

A CHRISTMAS CAROL

(60-minute version)

Adapted for radio from Charles Dickens' novella

By Anthony E. Palermo

TRUNCATED SAMPLE SCRIPT

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The full script & appendix runs 116 pages.

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TRUNCATED SAMPLE SCRIPT

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The full script & appendix runs 116 pages.

Copyright information

'A Christmas Carol' - 60-minute version (radio-play)

By Anthony E. Palermo

Adapted for radio from Charles Dickens' 1843 novella.

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

Music composed & arranged by Anthony E. Palermo

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

Billing shall be in the following form:

(name of producer)
presents

A CHRISTMAS CAROL

Adapted for radio from Charles Dickens' novella by ANTHONY E. PALERMO

Original musical score composed & arranged by Anthony E. Palermo

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POINT**

The full script & appendix runs 116 pages.

Author's Biography

NOTE: Up-to-date text of the two bios is available at: ruyasonic.com/tp-bio-playwright
You can cut & paste the text there into your playbill or program and thus not have to worry about typos. Cuts are permitted to fit the space available. Please include the final sentence and website URL, as many newcomers to radio-drama attend productions by troupes like yours.

Pretty long bio:

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

Much shorter bio:

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

Cast of Characters - 'A Christmas Carol' (60-minute radio version)

Cast size: 30 or 14, plus 5 SFX artists, but can done by 9 total--with actors doing SFX too. See appendix page 74-(57) for suggested doubling of roles.

Ebenezer Scrooge	Miserly old man (m)
The Narrator	Effervescent Charles Dickens-type (m/f)
Announcer	Radio program announcer (m/f)
Marley's Ghost	Spirit of Scrooge's doomed partner (m/f)
Second Spirit	Ghost Of Christmas Present- Jovial spirit (m/f)
First Spirit	Ghost Of Christmas Past - Old/Young Spirit (m/f)
Nephew Fred	Scrooge's kindly nephew (m)
Belle	Scrooge's young fiancée (f)
Bob Cratchit	Scrooge's meek clerk (m)
Mrs. Cratchit	Bob's kind/feisty wife (f)
Poole	First charity-seeker (m/f)
Lamb	Second charity seeker (m/f)
Mr. Fezziwig	Scrooge's cheerful employer (m/f)
Martha Cratchit	Bob's 15 year-old daughter (f)
Fan Scrooge	Scrooge's young sister (f)
Helen	Nephew Fred's wife (f)
Tiny Tim Cratchit	Bob's crippled young son (m/f)
Peter Cratchit	Bob's 12 year-old son (m/f)
Belinda Cratchit	Bob's 9 year-old daughter (f)
Old Joe	Old rag & bottle shop owner (m/f)
Charwoman	Coarse cleaning lady (f)
Mrs. Dilber	Lower-class laundress (f)
Buck	Cockney street urchin (m/f)
Merchants #1, #2, #3	Callous merchants (m/f)
Guests #1, #2, #3	Fred's party guests (m/f)
Young Caroler	Poor street caroler (m/f)
Carolers	Several other carolers (m/f)

Five sound effects artists are also required. Walla-Walla vocalisms can be done by cast-members or a dedicated "mumble chorus."

Pre-recorded sound effects tracks and pre-recorded music tracks are available as downloadable MP3 files. Contact Sales@RuyaSonic.com.

After the script there is a 45+ page appendix on How to Produce *Christmas Carol* as a Radio-play.

Visit Tony Palermo's RuyaSonic website for more How-To tips: www.RuyaSonic.com

INTRO: INT. RADIO STUDIO - AFTERNOON
(ANNOUNCER--OR NARRATOR)

1. MUSIC: [MUS-01] "PLAYHOUSE THEME"--ESTABLISH--PLAY UNDER.

2* ANNOUNCER: [CUE] _____ presents...
Charles Dickens's "A Christmas Carol"... the
tale of a miserly man who comes to realize
the true spirit of Christmas. PAUSE) When
this story first appeared--over one-hundred-
and-seventy-five years ago--few observed
Christmas, other than at Church. Few
employers gave workers off for the
holiday... And the jolly country
celebrations of merrie Old England's past
were largely forgotten in the cities. But
this little story helped transform Christmas
from a staid religious holiday into the
joyous season of faith, feasting, and
goodwill it is to this very day. (PAUSE)
Dickens' "Ghost Story of Christmas" opens in
London, on a cold, snowy December twenty-
fourth, in the year... eighteen-forty-
three...

