE: What are you running away from, then? Boredom?
- 4 MICHELE: To some extent. Guess maybe it's...just myself.
- 5 STEVE: Afraid?
- 6 (MICHELE TURNS)
- 7 MICHELE: Of what?
- 8 STEVE: Life.
- 9 MICHELE: Should I be?
- 10 STEVE: That depends.
- 11 MICHELE: On what?
- 12 STEVE: On you. If you're like me, you're bitter. You've been cheated.
- 13 My father owns an advertising agency. I've had everything I
- 14 ever wanted. And because I have, I didn't gain anything. It's
- 15 quite a paradox.
- 16 MICHELE: You're not alone, Mr. Sawyer.
- 17 STEVE: The name's Steve. (PAUSE) Your father own an agency, too?
- 18 MICHELE: No, a bank.
- 19 STEVE: How convenient.
- 20 MICHELE: If you like banks.
- 21 (MICHELE TURNS ONCE MORE LOOKING OVER THE RAILING.
- 22 STEVE MOVES OVER TO HER. HE EXTENDS HIS ARMS AND LEANS
- 23 ON THE RAIL.)
- 24 STEVE: Now you're becoming interesting. Tell me a little more about
- 25 yourself.
- 26 MICHELE: You know all that needs to be known. Nothing else is
- 27 important.

28 STEVE: I don't know your name. That's important.

29 MICHELE: To no one but myself.

30 STEVE: You know, someone could accuse you of being anti-social. Why  
31 don't you loosen up? I know something's bothering you.

32 MICHELE: Is it?

33 STEVE: Isn't it?

34 MICHELE: (AFTER A PAUSE) Yes, I guess it is.

35 STEVE: (STRAIGHTENING UP) Well?

36 MICHELE: (TURNING TOWARDS HIM) I don't know why I should be telling you  
37 this. We've never met.

38 STEVE: Oh, but we have. We met nearly an hour ago. Look, you're  
39 lonely. So am I. Let's talk.

40 MICHELE: Tell me something.

41 STEVE: Sure. Anything.

42 MICHELE: Inside...when we were dancing...you said you were once married.  
43 Were you?

44 STEVE: I was.

45 MICHELE: (FINGERING ONE OF THE PALMS NEXT TO HER.) Why did she leave  
46 you?

47 STEVE: Couldn't I just as well have left her?

48 MICHELE: No.

49 STEVE: You're a lady of quick judgment. Are you ever wrong?

50 MICHELE: Sometimes. Not this time. You see, she was the only thing you  
51 actually ever gained for yourself.

52 STEVE: What is it, then? Pride? I mean why you said I was bitter in  
53 there. (INDICATES THE DRAWING ROOM.)

54 MICHELE: No, it's a little deeper than that. It goes beyond pride. I  
55 think it's a culmination of a whole lot of tiny things that  
56 were brought to a climax when she walked out.

57 STEVE: Correction. She ran.



58 MICHELE: Why?

59 STEVE: Because she couldn't stand seeing me loaf my life away fiddling  
60 with paint. She didn't think I was very good as an artist.

61 MICHELE: Are you?

62 STEVE: That's a good question. I think I could be.

63 MICHELE: What's holding you back?

64 STEVE: (MELODRAMATICALLY) I need a soul. I must live! I must  
65 experience life! For who am I to picture life without having  
66 lived it first! I must have tragedy! Pathos! Tears!

67 (MICHELE MOCKINGLY CLAPS HER HANDS. STEVE BOWS.)

68 MICHELE: Isn't a tragedy when a wife leaves her husband?

69 STEVE: Not if he didn't love her, or if she didn't love him. Ours  
70 was a wedding of securities: the Sawyer money and the Van Ort  
71 name.

72 MICHELE: (TURNING) (LOW) I was supposed to have gotten married a week  
73 ago. I ran out, too. My wedding would have been yours all  
74 over again.

75 STEVE: We're both cut from the same cloth. What's the matter with us?

76 MICHELE: We're lost.

77 STEVE: Two lost souls.

78 MICHELE: No, only the poor have souls. We're too busy doing nothing.  
79 It's the working man, the man who's got to use every cent to  
80 support a family...he's the only one who can have a soul.  
81 Because of his poverty he dreams...of those things his own  
82 life lacks. And because of that he can develop a desire to  
83 go ahead. I guess it's there that he begins to have a soul.

84 STEVE: (VISIBLY TOUCHED) Look, couldn't it be...couldn't I...  
85 couldn't we...?

86 MICHELE: Steve...we've...we've just met.

87 STEVE: No, we met long ago...a long time ago. It's just that now...  
88 now we've found each other again.

89 MICHELE: Still part of the story, Mister?

90 STEVE: It doesn't happen...not often...what's happened to me. Believe  
91 me, this is no story.

92 MICHELE: So supposing this...this has happened? Where do we go from  
93 here? Back to the Stork Club and five-dollar tips?

94 STEVE: I'm game to give all that up. What's the matter with beginning  
95 just as we are? No money. No family name to uphold. All we  
96 need is ourselves. Maybe I can acquire that soul.

97 MICHELE: We couldn't stand it, Steve. It looks good now...both lost...  
98 we're both lost. But what would happen some day when one of  
99 us woke up and found the sun peeping through the clouds?

100 STEVE: We'll stay indoors. We won't have any windows in our house.

101 MICHELE: See? You're on the defensive already. Do you think you can  
102 hide forever?

103 STEVE: Loving each other...working for each other...that's all we  
104 need. We'll never miss what's past.

105 MICHELE: I'm still afraid, Steve. But now...now it's rather pleasant.

106 STEVE: (MOVING TO HER) Will you? Will you?

107 MICHELE: I...I...yes, Steve.

108 STEVE: Then I've got to find out one more thing about you.

109 MICHELE: One more thing...???

110 STEVE: Yes. Your name.

111 MICHELE: (LAUGHING) I haven't told you, have I? To keep the books  
112 straight...it's Michele.

113 (STEVE TAKES MICHELE INTO HIS ARMS, REPEATING HER  
114 NAME: "MICHELE, MICHELE"...) )

115 (FADE OUT)

\* \* \*

## Scene Exercise 4

**Locale:** The front room and kitchen of a middle-class home. It is winter.

**Character notes:** The scene is situation comedy. The episode being farcical, the characters are not necessarily genuine. They are exaggerated prototypes of middle-class life. They may be played with complete abandon. Reality may be sacrificed to get full comic effect. Exaggerated speech and mannerisms are invited. Read the scene through and allow full play on your imagination in determining the actions of each cast member.

(LIVING ROOM OF JOHN'S HOUSE. ALONG THE FARTHEST WALL ARE THE TWO FRONT WINDOWS OF THE HOUSE.

JOHN IS LYING ON A DIVAN, LEFT. IN FRONT OF THE OPPOSITE WALL ELLEN SITS IN A CHAIR POLISHING HER NAILS. OFFSTAGE CAN BE HEARD THE SOUND OF A CAR TRYING TO START UP. THE BATTERY IS OBVIOUSLY DEAD. IT WILL CONTINUE THROUGHOUT THE SCENE.

ELLEN LOOKS UP FROM HER NAIL POLISHING.)

1 ELLEN: John...

2 JOHN: (WITHOUT STIRRING) I hear it.

3 ELLEN: Aren't you going to do something about it?

4 JOHN: (AS ABOVE) Mm, mm. Just listen.

5 (THERE IS A PAUSE AS ELLEN GOES BACK TO HER WORK.)

6 ELLEN: He can't get the car started.

7 JOHN: So I'm beginning to understand.

8 ELLEN: But you can't let that racket go on all night.

9 JOHN: (GETTING UP TO A SITTING POSITION) Look, I'm not going out to help him. That's final. I'm just not leaving the house.

11 ELLEN: Well, it seems to me...

12 JOHN: I don't care how it seems to you. Don't you realize that all I have to do is step out there...and George will see me? He only lives next door.

15 ELLEN: Maybe...maybe he's gone to bed.

16 JOHN: That guy never sleeps. I know! I work under him!

17 ELLEN: Well, if you hadn't told him you were staying in town tonight,  
18 and just said you were going to bed early.....

19 JOHN: He'd have come over anyway. And every time he comes here, you  
20 know it's two o'clock before he leaves. He's got insomnia and  
21 he wants everyone else to have it! So for just one night...just  
22 one night I wanted to be alone...to be far away from George.

23 ELLEN: But why did you have to go to all the bother of inventing a  
24 story?

25 JOHN: Simply because I didn't want him to know I was going to be home!  
26 Why, I even took a later train from the office. And I got off at  
27 the bus stop three blocks away...and walked through backyards and  
28 snow drifts just so he wouldn't see me come into the house. All  
29 I have to do is step outside and help that guy get his car  
30 started...and George'll catch me sure. He'll know I lied! The  
31 way he is, he'd probably fire me! Do you want me to lose my job  
32 just because somebody's got trouble with a car?

33 ELLEN: Now, don't be so dramatic.

34 (A PHONE RINGS. JOHN PICKS UP THE PHONE FROM A TABLE AT  
35 THE END OF THE DIVAN.)

36 JOHN: Hullo? Who? ...Oh, hi, Ed. What!! Are you sure? Yea, yeah  
37 ...okay. I'll be down. Yeah, so long.

38 (JOHN PUTS PHONE DOWN)

39 (THROWING HANDS UP IN THE AIR) How could I have forgotten?  
40 How? How, I ask you?

41 ELLEN: Forgotten what, John?

42 JOHN: The installation. It's tonight. Everybody's at the lodge except  
43 me!

44 ELLEN: And you go to all the bother of inventing a story so George'd  
45 think you stayed in town! You had a true story and didn't know  
46 it!

47 (THE SOUND OF THE CAR MOTOR HAS STOPPED.)