3. MUSIC: "PLAYHOUSE THEME"--LET ITS FINAL BELLS RING
UNDER.

4. TRACK SFX: [FX-01] WIND--UNDER. KILL IT AT SCROOGE DOOR SLAM.

SCENE ONE: EXT. LONDON STREETS - CHRISTMAS EVE 1843, AFTERNOON
(NARRATOR, YOUNG CAROLER, PLUS SEVERAL CAROLERS)

1* LIVE SFX: JINGLING BELLS--HALT AS SCROOGE YELLS.

2* NARRATOR: Once upon a time--of all the good days in the year--on Christmas Eve, old Scrooge sat busy in his counting-house. Ebenezer Scrooge was a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner--a hard-hearted miser. Secret and self-contained... and solitary as an oyster--a morose and lonely man who consorted with nobody but himself. On this evening, the office of Scrooge and Marley was shrouded in cold, bleak, biting weather. But external heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather could chill him. No wind that blew... was bitterer than he...

PRODUCTION NOTE:

Either use pre-recorded music track #02 of carolers singing "God Rest Ye, Merry Gentlemen" or have live carolers sing.

3. MUSIC: [MUS-02] [OPTIONAL] "GOD REST YE" CAROLERS SINGING-
UNDER. AT "SATAN'S POWER," SCROOGE YELLS
"BAH!" SINGERS STOP AND GASP.

1* -OR-LIVE CAROLERS: [DISTANT] (SINGING) "God rest ye, merry gentlemen, let nothing you dismay!
Remember Christ, our savior, was born on
Christmas day...
to save us all from Satan's power--"
(GASP IN FRIGHT, SCATTERING CRIES.)

SCENE TWO: INT. SCROOGE'S OFFICE - IMMEDIATELY
(SCROOGE, YOUNG CAROLER, FRED, BOB, LAMB, POOLE, NARRATOR)

2* SCROOGE: [CUTTING THEM OFF] (YELLS) Bah! (NASTILY)
"Merry Christmas!" (PAUSE) Humbug! Be gone,
you miserable little beggars! Take your
infernal Christmas carols and get away from
my door!

3. YOUNG CAROLER: [DISTANT] Sorry, sir. Merry Christmas
though, sir.

4. LIVE SFX: SCROOGE SLAMS FRONT DOOR WITH TINY BELL.

5. TRACK SFX: KILL WINDS WHEN FRONT DOOR SLAMS

6* SCROOGE: Bah! (TO FRED) And you, nephew! What right
have you to be merry? You're poor enough.
"Merry Christmas"??? Bah! Humbug!

7. FRED: Christmas a humbug, Uncle? You don't mean
that, I am sure. What right have you to be
dismal about Christmas? You're rich enough.
Don't be cross, Uncle!

1. SCROOGE: What else can I be, Fred?--when I live in such a world of fools as this? (SNOTTY)
- "Merry Christmas!" If I could work my will, every idiot who goes about with (SNOTTY)
- "Merry Christmas" on his lips, would...
- (CHUCKLING) would be boiled with his own pudding! Ha! And buried with a stake of holly through his heart! Ha! Keep Christmas in your own way, nephew (SNORTS) and let me keep it in mine.
2. FRED: Keep it? (AMUSED) But you don't keep it, Uncle.
3. SCROOGE: Well, let me leave it alone, then. Much good may it do you! Much good it ever has done you!
4. FRED: But Christmas-time is a good time, Uncle. A kind, forgiving, charitable, pleasant time--when men and women open their shut-up hearts--freely--and think of others as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys.
- (MORE...)

1. FRED: (CONT'D...) There-fore, Uncle, though it has never put a scrap of gold or silver in my pocket, I believe that it has done me good, and will do me good... and I say, God bless it!
2. LIVE SFX: BOB CRATCHIT MEEKLY CLAPS HANDS (5X)
- 3* BOB CRATCHIT: [DISTANT] (MEEKLY) God bless Christmas!
4. SCROOGE: (ROARS) You there, Bob Cratchit! Let me hear another sound from you, and you'll keep your Christmas by losing your situation! Now, return to those letters. Hmmph!
5. BOB CRATCHIT: [DISTANT] (MEEKLY) Yes, Mr. Scrooge.
6. FRED: Don't be angry, Uncle. Come! Dine with us for Christmas dinner tomorrow. Helen would love to meet you.
7. SCROOGE: Helen? Oh... yes... your... "wife." Humph! Why did you get married, Fred?
8. FRED: Because I fell in love, Uncle.
9. SCROOGE: (SARCASTICALLY) Because you fell in "love!" ...with a woman as penniless as yourself, Fred. (FED UP) Oh.... Good afternoon!
10. FRED: But you never visited before my marriage. I want nothing from you. I ask nothing of you.

1. SCROOGE: (MAKING FUNNY) Very well... Good afternoon!
2. FRED: Oh! I'll keep my Christmas humor to the last. So, a Merry Christmas, Uncle!
3. SCROOGE: (GETTING IMPATIENT) Good after-noon!
4. FRED: And a happy new year!
5. SCROOGE: (A BIT ANGRY) Good after-noon! (TO BOB) Mr. Cratchit! See my nephew out.
6. BOB CRATCHIT: This way, Mr. Fred and... (WHISPERS) a Merry Christmas to you, sir.
7. FRED: And to you and your family, Bob. How is Mrs. Cratchit and the little Cratchits-- especially your youngest, the lame boy?
8. BOB CRATCHIT: Tim, sir, "Tiny" Tim. Er... He's getting... better. Yes. Thank you for asking. Happy Christmas to you, sir.
9. LIVE SFX: FRED'S FOOTSTEPS DEPART. DOOR & BELL OPENS
- 10* SCROOGE: (MUTTERING TO HIMSELF) ...My clark!--with fifteen shillings a week, a wife and family-talking about a merry Christmas. (SIGHS) I'll retire to Bedlam...
11. LIVE SFX: DOOR & BELL CLOSES. BOB STEPS UP.
POOLE & LAMB FOOTSTEPS ENTER.

- 1* BOB CRATCHIT: Er.. Two to see you, sir--
2. POOLE: (JOLLY) Good day, sir! Have I the pleasure of addressing Mr. Scrooge, or Mr. Marley?
3. SCROOGE: Mr. Marley--my partner--has been dead these seven years. In fact, he died seven years ago this very night. I am Ebenezer Scrooge.
4. LAMB: Oh. Well... at this festive season, Mr. Scrooge, we seek charity for the Poor and Destitute.
5. POOLE: You see, many thousands are in want of common necessities. Hundreds of thousands are in want of common comforts, sir.
6. SCROOGE: (SETTING THEM UP) Are there no prisons?
7. LAMB: (PUZZLED) Umm... plenty of prisons...
8. SCROOGE: And the Union workhouses? Are they still in operation?
9. POOLE: They are. I wish I could say they were not.
10. SCROOGE: The Treadmill and the Poor Law are in full vigour, then?
11. LAMB: (DISMAYED) Both very busy, sir.

1. SCROOGE: (MOCK RELIEF) Oh! I was afraid that something had stopped them in their useful course. (CHUCKLES) I'm very glad to hear it.
2. LAMB: Well, they scarcely furnish "Christian" cheer, Mr. Scrooge. (SIGHS) A few of us wish to buy the Poor some meat and drink--and means of warmth. We do so now, because it is a time when Want is keenly felt and Abundance rejoices. So... what shall I put you down for?
3. SCROOGE: Nothing!
4. POOLE: Ah! (CHUCKLES) You wish to be anonymous, sir?
5. SCROOGE: I wish to be left alone. I don't make merry myself at Christmas and I can't afford to make idle people merry. I help to support the prisons and workhouses--they cost enough. Let those who are badly off go there.
6. POOLE: (SHOCKED) Oh, but, many can't go there.
7. LAMB: Yes--many would rather die.
8. SCROOGE: If they would rather die, they had better do it and decrease the surplus population.

1. POOLE: (DISMAYED) I... see... So the firm of Scrooge and Marley "declines"
2. SCROOGE: It's enough for a man to understand his own business, and not to interfere with other people's. Mine occupies me constantly. Good evening, then!
3. LAMB: Very well. You have made your views quite clear. (FADING) Good evening to you, sir.
4. LIVE SFX: LAMB & POOLE FOOTSTEPS DEPART.
DOOR & BELL OPENS/CLOSES.
5. TRACK SFX [FX-02] OFFICE CLOCK CHIMES (7X)--UNDER.
- 6* BOB CRATCHIT: Uh... Mr. Scrooge? It's seven o'clock, sir and it is Christmas Eve.
7. SCROOGE: So...? (PAUSE) Oh. (HMMPH) I suppose you'll want all day tomorrow, eh, Mr. Cratchit?
8. BOB CRATCHIT: Uh... If quite convenient, sir.
9. SCROOGE: (MEAN) It's not convenient! And it's not fair! If I were to dock you half-a-crown for it, you'd think yourself ill-used--I'll be bound? And yet, you don't think me ill-used, when I pay a day's wages for no work!
10. BOB CRATCHIT: 'Tis but once a year, sir.

1. SCROOGE: A poor excuse for picking a man's pocket every twenty-fifth of December! But... I suppose you must have the whole day. Humph. Well, be here all the earlier the next morning, Mr. Cratchit.
2. BOB CRATCHIT: I will sir. Thank you, and... uh... Merry Christmas!
3. SCROOGE: (INDIGNANT) "Merry Christmas!" Indeed!
Baaaaah!
4. LIVE SFX: BOB'S FOOTSTEPS DEPART.
DOOR & BELL OPENS/CLOSES.