48 JOHN: Very funny! Go ahead...rub it in. But what am I going to do?

49 I've got to be at the lodge!

50 ELLEN: If George sees you now, he'll never believe you if you tell him.

51 JOHN: (DRAMATICALLY) Well, he won't see me!

52 ELLEN: What're you going to do? Fly?

53 JOHN: Nope. I'm going out the way I came in...the back door!

54 ELLEN: Through all those snow drifts again?

55 JOHN: Yep.

56 ELLEN: You'll catch pneumonia!

57 JOHN: (STARTING TO THE KITCHEN DOOR WHICH LIES SLIGHTLY IN THE FORE-

58 GROUND OF THE RIGHT WALL) It's better than what I'd catch

59 tomorrow if George saw me!

60 (JOHN ENTERS THE KITCHEN. ELLEN FOLLOWS. THERE IS A

61 CELLAR DOOR TO THE LEFT. IN THE REAR WALL IS THE BACK

62 DOOR. JOHN PICKS UP HIS COAT WHICH IS LYING OVER THE

63 BACK OF A KITCHEN CHAIR.)

64 ELLEN: Of all the absurd things!

65 (JOHN WALKS OVER TO THE BACK DOOR. OPENS IT. SUDDENLY

66 HE STEPS BACK. BUD WILKINSON CAN BE SEEN STANDING IN THE

67 DOORWAY.)

68 JOHN: Wha...what do you want?

69 BUD: Wilkinson's the name...Bud Wilkinson. Sorro to bother you folks,

70 but...ah...you see, my car's stuck outside...

71 ELLEN: That's your car?

72 BUD: Yes, ma'am.

73 JOHN: (TRYING TO GET BY HIM) If you want to call a garage, the phone's

74 in there. (HE INDICATES THE PARLOR.)

75 BUD: (RESTRAINING JOHN WITH HIS HAND) Oh, it ain't that bad,

76 neighbor. Just a little push is all I need.

77 JOHN: Well...ah...ah...well, you see, I've just gotten over an  
78 operation. My ah...yes, my ah...my appendix! Isn't that right,  
79 Ellen?  
80 ELLEN: You did? Oh...I mean, yes...yes, he did.  
81 BUD: Oh, that's too bad.  
82 JOHN: Well, c'est la guerre, you know! (STARTS TO LEAVE AGAIN) You  
83 go right ahead and use the phone.  
84 BUD: Them garages are awful expensive. But, say! Speaking about  
85 garages, didn't I see a car in yours?  
86 JOHN: Yes, but...well, I don't use it in this weather. Dangerous.  
87 Battery might go dead. And besides, I don't think it's strong  
88 enough to push yours.  
89 BUD: Shucks, I don't want to put you to all that bother. I was just  
90 thinking maybe you could sorta drive while I push.  
91 JOHN: But...but you might hurt yourself!  
92 BUD: Been working outdoors all my life! Hard as rocks I am!  
93 JOHN: Now, look, I...  
94 BUD: (PLEADING) You ain't gonna refuse me, are ya, neighbor? I...  
95 just gotta get started. My wife's waitin'...and my kids...  
96 Lord only knows how they might be worryin'.  
97 ELLEN: Of course he's going to help. Aren't you, John?  
98 BUD: Y'd be helpin' a friend in need.  
99 JOHN: (SEES THE ODDS STACKED AGAINST HIM) Oh, what's the use! So I  
100 lose my job! So I don't show up at the lodge! Okay! Okay!  
101 BUD: Now, if ya had a few ashes so I could get a foothold on the ice  
102 to push...  
103 JOHN: The way I feel you can have the whole furnace!  
104 ELLEN: John!  
105 JOHN: All right...all right, I'm going.

(JOHN OPENS THE CELLAR DOOR, CLOSSES IT BEHIND HIM.)

106 ELLEN: (TO BUD) Won't you come in?

107 BUD: (ENTERING) Thank ye, ma'am.

108 (BUD CLOSES THE DOOR BEHIND HIM.)

109 It's kinda chilly out there.

110 ELLEN: Yes.

111 (THE REAR DOOR SUDDENLY BURSTS OPEN. GEORGE, IN OVERCOAT  
112 AND HAT, GUN IN HAND, STRIDES IN. HE PLACES A PROTECTIVE  
113 ARM ABOUT ELLEN, AS HE LEVELS THE GUN AT BUD.)

114 GEORGE: Ellen, thank heaven you're safe! All right, you...stand back  
115 there! Put up your hands! Lucky for you I was around, Ellen.  
116 I knew John was out, so I sort of kept an eye on your house.  
117 When I saw this fellow lurking in the back yard, and then coming  
118 to the back door...well, I knew he was up to no good. Caught  
119 him right in the act! (TO BUD) You'll get twenty years.

120 (BUD IS TOO DAZED TO ANSWER. GEORGE, STILL WITH AN ARM  
121 ABOUT ELLEN, WHO IS LIKEWISE COMPLETELY BEWILDERED, WALKS  
122 SLOWLY TOWARDS BUD. BUD INCHES BACKWARD UNDER NEXT CUE.  
123 AT END OF CUE, GEORGE HAS HIS BACK TO THE CELLAR DOOR.)

124 Put on the old stalled car routine, eh? Thought she'd fall for  
125 it? She goes down cellar, gets you ashes, while you steal the  
126 family silver. Pretty neat! Pretty clever! But you didn't  
127 reckon on me! (TO ELLEN) Wait'll John finds out how I saved  
128 your life! I can hardly wait until he comes back!

129 (AT THIS MOMENT, JOHN ELECTS TO COME IN. HE HAS A SHOVEL  
130 IN ONE HAND; A BUCKET OF ASHES IN ANOTHER. WHEN HE LOOKS  
131 IN, HIS FACE DROPS. HIS MOUTH OPENS. ALL HE CAN SEE IS  
132 THIS STRANGER WITH A GUN, AND HIS ARM AROUND HIS WIFE. AS  
133 ELLEN STRUGGLES TO LOOSEN HERSELF, JOHN GOES INTO ACTION.  
134 WITH ONE STROKE HE BRINGS THE SHOVEL DOWN ON GEORGE'S HEAD.  
135 HE RUSHES OVER TO ELLEN AS GEORGE SLUMPS TO THE FLOOR.)

136 JOHN: Ellen! Ellen! Are you all right?  
137 ELLEN: Oh, John, now you've really done it!  
138 JOHN: Me??? What?!!  
139 ELLEN: Look...look at him!  
140 JOHN: (LOOKS, DOES A DOUBLE-TAKE) It's...it's George!  
141 ELLEN: He didn't know you were home! He thought Mr. Wilkinson was a  
142 burglar!  
143 JOHN: Oh, no!  
144 ELLEN: Oh, yes!  
145 JOHN: I got to get out of here! (HIS FACE SUDDENLY BRIGHTENS) Say!  
146 He didn't see me! He doesn't even know I'm home! Let him think  
147 Wilkie here did it!  
148 BUD: Me? How?  
149 JOHN: Never mind. My wife'll explain.  
150 ELLEN: Me? How?  
151 JOHN: (TO BUD) Look, do you want a push and ten dollars besides?  
152 BUD: Ten dollars?  
153 JOHN: Just drive me to the lodge! I'll even push all the way!  
154 BUD: But your operation?  
155 JOHN: It doesn't bother me a bit! Come on. Let's get going!  
156 (JOHN HALF DRAGS THE NOW THOROUGHLY CONFUSED BUD TO THE  
157 BACK DOOR, AND OUT.)  
158 ELLEN: Hey! What about George?  
159 JOHN: (FROM OFFSTAGE) Just keep him unconscious for five more minutes!  
160 (ELLEN LOOKS FIRST TO GEORGE, THEN TO THE OPEN BACK DOOR,  
161 THEN BACK TO GEORGE. WEARILY SHE SITS ON A CHAIR WAITING  
162 FOR GEORGE TO REVIVE. FADE OUT.)

-END-



## A Television Play: "The Parable of the Palms"

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In Unit 6, "The Parable of the Palms" was a radio play. When it was rewritten and lengthened into a half-hour television play, a number of important changes were made. To get the over-all effect, read the following synopsis before reading the TV script.

"For what is a man advantaged, if he gain the whole world, and lose himself, or be cast away?" St. Luke 9:25

Aram, a money-changer in the city of Jerusalem, is warned by the prophet Caleb that Jesus will enter the temple and cast out the money-changers. Caleb does this, hoping to have Jamin, younger brother to Aram and student of Caleb, spared from the evil business practices of Aram. He argues that Jamin is unsuited to money lending, and thus of no urgent aid to Aram. But being a Pharisee, and so a believer in the written word of his fathers, Aram is scornful of the miracles attributed to Jesus. Also, in defiance of the "meddling" of the prophet, he tells Caleb he will go to the temple as usual the next day, accompanied by Jamin. Later, Jamin, too, begs his brother not to go. Aram's anger is aroused. He forbids Jamin further association with Caleb and strongly reminds him of his obligations to his elders. The next morning the crowds gather to greet the arrival of Jesus. Despite the warnings, Aram sets out to the temple. While struggling through the multitudes, he loses his grip on his money pouches. The coins scatter all over the street. Finally arriving at the temple, Aram and Jamin find everything in disorder: tables are overturned, doves released from their cages, and so on. Enraged at his ill fortune, Aram viciously condemns the prophet of Galilee. He is not willing to recognize the fact that Jesus does not deny him the business of money lending, but rather the temple as a place of business. Sighting the palms strewn on Jerusalem's streets, Aram conceives a fateful plan. "If there are those foolish enough to believe in all this Nazarene does, then why should they not believe in miracles from these palms that he has touched?" Arrogantly he proclaims he will become a seller of miracles!

The palms are washed and cleansed: "They must look as if they might produce miracles." Fear and doubt enter Jamin's mind. He would want to believe in Jesus, but fears his brother's wrath. Caleb, having seen Jamin gather the palms, questions Aram's motives. Shocked to hear Aram will sell them in Jesus' name, he begs Jamin to leave Aram. Confused by the conflict within him Jamin reluctantly resolves to stand by his brother. Caleb leaves, crestfallen by Jamin's attitude. Aram and Jamin set out to sell the palms to the shepherds. They are extremely successful. But the wealth brings only agony to Jamin, who sobbingly falls asleep that night amid the spoils the palms have brought. When morning arrives, Jamin is troubled by his conscience. A strange sickness comes over him. His mental battle makes him physically unable to stand up. Aram suspects he's fooling. Irritated by

## A TELEVISION PLAY: "THE PARABLE OF THE PALMS"

Jamin, he sets out himself to sell more of the palms. Shortly thereafter, Caleb enters. He has seen Aram go alone to the hills. Jamin confesses his conflict. He admits his wrongs to Caleb. Caleb smiles with compassion: "Tis a good sign, your sickness."