SCENE THREE: EXT. SNOWY STREETS - CHRISTMAS EVE 1843 - 11 PM
(NARRATOR, MARLEY)

- 5* MUSIC: [MUS-03] "FOGGY NIGHT"--UNDER. PLAY THRU.
6. TRACK SFX [FX-03] WINTRY WIND--UNDER, THRU TO MARLEY'S LINE.
- 7* LIVE SFX: SCROOGE FOOTSTEPS IN SNOW--CONTINUE UP TO
MARLEY'S LINE: "EBENEZER SCROOGE!"

1* NARRATOR: [CUE] Scrooge took his melancholy dinner in his usual melancholy tavern, and walked home through the rolling fog and bitter cold. He silently passed the urchins crowded 'round fires in the street, trying to keep warm. The icy Scrooge trudged along through the dark streets, but... just as he reached the door of his dismal house... he thought he heard... something... calling...

PRODUCTION NOTE:

All ghosts will speak through a reverb to give their voice a ghostly flavor. Marley's sound effects should also get reverb.

2* MARLEY'S GHOST: [REVERB] Ebenezer Scrooge! Ebenezer Scrooge!

4. TRACK SFX: QUICK FADE OF WINTRY WINDS

5* NARRATOR: [CUE] It was the voice of his long-dead partner, Jacob Marley! ...Whose ghostly face appeared on the door knocker! Scrooge hurried inside...

6. LIVE SFX: SCROOGE CLOSSES FRONT DOOR--QUICKLY.

7. NARRATOR: ...closed the door, and locked himself in!

8. LIVE SFX: SCROOGE DOUBLE-LOCKS FRONT DOOR.

9* NARRATOR: He double-locked himself in!

10. TRACK SFX [FX-04] SCROOGE CHECKS DOORS IN HOUSE--UNDER.

1. NARRATOR: He checked the sitting-room, bedroom,
lumber-room--all as they should be. Nobody
under the table--nobody under the sofa.
Nobody under the bed--nobody in the closet.
Secured against surprise, Scrooge put on his
dressing-gown and nightcap, and sat down
before the fire to take his gruel. (PAUSE)
When... suddenly...

SCENE FOUR: INT. SCROOGE'S SITTING ROOM - IMMEDIATELY
(SCROOGE, MARLEY, PHANTOM WALLA)

2. MUSIC: "FOGGY NIGHT"--QUICK FADE.

3. TRACK SFX [FX-05] GHOSTLY BELLS-1-2-3--UNDER.

4* -OR- LIVE SFX: [OPTIONAL] BELL 1. THEN BELL 2. THEN MANY
BELLS. (NOT TOO LOUD.) CONTINUE UNDER, THRU
THE LINE "WHAT IN THE..."

5* SCROOGE: (STARTLED) Ahh! What? What is it! Every bell
in the house must be ringing! What in the...

6. TRACK-OR-LIVE SFX: BELLS STOP ABRUPTLY (OR QUICK FADE OF TRACK)

7* SCROOGE: ...world? (PAUSE) N-Nonsense. Humbug! It's
all humbug! I had... Wait! What-what's that?

8. TRACK SFX [FX-06] MARLEY DISTANLY BASHES, APPROACHING--UNDER.

9* -OR- LIVE SFX: SILENCE, THEN MARLEY BASHES... BASH/BASH!
CRASH. MARLEY DRAGS CHAINS ON FLOOR.
MARLEY'S SLOW FOOTSTEPS & CHAINS--UNDER.

1. MUSIC: [MUS-04] "MARLEY'S WOE"-UNDER.
PLAY THRU ENTIRE SCENE.

- 2* SCROOGE: [CUE] Someone's in the cellar! But the doors are locked! Double-locked! Something... is coming. Up the stairs! Closer! It's outside my door! It's humbug! I won't believe it!
Humbug, I say...

3. MARLEY'S GHOST: [REVERB] Scrooooooge! Ebenezer Scrooooooge!

4. TRACK SFX [FX-07] THUNDER (2X)

5. LIVE SFX: MARLEY RATTLES CASHBOXES & CHAINS.
MARLEY DRAG-FOOTSTEPS--STOPS AT "WITH ME?"

- 6* SCROOGE: [CUE] (SCARED) Ah! How now! (PAUSE) What-what do you want with me? Who-who are you?

7. MARLEY'S GHOST: In life, I was your partner, Jacob Marley.
(PAUSE) You don't believe in me, Scrooge?
Why do you doubt your senses?