He tenderly explains to Jamin that his flesh now undergoes the birth of the spirit. Moved by Caleb's convictions, Jamin stands with new strength. Meanwhile, a crowd noise has been gathering outside. Suddenly Aram, dirty and dishevelled, bursts into the room. The shepherds, releasing their anger on Aram for their lack of true faith in seeking miracles in the palms, press for the return of their goods. Aram fiercely refuses to give their wealth back. The pleas of Jamin and Caleb are useless; the temper of the crowd grows threatening. Aram is still not moved. He won't let the riches slip through his fingers. Once more Jamin is faced with the conflict of duty to his brother and the faith he feels in Jesus. Quietly, he tells Aram he will not defend so wrong a cause. Aram is bewildered. "Would you leave me now, when most I need you?" Jamin resolutely ignores the plea. Together, he and Caleb leave. Aram remains behind to face his ultimate end. The unspoken comparison the parable demands is answered Jamin's calm determination, for how much greater it is to gain the whole world of God, to walk humbly with the assurance that in His kingdom one finds himself, and loses naught.

Refer quickly back to the radio version of this story now. You'll notice that:

1. The central theme was kept.
2. Scenes were added to take full advantage of the visuals.
3. The ending was changed to heighten the falling out of Aram and Jamin's conversion.
4. The narrator was eliminated. The play was expanded and the dialogue was planned to bring out the characters in greater strength.

### "THE PARABLE OF THE PALMS"

An Original Play for Television

by

Donald M. Andersson

#### Cast of Characters

ARAM....a money changer  
JAMIN...younger brother of ARAM  
CALEB...a prophet

#### Sets

1. Aram's house
    - (a) the front room
    - (b) a side room
  2. The temple
  3. The "Mount of Olives"
- (Several scenes require no sets. They rely on stage lighting.)

(FADE IN ON MEDIUM CU OF A LEATHER-BOUND BIBLE CRADLED IN THE FOLDS OF A RUFFLED PIECE OF VELVET CLOTH. MOVE INTO CU OF BIBLE SO THAT THE TITLE IS VISIBLE: "THE HOLY BIBLE." A HAND SLOWLY OPENS THE BIBLE PAST THE MIDWAY POINT. EVENLY SPACED IN THE CENTER OF THE RIGHT-HAND PAGE APPEARS THE LEGEND:

ST. LUKE 9 : 25

"For what is a man advantaged,  
if he gain the whole world, and  
lose himself, or be cast away?"

(DISSOLVE TO CU OF ARAM'S FACE.)

1 ARAM: (AS IF IN ANSWER TO THE QUESTION PHRASED IN THE BOOK OF ST.  
2 LUKE.) But is not the world so much to gain? What would you  
3 give but for a moment to hold it in the palm of your hand? ...  
4 To feel that it is yours to mould, to shape, to own? ...To be  
5 able to control your own destiny?

6 (PULL BACK SLOWLY UNDER FOLLOWING LINES TO REVEAL CALEB  
7 STANDING IN THE BACKGROUND.)

8 What greater triumph can there be for any man than to be above  
9 the masses of man? ...To feel the power of success? Answer me  
10 that, Caleb. (PAUSE) Or shall I answer for you? For as a  
11 money-changer I have already reached that position. I have won  
12 a certain standing in Jerusalem. My investments have helped  
13 build the city.

14 (TURNING TO FACE CALEB.)

15 What have I lost, Caleb? I have lost nothing. But I have gained  
16 all! And I have not so long left my youth that I'm about to be  
17 cast away. That is what I have advantaged, Caleb...and that  
18 which is mine, so half shall be my brother's.

19 CALEB: Do you think Jamin wants it?

20 ARAM: It was not of my father to ask me. I was his son. Now, in the  
21 absence of my father, Jamin is son to me. As my brother he has  
22 obligations to meet.

23 CALEB: Do those obligations give you the right to mould his life?

24 ARAM: More than you who would also attempt to mould it! You with your  
25 talk and your scrolls! Teacher of untruths! You are turning  
26 Jamin's head from the teachings of his fathers. That which is  
27 written is our law! Go out with your tongue and your prophecies  
28 to the hills...leave them on the simple ears of the shepherds!  
29 But let Jamin alone to learn the business of living!

30 CALEB: And business is your living, is it not, Aram? Even as young as  
31 he, Jamin has found more to life. Wisdom has planted itself in  
32 him. The life of the prophet of Galilee has shown him a way that  
33 you will never travel!

34 ARAM: Over the boasts of a prophet? Such a way leads nowhere. Now,  
35 look you, Caleb, I have chosen to lead my life as I see fit. As  
36 my brother, Jamin also will lead that life. Do you deny my  
37 fraternal right?

38 CALEB: I deny no man his rights. But I do condemn the paths upon which  
39 you have chosen to travel. And I challenge your right to lead  
40 Jamin in your ways of evil!

41 ARAM: Am I evil because I am a money-changer?

42 CALEB: Because you are not an honest man! Will you lead Jamin to your  
43 own ultimate destruction? I ask you again, Aram, leave the boy  
44 with me! There is good in him. I know. Oh, Aram, have you not  
45 enough to take care of in your tables? Trust the boy in my care.

46 ARAM: I have need of his help.

47 CALEB: Have you not done without it till now? Should the death of your  
48 father make any difference?

49 ARAM: There is a duty which a son has to his father.

50 CALEB: And there is a greater duty which a man has to decency!

51 ARAM: Enough! I do not have to listen to your prattlings!

52 CALEB: No, Aram, you do not have to listen. And you shall not. What  
53 the ears cannot receive, the tongue shall not speak. I have,  
54 however, yet another request.

55 ARAM: Speak quickly.

56 CALEB: Aram, do not take Jamin with you to the temple.

57 ARAM: But there is money to be changed tomorrow. Jamin must learn the  
58 business of a money lender.

59 CALEB: But not on the morrow, Aram.

60 ARAM: (PUZZLED) What is this strange request?

61 CALEB: Even now as I speak, the crowds are gathering in Bethphage. At  
62 the place which is called the Mount of Olives, there shall the  
63 prophet Jesus stay the night.

64 ARAM: (SURPRISED) The Nazarene? He is so nigh unto Jerusalem?

65 CALEB: Aye. On the morrow he shall enter the city. Have you not noticed  
66 the multitudes gathering on the streets?

67 ARAM: What has this to do with me?

68 CALEB: You should be quite aware, Aram. For it is spoken that he shall  
69 go straightway to the temple.

70 ARAM: And what business does he have at the temple?

71 CALEB: Business with you, Aram, and all who defile the temple with their  
72 transactions! Aye, he shall cast you out!

73 ARAM: Shall? You sound so certain, Caleb.

74 CALEB: There are those who speak it.

75 ARAM: Then they must learn to harness their tongues! For when he  
76 arrives, I shall be there...with the others...waiting.

77 CALEB: Do not take Jamin with you. He is young. There may be trouble.

78 ARAM: The more protection he will offer!

79 CALEB: Please, Aram. He is only a boy.

80 ARAM: Then he must learn to become a man. Tomorrow shall be his test.  
81 But you can stay your fears, Caleb. For there will be no trouble.  
82 (CU OF ARAM.)  
83 Your Nazarene may come to Jerusalem, but Jerusalem will never go  
84 to him.

85 (FADE IN ON MOUNT OF OLIVES. IT IS SUGGESTED BY AN ARRANGE-  
86 MENT OF PLATFORMS AND STEPS TO THE RIGHT AND EXTENDING BE-  
87 YOND THE ACTING AREA. EACH STEP IS PROGRESSIVELY HIGHER  
88 THAN THE OTHER. THE REAR AREA IS OBSCURED IN SHADOW. A  
89 PROGRESSION OF JESUS' FOLLOWERS HAS BEGUN MOVING ACROSS  
90 STAGE FROM THE LEFT. THOSE FIRST IN LINE MOUNT THE PLAT-  
91 FORMS AND PASS FROM VIEW TO SUGGEST GREATER HEIGHT TO THE  
92 "MOUNT" THAN APPEARS TO THE AUDIENCE. OTHERS FOLLOW UNTIL  
93 ALL LEVELS OF THE PLATFORM AREA ARE OCCUPIED. STILL OTHERS  
94 FILL THE SPACE FROM STAGE LEFT TO THE BASE OF THE "MOUNT."  
95 THERE IS A LOW BUT CONSTANT HUM OF VOICES. IT IS A SOUND  
96 OF EXPECTANCY. IN THE BACKGROUND, AN ORGAN HAS BEGUN THE  
97 HYMN: "WHEN HE COMETH." IT BECOMES INCREASINGLY LOUDER  
98 AS THE SCENE PROGRESSES.  
99 FROM OFF STAGE RIGHT, FROM THE SUMMIT OF THE "MOUNT," A  
100 VOICE IS HEARD FAINTLY CALLING: "HE COMES." IT CREATES  
101 A STIR IN THE CROWD. EVERYONE TURNS TO THE RIGHT. AGAIN  
102 THE VOICE, LOUDER: "HE COMES!" ONE BY ONE THE FACES OF  
103 ALL ARE UPLIFTED. A GENTLE LIGHT FANS SLOWLY DOWN UPON  
104 THEM, ETCHED AGAINST THE BLEAKNESS OF THE BACKGROUND, EACH  
105 FACE REFLECTS AN EXPRESSION OF GREAT AWE. THE LIGHT GROWS  
106 BRIGHTER, THE MUSIC STRONGER IN VOLUME. THE CAMERA BEGINS  
107 A SLOW PAN DOWN THE "MOUNT" OVER THE TENSE FACES. IT HOLDS  
108 ON JAMIN AT THE BASE OF THE MOUNT, AND THEN MOVES IN FOR A  
109 CU OF JAMIN'S AWED YOUNG FACE. BOTH MUSIC AND LIGHT UP TO  
110 FULL BEFORE SCENE FADE.)