8. SCROOGE: (FIGHTING FEAR) A-A disorder of the stomach makes them cheats! Y-You're not a g-ghost! You're just a bit of bad beef, a blot of mustard, a fragment of an underdone potato.
Ha! There's more of gravy than of grave about you, whatever you are! Humph! Humbug, I tell you! Hum...

1. LIVE SFX: MARLEY RATTLES HIS CHAINS--ANGRILY
2. TRACK SFX [FX-08] THUNDER (LONG)--UNDER
3. MARLEY'S GHOST: (LONG, TERRIBLE WAIL) Aieeeeeeeeeee!
- 4* SCROOGE: (SCREAMS) Ahhhh! (FRIGHTENED) Mercy! I believe you! I believe you--I must! Oh, dreadful apparition, why do you trouble me? Why do spirits walk the Earth? Why come to me?
5. MARLEY'S GHOST: It is required of every man, that the spirit within him should walk abroad among his fellow men. And if that spirit goes not forth in life, it is condemned to do so after death--Doomed to wander the world and witness what it cannot share, but might have shared... and turned to happiness!

(WAILS) Aieeeee!
6. LIVE SFX: MARLEY RATTLES CHAINS & CASHBOXES.
- 7* SCROOGE: You are fettered, Jacob. Tell me why?
8. LIVE SFX: MARLEY PUNCTUATES HIS LINES WITH CHAIN & CASHBOX RATTLING.

1. MARLEY'S GHOST: I wear the chain I forged in life--link by link, yard by yard! I am chained by cash-boxes, keys, padlocks, ledgers! Witness the weight and length of strong chain you bear yourself, Scrooge. It is a ponderous chain!
2. SCROOGE: (TREMBLING) I-I see no chain.
3. LIVE SFX: MARLEY PUNCTUATES WITH CHAIN & CASHBOX RATTLING.
4. MARLEY'S GHOST: You shall!--on the day of your death! Mark me! In life, my spirit never roved beyond the narrow limits of our money-changing hole! (SOBS) Now, I am doomed to wander without rest or peace. No regret can make amends for one life's opportunity misused.
5. SCROOGE: But you were always a good man of business.
6. MARLEY'S GHOST: Business? Business? (SCREAMS) Man-kind was my business! The common welfare was my business! Charity, mercy, forbearance, and benevolence, were, all, my business. Oh, and it is at this time of the rolling year... that I suffer most.
7. SCROOGE: I'm-I'm sorry for you, Jacob. Is there anything I can do? (AD LIBS FEAR UNDER...)

1. MARLEY'S GHOST: For me, it is too late! But I have come...
to warn you of a hope and chance of escaping
my fate. (PAUSE) You will be haunted by
three spirits.

(MORE...)

2. MARLEY'S GHOST: (CONT'D) Expect the first tomorrow when the
bell tolls One. The second, the next night
at the same hour. The third, upon the next
night, at the last stroke of Twelve. Without
their visits, you cannot hope to shun the
path I tread! (WAILS) Aieeeee!

3. MUSIC: "MARLEY'S WOE"--LET CHURCH BELLS RING UNDER,
FADE.

4. LIVE SFX: (COORDINATED TOGETHER) MARLEY'S
CHAINS/CASHBOXES, FOOTSTEPS.
THE WINDOW SASH RAISES WITH EACH STEP.

5* MARLEY'S GHOST: [CUE] Ebenezer! Look out this window. That
poor woman and her infant huddled on the
door-step below! Look that you may see for
your own sake.

6. MUSIC: [MUS-05] "THE PHANTOMS"--UP, UNDER, PLAY THRU.

7. TRACK SFX: [FX-09] THUNDER, WIND, MOANING PHANTOMS, CHAINS--
UNDER.

1* LIVE SFX: [REVERB] PHANTOMS RATTLING THEIR CHAINS--
UNDER.

1. WALLA-WALLA: [REVERB] MOANING PHANTOMS--UNDER.

2* SCROOGE: [CUE] Ghosts! Phantoms! Hundreds!
...chained... just like yourself! They
surround the woman! But, they're not
haunting her, they're... pleading! Can't she
see them?--their anguish? Why do these
ghosts lament, Jacob? Why do they wail?

3. MARLEY'S GHOST: They seek to aid her... They seek to do good
in human matters, but have lost their
power... for-ever. They wail in unceasing
torture and remorse! Beware this cruel fate,
Ebenezer. Beware! (FADES) Beware! Beware!
(WAILS) Aieeeee!

SCRIPT HAS BEEN TRUNCATED AT THIS
POINT

The full script & appendix runs 116 pages.
(several pages later...)

SCENE FIVE: INT. SCROOGE'S BEDROOM - CHRISTMAS 1843 - 1 AM
(NARRATOR, FIRST SPIRIT, SCROOGE)

1. TRACK SFX: [FX-10] SCROOGE'S BEDROOM CLOCK CHIME (1X)

2* NARRATOR: [CUE] Scrooge awoke. He was lying on his bed--still in his robe. Was Marley's visit a dream? Or not? He decided it was a dream and nothing more, but suddenly...

3. MUSIC: [MUS-06] "SPIRIT #1 ARRIVES"--UNDER, PLAY THRU.

4. LIVE SFX: CURTAINS SLOWLY DRAWN--UNDER.

5* NARRATOR: ...the curtains of his bed were drawn aside and Scrooge found himself face-to-face with the un-earthly visitor who drew them. It was a strange figure--like a child, yet... not so like a child as like an old man.

6. MUSIC: "SPIRIT 1 ARRIVES"--LET IT FINISH.

7* FIRST SPIRIT: [REVERB] Ebenezer Scrooge?

PRODUCTION NOTE:

The Spirits' voices always have a reverb effect applied. Scrooge only gets reverbed once he has joined them on their journeys--but during their arrivals, his voice is always "dry" (no reverb).

8. SCROOGE: Are-are you the spirit whose coming was foretold?

9. FIRST SPIRIT: I am the Ghost of Christmas Past.

10. SCROOGE: Long past?

1. FIRST SPIRIT: Your past. I come for your welfare. Rise, Scrooge, and walk with me.

2. SCROOGE: Wha...?(SCARED) Out the window? But I am mortal--and liable to fall!

3. FIRST SPIRIT: Bear but a touch of my hand upon your heart and you shall be upheld--in more than this.

4. MUSIC: [MUS-07] "CHRISTMAS PAST"--UNDER, PLAY THRU.
IT PLAYS RIGHT THROUGH SEVERAL SCENES.
FADE IT JUST BEFORE "FEZZIWIG'S BALL" CUE.

SCENE SIX: EXT. COUNTRY-SIDE - CHRISTMAS 1793 - NOON
(NARRATOR, SCROOGE, FIRST SPIRIT, WALLA--BOYS)

- 5* NARRATOR: [CUE] As the words were spoken, they passed through the wall, and stood upon an open country road with fields on either hand. A little market-town appeared in the distance, with its bridge, its church, and winding river. It was a clear, cold, winter day, with snow upon the ground.

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**The full script & appendix runs 116 pages.
(several pages later...)**

1. SCROOGE: (WEEPS) Yes, I know him. I am that child.
Alone. My only companions were my books--
"Ali Baba!" "Robin Crusoe." (SIGHS) Oh, poor
boy. (PAUSE) Oh, I-I wish... but... it's too
late now.
2. FIRST SPIRIT: What is the matter, Scrooge?
3. SCROOGE: Oh, nothing. There was a boy singing A
Christmas Carol at my door last night. I
should like to have given him something--
that's all.
4. FIRST SPIRIT: Let us see another Christmas. Come!
5. TRACK SFX: [FX-13] TRANSITION #2 (CYMBAL ROLL & WIND-CHIMES)

SCENE EIGHT: INT. SCHOOLHOUSE - CHRISTMAS 1798 - MORNING
(SCROOGE, FANNY, FIST SPIRIT)

- 6* SCROOGE: [REVERB] Why, it's me! Years later--but
(SIGHS) still away at this dismal school--
alone on Christmas.

**SCRIPT HAS BEEN TRUNCATED AT THIS
POINT**

**The full script & appendix runs 116 pages.
(several pages later...)**

SCENE NINE: INT. FEZZIWIG'S WAREHOUSE - CHRISTMAS EVE 1805 - NIGHT
(WALLA--FESTIVE, SCROOGE, FEZZIWIG, FIRST SPIRIT)

1* WALLA-WALLA: FESTIVE GUEST CHATTER--UNDER.

2* SCROOGE: [CUE] [REVERB] Fezziwig's warehouse! I
apprenticed here! Why, it's old Fezziwig!
Bless his heart! It's Fezziwig--alive
again!...at one of his Christmas parties!

3. FEZZIWIG: Yo ho, there! Ebenezer! Dick! No more work
to-night. Christmas Eve! (LAUGHS) Ha Ha!
Join in the festivities! Merry Christmas,
all! Come and dance! Hilli-Ho!

4. WALLA-WALLA: LAUGHTER AND CHEERS.

CLAP IN TIME TO MUSIC--UNDER.

5* FEZZIWIG: [WITH THE MUSIC, BUT UNDER THE SUBSEQUENT
DIALOGUE BETWEEN THE SPIRIT & SCROOGE]
[DISTANT] Hands half-round and back again...
Down the middle and up again... Round and
round... Advance and retire! Old top-couple
bow and back, new top=couple start off
again... Advance and retire! Both hands to
your partner, bow and curtsy...
corkscrew... thread-the-needle... and back
again to your place. Well done, my friends!
Well done! (LAUGHS)

1. FIRST SPIRIT: [REVERB] Do you recognize yourself, Scrooge?
A young man with a twinkle in your eye and a
future before you? You're quite enjoying
yourself.