111 (FADE IN ON FRONT ROOM OF ARAM'S HOUSE. IN THE REAR, A  
112 WALL, ITS BLANKNESS BROKEN BY TWO WINDOWS. IN THE WALL,  
113 RIGHT, IS A DOORWAY. THE ROOM BEYOND IS DARKENED. THERE  
114 IS A BENCH AND TABLE STANDING A FEW FEET IN FROM REAR WALL.  
115 IT IS STILL EVENING. ARAM SITS AT THE TABLE. BEFORE HIM  
116 ARE SEVERAL STACKS OF COINS, A SERIES OF MEASURING CUPS SET  
117 INTO A BOARD, A SCALE, AND SEVERAL LEATHER MONEY POUCHES.  
118 ARAM IS COUNTING THE COINS, PLACING VARIOUS AMOUNTS INTO  
119 THE POUCHES. JAMIN ENTERS FROM THE LEFT, PASSES IN FRONT  
120 OF THE TABLE.)

121 ARAM: You are late.

122 (JAMIN PAUSES)

123 Come over here, Jamin. Sit down beside me.

124 (JAMIN SITS AT THE TABLE)

125 Where have you been?

126 JAMIN: It was warm inside. I...I went out.

127 ARAM: Just "out," Jamin?

128 JAMIN: I went for a walk.

129 ARAM: There are many who are just out walking tonight.

130 JAMIN: Aye.

131 ARAM: Some who are total strangers to Jerusalem.

132 JAMIN: You were out, Aram?

133 ARAM: Only for a moment.

134 JAMIN: You know, then, why they are here?

135 ARAM: I have met Caleb. He told me.

136 JAMIN: (LOOKING UP QUICKLY) Caleb?

137 ARAM: Should he not speak to me?

138 JAMIN: I didn't mean to suggest that.

139 (JAMIN RISES. HE STANDS LOOKING OUT THE WINDOW BEHIND HIM.)

140 ARAM: You do not have to be embarrassed on my account, Jamin.

141 (RISES ANGRILY TO HIS FEET.)

142 ARAM: Nor so evasive about your actions and your whereabouts! Do you  
143 not think I know you were at Bethphage?

144 (WHEN JAMIN DOES NOT TURN, ARAM SPINS HIM AROUND.)

145 What do you expect to gain from this prophet...this man of  
146 Galilee? Are you so weak that you have to be led? Do you know  
147 what threats he brings to me?

148 JAMIN: You know, then, what they say?

149 ARAM: Aye, Caleb has told me about the temple.

150 JAMIN: And are you not afraid?

151 ARAM: That he cast me out? Afraid? I'm appalled that he thinks  
152 himself capable! Idle boasting!

153 JAMIN: But it is no boast, Aram. If it is said, it will be done.

154 ARAM: So you warn me, too? Have you also warned the scribes and the  
155 priests? Have you been so led that you go against your ways?  
156 ...Against me? ...Against the temple? I think the time has  
157 come, Jamin, that you learn those things which will be necessary  
158 to you in life...that you begin to accept responsibility. I do  
159 not wish to deny you your pleasures, nor do I wish either to  
160 remind you of your duty to me, but you must begin to acquaint  
161 yourself in the ways of business. It will be your life. You'll  
162 not have time for much else. To begin with, you will come with  
163 me to the temple as usual tomorrow. Not as a seller of doves,  
164 but as a money-changer.

165 JAMIN: I have never changed money before...

166 ARAM: You will learn. Not all tomorrow, perhaps, but in time.

167 (JAMIN STARTS TO THE ROOM RIGHT.)

168 And, Jamin....

169 JAMIN: Yes, my brother?

170 ARAM: I suggest you do not see some of your former friends.

171 JAMIN: Caleb?



172 ARAM: I did not specify.

173 JAMIN: It was what you meant.

174 ARAM: Aye, Jamin, it was what I meant.

175 JAMIN: But why, Aram, Caleb is...

176 ARAM: Caleb is a fool! And this...this Nazarene...this prophet greater  
177 than Caleb! He, too, goes against our teachings!

178 JAMIN: They would merely have us change money some place other than the  
179 temple. They do no harm to us otherwise.

180 ARAM: Are you beginning to believe?

181 JAMIN: I do not know.

182 ARAM: Look you, Jamin, everyone is seeking for a miracle. Have there  
183 not been other prophets before? And all...all have proven false!  
184 The day of the Messiah is not yet at hand. We shall test the  
185 strength of your Jesus at the temple. And yes, Jamin, this  
186 threat! This very threat to throw us from our place of business  
187 ...is this the act of a Messiah?

188 JAMIN: I don't know, Aram. I do not know.

189 ARAM: Soon you will. For tomorrow you shall see your prophet disproved.  
190 How can he hope to cast us from the temple? No, Jamin, verily he  
191 shall not!

192 (ARAM TURNS BACK TO TABLE.) (FADE OUT)

193 (FADE IN NEXT MORNING. JAMIN STANDS LOOKING OUT THE WINDOW  
194 IN THE REAR WALL LEFT. ARAM ENTERS FROM THE RIGHT. THERE  
195 IS THE NOISE OF A CROWD IN THE BACKGROUND.)

196 ARAM: (SURPRISED) You are already dressed, Jamin?

197 JAMIN: Since before sunrise.

198 (ARAM WALKS TO THE TABLE. HE BEGINS TO ASSEMBLE THE  
199 POUCHES.)

200 ARAM: What is all that noise?

201 JAMIN: It is the multitudes gathered on the streets of Jerusalem. Many  
202 must have waited out the night.

203 ARAM: Has yet the Nazarene entered the city?  
204 JAMIN: I cannot tell. I think not.  
205 ARAM: Then we'd best get on our way.  
206 JAMIN: You have no fear, Aram?  
207 ARAM: Of an army, yes! But one man, Jamin...?  
208 (JAMIN WALKS TOWARD ARAM.)  
209 JAMIN: I cannot help but worry, Aram.  
210 ARAM: You are young. You have listened too long and too much to Caleb.  
211 He is a fool, and an old one at that.  
212 (THE NOISE OF THE CROWD SUDDENLY RISES IN VOLUME. IT RISES  
213 TO AN ELATED PITCH. JAMIN AND ARAM EXCHANGE WORRIED  
214 GLANCES. ABOVE THE DIN COME SHOUTS OF "HOSANNAH!")  
215 JAMIN: (RUSHING TO WINDOW) Aram, he is coming! He is here...here in  
216 Jerusalem! (WITH BOYISH EAGERNESS) Look how they throng about  
217 him! Aram, they are throwing palms at his feet! Look you,  
218 Aram!  
219 (ARAM HAS TAKEN ONE QUICK LOOK. HE SWEEPS UP THE MONEY  
220 POUCHES, AND HASTENS BEYOND CAMERA RANGE, LEFT.)  
221 Aram! (HE TURNS) Aram! Wait!  
222 (HE FLEES AFTER ARAM.)  
223 (CUT TO THE STREET OUTSIDE. A LARGE CROWD IS GATHERED.  
224 TO THE RIGHT THEY APPEAR TO BE FALLING BACK AS IF A PATH-  
225 WAY IS TO BE FORMED. LOUD SHOUTS RING THROUGHOUT:  
226 "HOSANNAH!" "BLESSED BE THE KING THAT COMETH IN THE NAME  
227 OF THE LORD!" "GLORY TO GOD IN THE HIGHEST!" "PEACE IN  
228 HEAVEN." INTO THE ADORING THRONG COME ARAM AND JAMIN.  
229 THEY STRUGGLE TO THE LEFT, AWAY FROM THE AREA OF APPROACH.  
230 CALEB SIGHTS THEM FROM HIS PLACE IN THE CROWD. HE WORKS  
231 HIS WAY TOWARD THEM.)  
232 CALEB: (SHOUTING) Aram...Jamin!

233 JAMIN: Look you, Aram! There's Caleb!

234 ARAM: He'd best not stand in my way!

235 CALEB: (FORCING HIS WAY TO THEM) Aram...Jamin, do not attempt it!

236 There are crowds lined to the very door of the temple! Few have

237 gotten in!

238 ARAM: I will not be stopped, Caleb!

239 CALEB: Please, Aram. Lift your hand against him and someday you will

240 feel his wrath!

241 ARAM: You threaten me, old man!?

242 CALEB: I only warn you, my son. Do not go against the ways of the Lord.

243 There can be nothing but evil come of it! Listen to me, Aram.

244 ARAM: Aye, and lose my place of business!

245 JAMIN: Aram, let there be peace among us. Caleb wishes you no harm.

246 ARAM: No harm? No harm, Jamin! I lose my place of business! Is that

247 not harm enough!

248 CALEB: I beg you, Aram! This is a day of rejoicing. Let us not

249 disturb it by mouthing angry words!

250 ARAM: Step out of my path, Caleb!

251 CALEB: Aram, what you do is wrong! Can you not see the evil you bring

252 to the temple? This is He...He of whom it is written!