2. SCROOGE: Oh, it was a marvelous party, Spirit! With
cake and punch--and cold roast!--and mince-
pies, and plenty of beer. Look at old
Fezziwig! How he dances--it's glorious!
Ho-Ho, what a jolly time we use to have!

3. FIRST SPIRIT: (MOCK DOUR) It was a small matter for old
Fezziwig to make these silly folks so full
of gratitude, hmmm?

4. SCROOGE: (OFFENDED) Small matter? Small, indeed!

5. FIRST SPIRIT: He has spent only a few pounds of your
mortal money and look! Is it so much that he
deserves praise?

6. SCROOGE: It isn't that! It isn't that at all, Spirit.
Fezziwig has the power to render us happy or
un-happy; To make our service light or
burdensome--a pleasure or a toil. The
happiness he gives, is quite as great as if
it cost a... a... a... (FALTERS) fortune...

7. MUSIC: "FEZZIWIG'S BALL"--FADE, IF NOT OVER BY NOW.

1. FIRST SPIRIT: What? Is something bothering you, Scrooge?
2. SCROOGE: No, No. I should like to say a word or two to my clark--Bob Cratchit--just now.
3. FIRST SPIRIT: Scrooge, my time grows short. Quick.
Several years later...

4* MUSIC: [MUS-09] "TRANSITION/BELLE'S MUSIC BOX"--UNDER, PLAY
THRU.

SCENE TEN: INT. BELLE'S PARLOR - CHRISTMAS 1813 - DUSK
(SCROOGE, FIRST SPIRIT, BELLE)

PRODUCTION NOTE:

It is Old Scrooge who speaks his reverbed lines to Belle. There is no Young Scrooge character heard in this scene. Belle reacts as if Young Scrooge says the lines. For radio-on-stage shows, have Belle face a non-existent Young Scrooge--with her back to Old Scrooge and the Spirit. This radio-blocking makes Old Scrooge's lines more poignant. He's reliving this nightmarish turning-point, repeating his original replies--and losing her once more.

- 5* SCROOGE: [CUE] [REVERB] (IN AWE) Ah, Belle! As beautiful as ever...
6. FIRST SPIRIT: [REVERB] A penniless girl... who loved you, Scrooge.
7. SCROOGE: And I, her. It didn't matter that she had no dowry. (SIGHS) We were so happy together...

1. FIRST SPIRIT: Until your career with Jacob Marley came between you. As you gained, so you lost. Do you see yourself, Scrooge? You're older now--a man in the prime of life. Your face has begun to wear the signs of care and avarice. Your eyes are greedy--the eager, restless eyes... of a miser.
2. SCROOGE: (SHAKEN) No! No! No! Spare me this! Not this, Spirit. (PLEADS) No! No!
3. BELLE: (TEARFUL) This music box is a beautiful gift, Ebenezer, but I realize I matter little to you--very little. To protect yourself from a hard and cruel world, you have become hard and cruel in response. I have tried to cheer and comfort you, but another idol has displaced me.
4. (OLD) SCROOGE: What idol could ever displace you, Belle?
5. BELLE: You now worship a golden idol. I have seen your nobler aspirations fall off, one by one. (SIGHS) Oh, Ebenezer, you've become another man.
6. (OLD) SCROOGE: I wanted security, success--for you. Belle!

1. BELLE: I seek tenderness, not riches--therefore, even though it is Christmas, I release you from our engagement, with a full heart, for the love of him you once were...
2. (OLD) SCROOGE: (PLEADING) No. No! Belle! Don't. Don't!
3. BELLE: (WEEPS) Dear Ebenezer, may you be happy in the life you have chosen... (SOBS)
4. MUSIC: "BELLE'S MUSIC BOX"--FADE, IF NOT FINISHED.
5. SCROOGE: (PLEADS) Belle. Belle! No! (PAUSE) Spirit! Show me no more! Why do you torture me? (SOBS) Remove me! I cannot bear it! Haunt me no longer! No longer! (FADING) No longer!
- 6* MUSIC: [MUS-10] "RETURN TO BED"--(CYMBAL/WIND CHIME) LET FADE.

OPTIONAL BREAK FOR INTERMISSION, ADS, ETC.