253 ARAM: He? Only a prophet...and not a good one at that!

254 CALEB: More than a prophet, Aram! The Son of God!

255 (ARAM SHAKES OUT OF CALEB'S RESTRAINING HANDS. AS HE DOES

256 SO, HE LOSES HIS GRIP ON THE MONEY POUCHES. THE COINS

257 CLATTER OVER THE ROADWAY.)

258 ARAM: (SHOUTING) Stand back, you fools...you peasants!

259 (ARAM GROPEs THROUGH THE CROWD, TRYING DESPERATELY TO RE-

260 TRIEVE THE COINS. BUT THE MASS OF HUMANITY IS TOO MUCH.

261 ARAM, TOGETHER WITH JAMIN AND CALEB, IS SWEEPED ALONG WITH

262 THE MASSES.)

MORE MORE MORE

263 (DISSOLVE TO TEMPLE. TO THE REAR, A BRICK WALL. HIGH IN  
264 THE CENTER OF THE WALL IS A WINDOW. A SINGLE PILLAR  
265 STRETCHES UP OUT OF CAMERA VIEW. TO THE RIGHT, AN ARCHWAY  
266 LEADING INTO THE TEMPLE.  
267 ALL IS CONFUSION. TABLES HAVE BEEN OVERTURNED. BENCHES  
268 LIE ON THE FLOOR. SEVERAL DOVES FLUTTER AIMLESSLY ABOUT,  
269 RELEASED FROM THEIR CAGES. A MOB IS JUST DEPARTING. THEY  
270 CROWD THROUGH THE ENTRANCE, OUT TO THE OTHER SIDE. ARAM  
271 PUSHES BY THEM, JAMIN CLOSE BEHIND. ARAM WALKS SLOWLY  
272 ABOUT THE SCENE. JAMIN BEGINS RIGHTING THE TABLES. ONE  
273 OF THE DOVES IS PICKED UP BY ARAM. HE STROKES IT, HIS  
274 FACE IMPASSIVE, AS HE MOVES SLOWLY TOWARD THE ARCH.  
275 THROUGH THE ARCH ENTERS CALEB.)

276 ARAM: So Caleb, you have come to view the spoils.

277 CALEB: I fear the spoil is in your heart, Aram. Must you continue it  
278 any longer? Why do you not take your business to the markets?  
279 The logical place for such business.

280 ARAM: My business? Have you come here to mock me? My business lays  
281 strewn on the streets of Jerusalem...unless those beggars have  
282 not already picked up the coins. I am finished, Caleb!  
283 Finished! Look at me! Look at my tables!

284 (HE INDICATES THEM WITH AN ANGRY SWEEP OF HIS ARM.)

285 CALEB: You have friends. You may start again. There is nothing lost.  
286 The temple, as a place for worship, has been regained. What  
287 misery there is, you have brought upon yourself.

288 ARAM: (THREATENINGLY) Get out! Get out with those fools...those  
289 thieves on the streets!

290 (CALEB RETREATS TOWARDS THE ARCH.)

291 Get out!

292 JAMIN: (CALLS OUT) Do not touch him, Aram!

293 CALEB: I shall not give him cause to, Jamin. I shall leave. (TO ARAM)  
294 I've pity for you, Aram. I have sorrow for the goods you have  
295 lost. I only ask now that you do not act in haste. It will  
296 lead to no good.

297 ARAM: Have you not said enough!?

298 (CALEB EXITS. ARAM WALKS TO THE ARCH LOOKING AFTER HIM.  
299 HE REMAINS THERE.)

300 JAMIN: Aram, as Caleb has said, we have not lost all. This...this may  
301 have happened for the best.

302 (ARAM REMAINS MOTIONLESS.)

303 I do not understand your bitterness. Why must you fight against  
304 them?

305 (ARAM TURNS.)

306 ARAM: (CRAFTILY) Aye, Jamin. Why fight? Perhaps it has happened for  
307 the best.

308 JAMIN: Then you will leave as Caleb says?

309 ARAM: Aye, Jamin. But first, tell me...what have you heard about this  
310 Jesus of Galilee?

311 JAMIN: Oh, Aram, I have heard many things! How he fed four thousand  
312 with but seven loaves of bread! How he has made the crippled to  
313 walk...the blind to see!

314 ARAM: Are there many who believe in him?

315 JAMIN: There are hundreds. Simple folk and the wise men alike.

316 ARAM: And is it true he is a maker of miracles?

317 JAMIN: 'Tis said by his touch he makes men well.

318 ARAM: Then we will do as Caleb says. We will not go back to the temple.

319 JAMIN: You, too, believe?

320 ARAM: Am I yet the fool? Miracles? There are no such things!

321 JAMIN: Then what has happened to make you change your mind?

322 ARAM: Look you to the streets, Jamin.

323 (JAMIN, PUZZLED, WALKS TO THE ARCHWAY. HE LOOKS OUT, THEN  
324 RETURNS.)  
325 JAMIN: (WONDERING) There was no one, Aram.  
326 ARAM: But on the streets, what did you see? What did you see, Jamin?  
327 JAMIN: Nothing but a few robes...and many palm leaves.  
328 ARAM: Ah! But not ordinary palm leaves! There are some upon which He  
329 has walked!  
330 JAMIN: What are you thinking, Aram?  
331 ARAM: This! You say there are those who believe in miracles...that He  
332 has made the blind to see?  
333 JAMIN: Aye, and the leper to be cleansed.  
334 ARAM: Then why should not these palm leaves upon which he has walked  
335 produce miracles, too?  
336 JAMIN: You would use these palms as producers of miracles?  
337 ARAM: If there are those simple enough to believe in all this Nazarene  
338 is supposed to do, then why should they not believe in miracles  
339 from these palms?  
340 JAMIN: You mean you would sell these palms?  
341 ARAM: Aye, Jamin...we shall become sellers of miracles!  
342 (CU OF ARAM'S FACE, SMUG, SMILING.)  
343 (FADE OUT)  
344 (MUSIC HAS BEGUN IN BG. UP TO FULL AS SCENE FADES.)  
345 (MUSIC THROUGHOUT FOLLOWING CAMERA SEQUENCE. BUILD WITH  
346 MOTION OF CAMERA. FADE IN ON DOORWAY TO THE ROOM, RIGHT,  
347 IN ARAM'S HOUSE. INSIDE CAN BE SEEN A HUGE STACK OF PALM  
348 LEAVES. JAMIN IS BENT OVER A LARGE FLAT BASIN. HE IS  
349 WASHING THE LEAVES IN A SLOW, LETHARGIC MANNER. BESIDE  
350 HIM IS A SMALLER PILE OF PALMS ALREADY CLEANSED. CAMERA  
351 HOLDS BRIEFLY ON JAMIN, THEN MOVES SLOWLY TO THE LEFT.  
352 IT PAUSES MOMENTARILY ON A NEARLY DEPLETED STOCK OF

MORE MORE MORE

354 CLEANED PALMS TO THE RIGHT OF THE TABLE IN THE FRONT ROOM.  
355 THE LEFTWARD MOTION OF THE CAMERA CONTINUES. THE MUSIC  
356 BUILDS IN THE BG. BEHIND THE TABLE IS ARAM. BEFORE HIM,  
357 ON THE TABLE TOP, ARAM HAS SPREAD OUT SOME OF THE LOOSE  
358 PALMS. HE GATHERS THEM IN HANDFULS OF NEARLY EQUAL AMOUNTS,  
359 BINDS THEM WITH TWINE, AND PLACES THEM ON LEFT END OF TABLE  
360 OUT OF CAMERA RANGE. AGAIN THE CAMERA MOVES, COMING TO A  
361 FULL STOP ON THE SHEAVES OF PALMS ARAM HAS BOUND. CAMERA  
362 HOLDS. MUSIC UP FULL.)

363 ARAM: (CALLING) I need more palms, Jamin.

364 (CUT TO JAMIN. HE RISES FROM WASHING THE PALMS, COLLECTS AN  
365 ARM LOAD OF THE CLEANED LEAVES. CAMERA FOLLOWS HIM AS HE  
366 MOVES INTO THE FRONT ROOM. PULL BACK TO MEDIUM SHOT OF  
367 ROOM. JAMIN DEPOSITS THE PALMS ATOP THOSE ALREADY LYING ON  
368 THE FLOOR TO RIGHT OF TABLE. HE STARTS BACK TO HIS ROOM.)

369 ARAM: (INDICATING THE BOUND PALMS WITH A SWEEP OF HIS HAND) Take these  
370 with you, Jamin...and put them in a corner away from the sun...  
371 lest they get yellow and brittle. (LOOKING UP) We must keep  
372 them green and fresh...to look as though they might produce  
373 miracles!

374 (ARAM BUSIES HIMSELF WITH HIS WORK. JAMIN BEGINS SLOWLY  
375 PICKING UP THE SHEAVES.)

376 JAMIN: Aram?

377 ARAM: Aye?

378 JAMIN: Aram, I'm afraid.

379 ARAM: Afraid? Afraid of what?

380 JAMIN: I do not know. Yet there is something...it tells me this is  
381 wrong.

382 ARAM: What can be wrong in the honest transaction of business? I have  
383 goods to sell. The buyer buys according to his needs. If the

MORE MORE MORE

384 ARAM: present trend seems to be towards miracles, then I am a wise  
385 bargainer to meet the demand. Do not tell me that you are a  
386 believer, Jamin?

387 JAMIN: That, too, I do not know.

388 ARAM: When the money comes in, then you will change your mind. In  
389 truth, you will have something really to believe in: the power  
390 of success. You have not known what it is, Jamin, to control  
391 wealth. With it you control business...and men. More men than  
392 your prophet can ever hope to convert. With wealth you become  
393 accepted in society...you meet the right people...in the right  
394 places! Had not your father before his death the respect of  
395 everyone?

396 JAMIN: And the fear, too, Aram.

397 ARAM: Those who have not always fear greatness. You dwell too much on  
398 Caleb's words. He has not been marked with success, and so it is  
399 easy for him to envy it.

400 JAMIN: But what has it brought us, Aram? Have we not lost everything?

401 ARAM: Business is like a game of dice, Jamin. Sometimes you lose...  
402 but sooner or later you win. You must learn to curb your fears!

403 JAMIN: When I listen to you, Aram, I have no fears...it's when I'm  
404 alone....

405 ARAM: Jamin, you think too much. What you need is something to take  
406 your mind off these things. Go back to washing your palms!

407 (JAMIN TURNS TO LEAVE. CALEB ENTERS FROM THE LEFT.)

408 CALEB: You, too, think too much, Aram....

409 JAMIN: (TURNING) Caleb!

410 CALEB: (CONTINUING)...and they are not good thoughts.

411 ARAM: My door is not open to you, Caleb. Have you lost your way?

412 CALEB: I have come to the right place.

413 ARAM: Then what is it you seek?



414 CALEB: An answer, Aram.

415 ARAM: I have many, Caleb. What is your question?

416 CALEB: (INCLINING HIS HEAD TOWARDS JAMIN) I have seen him in the streets  
417 this afternoon. Twice has he come with an empty cart...and twice  
418 has he left...the cart piled high with palms. You are thinking  
419 evil, Aram.

420 ARAM: It rests upon your point of view.

421 CALEB: What purpose do you have with the palms?

422 ARAM: The purpose of making money. Jamin and I are entering business  
423 for ourselves.

424 CALEB: You are no longer a money-changer?

425 ARAM: Have I yet money to change? No, Caleb, we are sellers of palms.

426 CALEB: Sellers of palms? But there are many palms outside the city....

427 ARAM: Not palms like these, Caleb. These are palms such as no man has  
428 ever before seen.

429 CALEB: What kind of nonsense do you speak? A palm is a palm.

430 ARAM: Even when He, whom you call Son of God, has touched them?

431 CALEB: I do not understand you, Aram.

432 ARAM: You will recall your prophet as He came to Jerusalem this  
433 morning?

434 CALEB: I do.

435 ARAM: And how the multitudes threw these palms at his feet?

436 CALEB: I was there.

437 ARAM: Are there not miracles in his touch?

438 CALEB: But you are not a believer!

439 ARAM: Not I...but there are many who do believe. They will buy the  
440 palms.

441 CALEB: (TAKEN BACK) Aram, you would sell these...in the name of the  
442 Lord?!  
443 ARAM: And whatever name He goes by!

444 CALEB: (ANGRILY) 'Tis blasphemy!

445 ARAM: 'Tis a way to make a living!

446 CALEB: And you, Jamin, what do you say of this?

447 ARAM: He thinks the same as I!

448 CALEB: Let him speak for himself! (TO JAMIN) Well, Jamin?

449 JAMIN: (SIMPLY) He is my brother, Caleb.

450 CALEB: Jamin, not you, too?

451 (JAMIN CANNOT LOOK AT HIM)

452 CALEB: Have I failed? Have you failed yourself?

453 (JAMIN TURNS FROM HIM.)

454 Very well, Jamin. Go. But hear what I have to say. Some day,  
455 not far off, it shall be proved that He is verily the Son of  
456 God...that great sin shall rest upon his enemies...that He shall  
457 die and be resurrected...and destruction overtake those who heed  
458 not His word. Bear well what I speak to you.

459 ARAM: (IRRITABLY) Have you finished?

460 (CALEB LOOKS TO JAMIN, WHOSE EYES ARE STILL TO THE FLOOR.)

461 CALEB: (WITH QUIET RESIGNATION) Aye, Aram, I have finished.

462 ARAM: Then go! Go...that Jamin and I may continue our work!

463 (CALEB WALKS SLOWLY OUT OF CAMERA RANGE, LEFT. ARAM  
464 BUSIES HIMSELF AGAIN WITH THE PALMS. JAMIN REMAINS AS  
465 HE WAS.)

466 JAMIN: Aram?

467 ARAM: Go back to the palms, Jamin.

468 JAMIN: But, Aram, what if it is true? ...That this Jesus is a maker of  
469 miracles? Then what we do would be a sacrilege!

470 ARAM: There is no need of fear, Jamin. 'Tis only if you go against  
471 the written word of our fathers that you make a sacrilege. Is it  
472 Caleb's curse that worries you?

473 JAMIN: In part, Aram.

475 ARAM: Only in part? What are you trying to say?

476 JAMIN: That there is another fear...other than Caleb's curse. It is a  
477 fear that grips my thinking, till my thoughts are confused and  
478 not clear.

479 ARAM: You are young yet, Jamin. You think a boy's thoughts. When you  
480 are as old as I, then you shall think a man's thoughts! And for  
481 all men, it is to make a living...to be a man among men...that  
482 comes before all else. Has not this prophet driven us from the  
483 temple? What would you have us do? Seek alms like the beggars?

484 JAMIN: Perhaps you are right.

485 ARAM: Perhaps? No, Jamin, I am right.

486 (CU OF ARAM)

487 Tomorrow when we set out into the hills to sell these palms...  
488 you shall see that I am right!

489 (FADE OUT)

490 (FADE IN NEXT MORNING. ARAM AND JAMIN STAND IN A CRUDE  
491 OXCART. THIS IS THE ONLY SCENERY ON A SET OTHERWISE BARE.  
492 WITHIN THE CART ARE PILED A NUMBER OF THE SHEAVES OF  
493 PALMS. ARAM STANDS TO THE FORE OF THE CART. JAMIN, TENSE  
494 AND FEARFUL, IS LEANING AGAINST THE REAR CART RAILINGS. A  
495 FEW SHEPHERDS ARE STANDING BACKS TO CAMERA FACING ARAM.  
496 AS ARAM EXHORTS THE THROG IN THE CUE BELOW, THE CROWD  
497 SWELLS GRADUALLY, SO THAT BY THE TIME OF HIS FINAL WORDS A  
498 MULTITUDE HAS GATHERED.)

499 ARAM: I, Aram, saw Him with mine own eyes! I have stood by the wayside  
500 and seen His coming! I have witnessed the multitudes throwing  
501 these palms at His feet! Oh, you who have not seen Him! ...  
502 Have you not heard how He has made the blind to see? The  
503 crippled to walk? The dumb to speak? Devils He has cast out!  
504 The living He has stolen from the doors of death! With the

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505 ARAM: breaking of a single loaf of bread, hundreds have feasted! Aye,  
506 the very waves of the sea has he walked on and the waters have  
507 not claimed Him! Are these the acts of mortal man? Your  
508 neighbor? Your friends? Yourself? Nay, they are not the acts  
509 of man! For verily He is not man. He is a maker of miracles!

510 In His touch the secret to make men well. And here within  
511 this cart are palms cast on the streets of Jerusalem for His  
512 coming! Palms upon which His feet have trod...palms which He  
513 has touched. Who among us know what miracles lie within them?  
514 On the morrow the farmer may go forth to sow his seed, and lo!  
515 It will be springing up a hundredfold! The shepherd's flock will  
516 fatten in fields that have never seen grass! The full measure of  
517 the planting will be found in the harvest yield!

518 Have you gold? Have you wine for these priceless palms?  
519 Whatever your offer, I will accept!

520 (HE DRAWS A SHEAVE OF PALMS FROM THE PILE, HOLDS IT  
521 ALOFT.)

522 Who will be the first to seek out the miracle of the palm?!

523 (THERE IS A MOMENT OF SILENCE, THEN THE CROWD SURGES  
524 FORWARD. THE SCENE BECOMES CLOGGED WITH HUMANITY.  
525 FROM A LOW ANGLE SHOT, ARAM CAN BE SEEN TRIUMPHANTLY  
526 STANDING ON THE WAGON..HIGH ABOVE A SEA OF OUT-  
527 STRETCHED HANDS.)

528 (SLOW FADE OUT)

529 (FADE IN ON FRONT ROOM OF ARAM'S HOUSE. PILED ON THE  
530 FLOOR BEFORE THE TABLE, ALONG THE REAR AND RIGHT WALLS  
531 IS AN ASSORTMENT OF GOODS: CRATES OF FIGS AND DATES;  
532 CLOTHING; HOUSEHOLD ARTICLES: VASES, COOKING UTENSILS,  
533 FURNITURE; SHEAVES OF BARLEY AND WHEAT; LONG-NECKED  
534 VESSELS OF WINE; WOOL AND LEATHER.

535 EVEN IN THE ROOM, RIGHT, CAN BE SEEN THE COLLECTION OF  
536 ARAM'S WEALTH. ATOP THE TABLE ITSELF ARE SEVERAL MONEY  
537 POUCHES, A FEW LOOSE COINS, AND GLASS VESSELS OF VARIED  
538 QUANTITIES.  
539 CAMERA PANS SLOWLY FROM RIGHT TO LEFT. IT HOVERS OVER  
540 CERTAIN ELEMENTS OF THE STOCK AND MOVES ON.  
541 MUSIC LOW, SOMBRE IN BG.  
542 WHEN THE PAN IS COMPLETE, CUT TO MEDIUM SHOT. ARAM  
543 ENTERS FROM LEFT CARRYING A CAGE OF DOVES. HE IS  
544 FLUSHED WITH BOTH WINE AND SUCCESS. JAMIN FOLLOWS  
545 BEHIND HIM, HIS ARMS LOADED WITH SHEAVES OF GRAIN.  
546 HE OBVIOUSLY DOESN'T SHARE ARAM'S ENTHUSIASM.)  
547 JAMIN: This is the last, Aram.  
548 ARAM: Will you hold them all night? Set them down!  
549 (A BROAD SWEEP OF HIS HAND TAKES IN THE WHOLE ROOM INDI-  
550 CATING A SPOT FOR JAMIN. AS JAMIN PASSES HIM, HE  
551 BREAKS OFF A PIECE OF GRAIN AND SHOVES IT INTO THE CASE  
552 OF DOVES.)  
553 Eat, my little friends. Grow fat for Aram.  
554 Are they not beautiful, Jamin? Look at them! Will they not  
555 fetch a good price on the market?  
556 (ARAM SETS THE DOVES ON THE TABLE. HE PICKS UP ONE OF  
557 THE GLASS VESSELS, UNCORKS IT, AND SNIFFS THE CONTENTS.)  
558 Spikenard! Most fragrant of ointments! Do you know what it will  
559 bring, Jamin? Three hundred times the profit that in one day I  
560 would make as a money-changer! Have I not a head for business,  
561 Jamin? Have I not?  
562 (ARAM LOOKS OVER THE OTHER GOODS ON THE TABLE.)  
563 We underestimate the wealth of the shepherds, Jamin. Look you!  
564 Gold! Frankincense! Perfumes! Has this been a day of success,

MORE MORE MORE

565 ARAM: or has it not? Perhaps there was a miracle in those palms after  
566 all.

567 (JAMIN HAS BEEN STANDING MOTIONLESS TO THE RIGHT OF THE  
568 TABLE. NOW HE MOVES TOWARD ARAM.)

569 JAMIN: I am tired, Aram. Is it not time we should rest?

570 ARAM: Rest? Can I sleep tonight when I think of the prospects of the  
571 morrow?

572 JAMIN: It does grow late, Aram.

573 ARAM: All right, Jamin. I shall sleep...(GRASPING JAMIN ON THE  
574 SHOULDER)...and dream of the profits that await us at the market.

575 (ARAM TURNS, ONCE MORE TRIUMPHANTLY SURVEYING THE SCENE.)

576 So He would cast me from the temple, would He? ...This Jesus of  
577 Galilee. If He but knew how His name has made me rich!

578 JAMIN: There are not many more riches to be gained, Aram. We have done  
579 with most of the palms.

580 ARAM: So do they have to be those palms we found on the streets? When  
581 the supply is gone, we shall cut them from the very trees  
582 themselves! We'll have a never-ending source of miracles!

583 (ARAM MOVES TO EXIT TO ROOM, RIGHT)

584 Good night, Jamin.

585 (JAMIN STANDS FOR A MOMENT LOOKING AFTER ARAM. HE TURNS  
586 SLOWLY AWAY AND LOOKS OVER THE ILL-GOTTEN WEALTH. HE  
587 WALKS TO THE WINDOW IN THE RIGHT OF THE REAR WALL. HIS  
588 GAZE IS UPWARD TO THE STARS. AGAIN HE TURNS, PAUSES A  
589 MOMENT, AND SITS HEAVILY ON THE BENCH BEHIND THE TABLE.  
590 HE PICKS UP A PALM LEAF AND IDLY TOYS WITH IT. AS IF  
591 SUDDENLY DISCOVERING IT IS A LEAF, HE STARES AT IT  
592 NUMBLY. WITH A LOOK OF ANGUISH HE BURIES HIS HEAD IN  
593 HIS ARMS. HIS BODY IS CONVULSED WITH SOBS. A VESSEL  
594 OF SPIKENARD TIPS ON THE TABLE, ITS CONTENTS RUN OVER

MORE MORE MORE

595 THE EDGE, DRIPPING TO THE FLOOR.)

596 (FADE IN NEXT MORNING. ARAM'S HOUSE. FRONT ROOM.

597 JAMIN IS AS HE WAS BEFORE SCENE FADE ABOVE. ARAM ENTERS

598 FROM THE ROOM, RIGHT, WITH AN ARMLoad OF PALMS. HE

599 LOOKS OVER TO THE SLEEPING JAMIN, CROSSES IN FRONT OF

600 CAMERA, AND OUT OF CAMERA RANGE TO THE LEFT. JAMIN

601 STIRS SLEEPILY. HE LIFTS HIS HEAD, SLOWLY OPENS HIS

602 EYES AS ARAM REAPPEARS FROM THE LEFT.

603 ARAM: So you are finally awake?

604 JAMIN: Is it so late?

605 ARAM: 'Tis past the crowing of the cock. Even now I am finished with

606 the loading of the cart. Come. Get you up. For look...(HE

607 INDICATES THE SUN STREAMING THROUGH THE WINDOWS)...the sun is

608 out for us, Jamin. It holds promise for a good day.

609 (ARAM MOVES TO THE ROOM, RIGHT.)

610 We should attract many of the shepherds.

611 (JAMIN BEGINS TO RISE SLOWLY FROM THE TABLE. MUSIC

612 TREMULO IN THE BG. WITH SURPRISE, JAMIN FINDS HIS FEET

613 WILL NOT STEADY HIM. HE BRACES HIS HANDS AGAINST THE

614 TABLE EDGE AND TRIES AGAIN. ONCE MORE HE PITCHES FOR-

615 FORWARD. THERE IS A MIXTURE OF SURPRISE AND DISMAY ON HIS

616 FACE. HE SITS BACK UNMOVING ON THE BENCH. ARAM RE-

617 ENTERS.)

618 ARAM: Are you not yet up?

619 JAMIN: Aram, I...I cannot move.

620 ARAM: 'Tis no wonder. The position in which you slept has stopped the

621 flow of blood.

622 JAMIN: No, Aram. 'Tis not that. In truth, I cannot move.

623 ARAM: (SUSPICIOUSLY) Is it that you do not want to move?

624 JAMIN: No, Aram. I would move...but I cannot. 'Tis some strange

MORE MORE MORE

625 JAMIN: sickness I have.

626 (ARAM STEPS OVER TO HIM AND PLACES HIS HAND ON JAMIN'S  
627 BROW.)

628 ARAM: I find no fever.

629 JAMIN: The fever is in the mind, Aram.

630 ARAM: In the mind? Are you afraid of what we do?

631 JAMIN: I do not want to be afraid, but the fear is there.

632 ARAM: 'Tis no sickness I have heard of before. I am late, but...do  
633 you wish me to call one to heal the pain?

634 JAMIN: No, Aram, it would do no good...and you have a long journey to  
635 make. Already an hour of sunlight has passed.

636 ARAM: Aye, the morning does wear on. Perhaps it is best you stay  
637 behind.

638 (ARAM LOOKS OVER HIS WEALTH, THEN WALKS OUT OF ROOM TO  
639 THE LEFT.)

640 Guard them well, Jamin.

641 (JAMIN AGAIN TRIES TO RISE, BUT MEETS WITH NO SUCCESS.

642 HE LETS HIS HEAD FALL ONCE MORE IN HIS ARMS. CAMERA

643 MOVES IN, BRIEFLY HOLDS, PULLS BACK SLOWLY. CALEB IS

644 STANDING TO THE LEFT OF TABLE LOOKING DOWN UPON JAMIN.

645 JAMIN STIRS AS IF CONSCIOUS OF CALEB'S GAZE. HE LOOKS

646 UP WITH NO SIGN OF RECOGNITION, THEN REALIZES IT IS

647 CALEB.)

648 CALEB: I have seen Aram go alone to the hills this morning, Jamin. Why  
649 do you stay?

650 JAMIN: I have heaviness of mind, Caleb.

651 CALEB: (LOOKING ABOUT THE ROOM) Well you might.

652 JAMIN: You who sees into the future, perhaps you can help...

653 CALEB: I am not a man of medicine.

654 JAMIN: But this is not a case for medicine. (PUTS HIS HAND TO HIS BROW)  
655 Feel. I have no fever.



657 CALEB: I know, Jamin.

658 JAMIN: You...you know?

659 CALEB: (NODDING) 'Tis what we call conscience, Jamin. (PAUSE) You  
660 must have had much luck in selling your palms.

661 JAMIN: Aram is a good bargainer.

662 CALEB: Yet you do not share in these riches, Jamin.

663 JAMIN: (LOWERING HIS EYES) No, Caleb, I do not.

664 CALEB: (GENTLY) Is it wrong, Jamin?

665 JAMIN: I...I... Yes, Caleb, it is wrong.

666 CALEB: Then 'tis a good sign...your sickness.

667 JAMIN: (WONDERING AT THIS) What manner of thought do you speak, Caleb?

668 CALEB: I am thinking of what the Master said once to someone else: "You  
669 must be born again." Is it not strange how we marvel at the  
670 growth of the flesh? We meet someone whom we have long not seen,  
671 and when we do we make mention of how they have changed. Yet we  
672 behold only the body. How often the spirit is ignored...by  
673 others...by ourselves...and still, no man lives till the spirit  
674 lives...till the soul becomes life itself...and the body merely  
675 its means of transportation. Like the birth of the body, the  
676 spirit must be born in pain...the pain of decisions, of divided  
677 loyalties...loyalties to what we have known and that which we  
678 must hold in the future to know and abide by. Such is your case,  
679 Jamin. Your mind goes through the labor of birth, and soon the  
680 spirit shall transcend the importance of the flesh.

681 (JAMIN RISES UNSTEADILY TO HIS FEET. HE BRACES HIMSELF  
682 AGAINST THE TABLE, THEN SLOWLY WITHDRAWS HIS HANDS UNTIL  
683 HE STANDS ALONE. FOR A MOMENT HE REMAINS SMILING, TEST-  
684 ING HIS NEW-FOUND STRENGTH. ARAM ENTERS FROM THE LEFT.  
685 HIS CLOTHES ARE DISHEVELED. HE IS BREATHING HARD.)

686 ARAM: Jamin...quickly...bolt the door! Hurry! Help me with these...  
687 put them in the room!

688 (ARAM GATHERS HIS TREASURES, BLINDLY TOSSING ONE ON THE  
689 OTHER INTO THE ROOM, RIGHT. FROM THE BG COMES THE FAINT  
690 NOISE OF A CROWD. IT WILL GROW AS THE SCENE PROGRESSES.)  
691 CALEB: What has happened, Aram?  
692 (ARAM SPINS AROUND, SEES CALEB FOR THE FIRST TIME.)  
693 ARAM: So you are here?! Is it you who have set them upon me?!  
694 JAMIN: Who, Aram? Who comes after you?  
695 ARAM: The shepherds...the villagers! They have turned over my cart!  
696 Stolen my palms!  
697 CALEB: (POINTEDLY) Have there been no miracles, Aram?  
698 ARAM: They knew what they bought!  
699 CALEB: No, Aram. They were blind. Now they have seen your deception.  
700 JAMIN: Aram, it will be folly to stand against them! Let us return  
701 their goods!  
702 ARAM: (CRIES OUT) No! They are mine! I have traded for them! They  
703 are mine!  
704 CALEB: Once before I have asked you, Aram...what are you advantaged if  
705 you gain the world, and lose yourself?  
706 JAMIN: Aye, Aram. They are many. How can you alone stand against them?  
707 ARAM: Alone? (HE HAD NOT EXPECTED THIS) Alone? Are you not staying?  
708 Do you leave me now when I most need you? You...you would cast  
709 me away, Jamin?  
710 JAMIN: Aram, I would defend you in any righteous cause. But in this...  
711 in this I cannot. (PLEADS) I ask you again, Aram...let us give  
712 them back their goods. Any moment they will burst upon you.  
713 (ARAM STAGGERS BACK. HE SQUARES HIS SHOULDERS  
714 DEFIANTLY.)  
715 ARAM: (DELIBERATELY) No...I shall stay. These riches are mine. No  
716 man! No man shall take them from me!

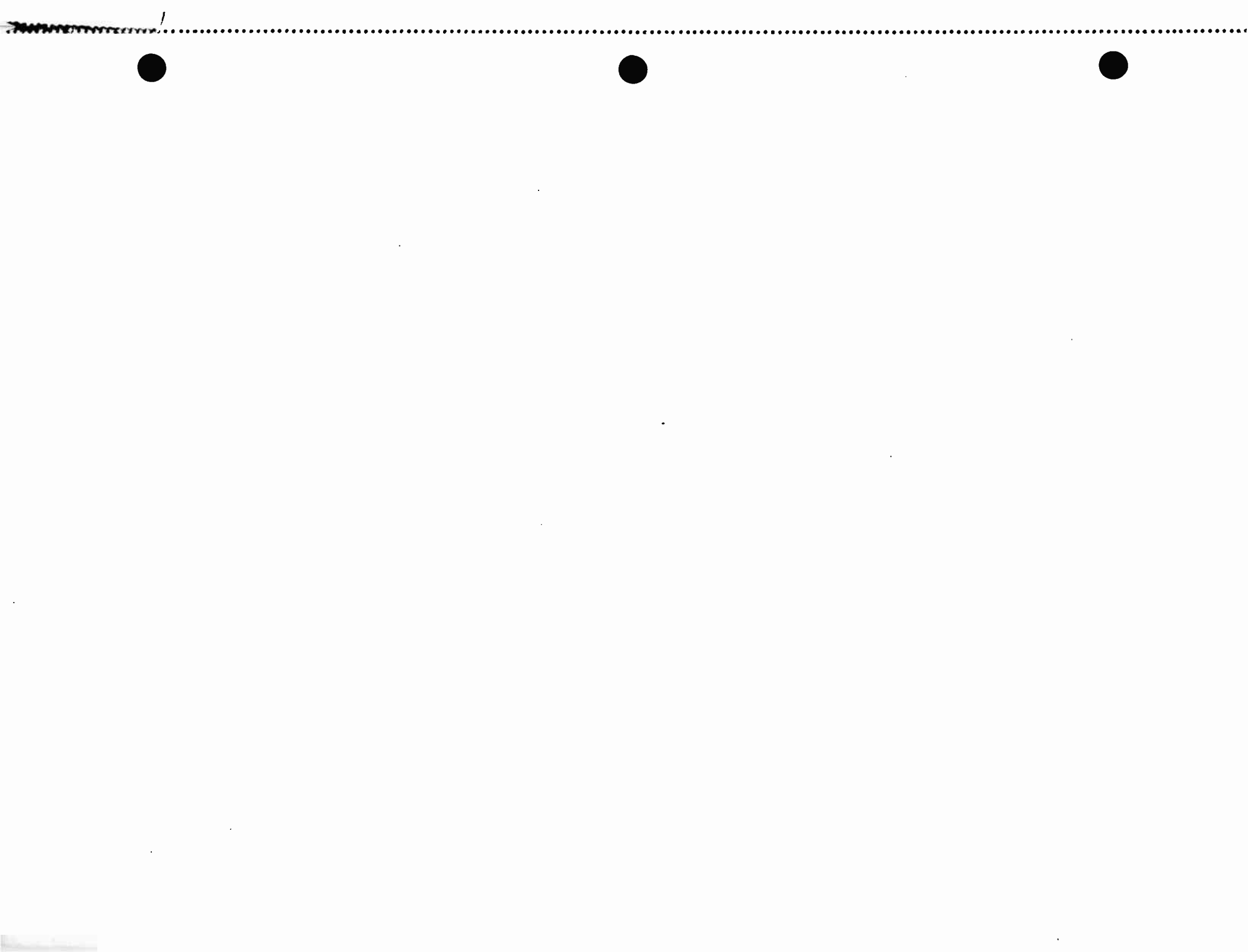
A TELEVISION PLAY: "THE PARABLE OF THE PALMS"

717 (JAMIN STANDS IN A QUANDRY. THEN HE, TOO, STRAIGHTENS  
718 UP. HE LOOKS TO THE LEFT WHERE THE CROWD NOISES ARE  
719 BEGINNING TO SWELL. HE MAKES HIS DECISION.)  
720 JAMIN: As you wish, Aram. For myself...I leave.  
721 (JAMIN WALKS SLOWLY TO THE LEFT. CALEB FALLS IN AT HIS  
722 SIDE.)  
723 (THE TRIUMPHANT STRAINS OF THE "HALLELUJAH CHORUS,"  
724 SOUNDING LIKE SO MANY ANGEL VOICES, BEGINS IN THE BG.  
725 CAMERA IS DIRECTLY ON JAMIN AND CALEB. AS THEY WALK  
726 TOWARDS IT, THEY BLOT OUT ARAM. SO, TOO, DOES THE  
727 MUSIC BLOT OUT THE NOISE OF THE APPROACHING CROWD.  
728 JAMIN AND CALEB WALK "INTO CAMERA.")  
729 (DISSOLVE ON BIBLE. CU OF LEGEND:  
730 ST. LUKE 9 : 25  
731 "For what is a man advantaged, if he gain  
732 the whole world, and lose himself, or be  
733 cast away?"  
734 A HAND REACHES OVER AND SLOWLY CLOSES THE BIBLE.  
735 FADE OUT.)

The foregoing script will give you some idea of the work involved in translating a story from radio style to television style. For a further discussion of television writing techniques you should consult a good text on the subject.

Parts of "THE PARABLE OF THE PALMS" lend themselves to classroom exercises in memorization and movement practice, in addition to other elements that are extremely important in television work. We suggest you select such parts, learn them, and practice them in class. If you have the facilities, produce the play. The sets are simple. The cast is small. In the crowd scenes improvisations may have to be made. Remember, five or six well placed actors in a small space, properly placed, can give the illusion of a crowd!

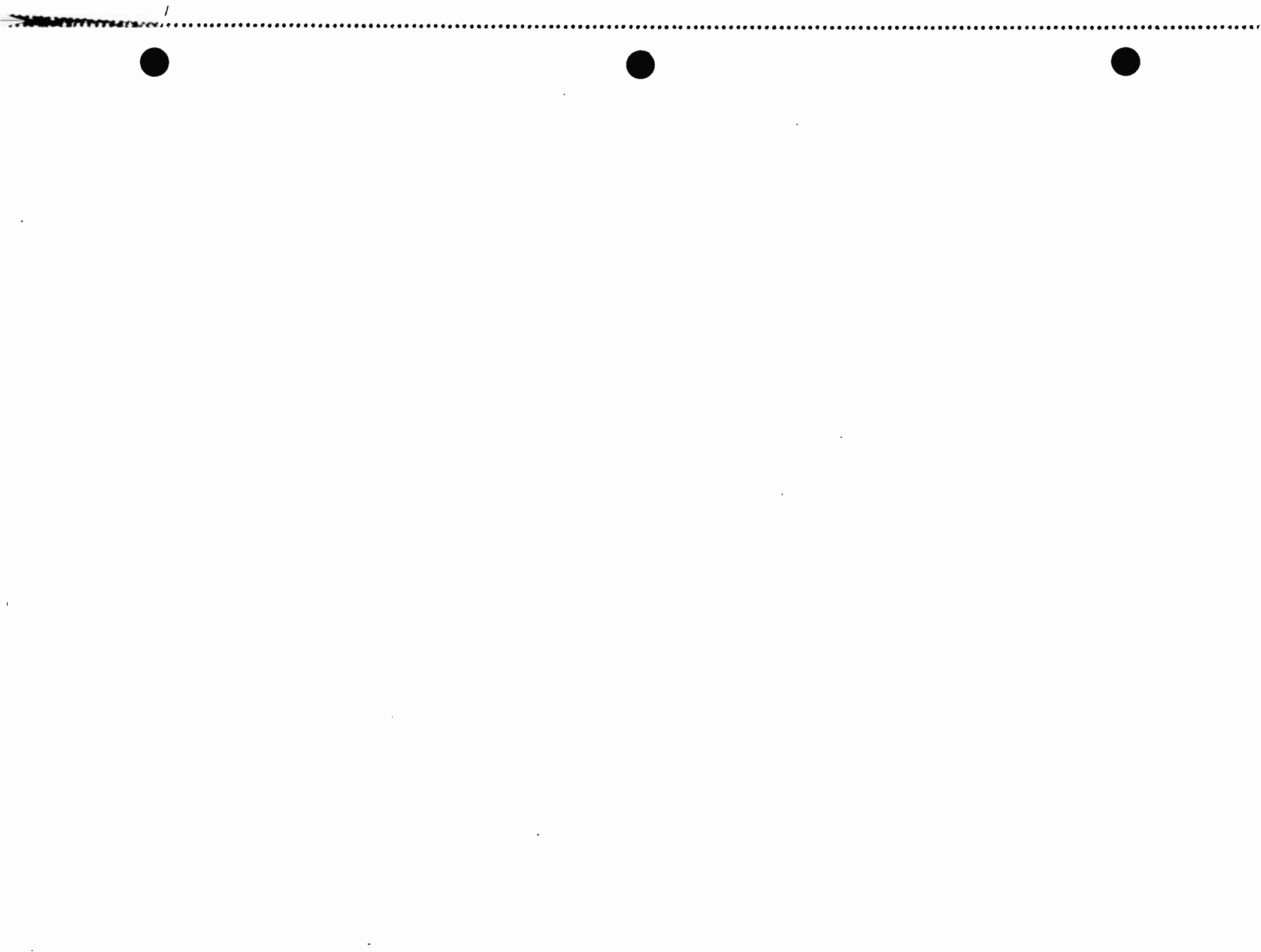
The authors believe that much can be learned about television even in a workshop that isn't fortunate enough to have elaborate sound, lighting, and camera equipment.



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