7. ANNOUNCER: There will now be a brief intermission of _____ minutes. Please stay tuned.

If commercials are inserted, make "RE-silence cell phones" announcement and return here to begin Act 2

8. ANNOUNCER: Welcome back to our presentation of Charles Dickens' "*A Christmas Carol*."

SCENE ELEVEN: INT. SCROOGE'S BEDROOM - CHRISTMAS 1843 - 1 AM
(NARRATOR, SECOND SPIRIT)

1* MUSIC: [MUS-11] "SPIRIT 2 ARRIVES"--UNDER. PLAY THRU.
(CHURCH CHIME/SILENCE/SPIRIT 2 THEME)

2* NARRATOR: [CUE] Scrooge found himself--once more...
alone ...back upon his bed. (PAUSE) He
drifted off to sleep, only to be awakened...
again... by the stroke of One...

3. TRACK SFX: [FX-14] SCROOGE'S BEDROOM CLOCK CHIME (1X)

4* NARRATOR: ... He gradually noticed a great blaze of
ruddy light, glowing from beneath the door.
Something was in the outer room...

5. SECOND SPIRIT: [REVERB] Come in. Ebenezer Scrooge! Come in!
(LAUGHS)

6. LIVE SFX: SCROOGE OPENS CREAKING DOOR--SLOWLY

SCENE TWELVE: INT. SCROOGE'S SITTING ROOM - IMMEDIATELY
(NARRATOR, SECOND SPIRIT, SCROOGE)

1* NARRATOR: [CUE] Scrooge opened the door and beheld his own sitting room--transformed! The walls and ceiling were so hung with living green, that it looked a perfect grove. Around the blazing fire lay a feast of meats and fruits and seething bowls of punch! And there sat a jolly giant--glorious to see! He bore a glowing torch--shaped like Plenty's horn--and held it up--high up--to shed its light on Scrooge, as he came peeping 'round the door...

2. SECOND SPIRIT: [REVERB] (LAUGHS) Come in! Come in and know me better, man. I am the Ghost of Christmas Present! You've never seen the like of me before!

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1. TINY TIM: (COUGHS) They sang ever so nice, Mother. I hoped the people saw me in church, (COUGHS) because I'm a cripple--it might be pleasant for them to remember--on Christmas--who made lame beggars walk, and blind men see.
2. BOB CRATCHIT: Bless you, my son. See Mother, his heart is strong and he will get better. I know it.
3. BELINDA CRATCHIT: Oh, Let's play a game! Father! Play "the memory game" with us! Please! Please!
4. PETER CRATCHIT: Yes! And then we'll sing some songs and...
(GASPS) Oh! Look!
5. TINY TIM: Oh, smell that Gooooooooooooose! Hurrah! Look! Look! There was never such a goose! Never!
7. LIVE SFX: BOB SERVES FOOD ONTO PLATES--UNDER
8. MRS. CRATCHIT: All right! Be seated. Here you go. Take your turn, now. There's plenty of bread, potatoes for all of you.
9. TINY TIM: And a plum pudding!
10. CRATCHIT KIDS: (AD-LIB UNDER) Oooh! Plum pudding! Yum!
11. MRS. CRATCHIT: (WHISPERS TO MARTHA) Martha, dear. Sit next to Tiny Tim and make sure he eats plenty. He must stay strong--and well. If anything should happen to--

1. MARTHA: (WHISPERS) Oh, Mother! Don't even think that. I'll see that he eats well. Here, Tim...
2. CRATCHIT KIDS: (EXCITED CHATTER--SOON HUSHED BY BOB)
3. LIVE SFX: BOB RAPS SPOON ON TABLE (4X).
- 4* BOB CRATCHIT: Quiet, please. Quiet. Such a feast requires a "Merry Christmas" to us all! God bless us!
5. CRATCHIT KIDS: (MARTHA) God bless us.
(PETER) God bless us.
(BELINDA) God bless us.
(FREDERICK) God bless us.
(HARRIET) God bless us.
6. TINY TIM: (COUGHS) God... bless us... every one!
7. ALL CRATCHITS: (LAUGHTER. DINNER CHATTER, MUNCHING--UNDER)
8. LIVE SFX: OCCASIONAL FORKS ON PLATES--UNDER.
- 9* SCROOGE: [REVERB] Tell me, Spirit. Tell me if Tiny Tim will live.
10. SECOND SPIRIT: [REVERB] I see a vacant seat by the chimney, and a crutch without an owner--carefully preserved. If these shadows remain unaltered by the Future, the child will die.
11. SCROOGE: No, no. Oh, no, kind Spirit. Say he will be spared.

1. SECOND SPIRIT: Why? (MOCKINGLY) "If he be like to die, he had better do it, and decrease the surplus population."
2. SCROOGE: (HURT) Oh, you use my own words against me.
3. SECOND SPIRIT: (STERNLY) Yes! Perhaps, in the future, you will hold your tongue until you have discovered what the "surplus population" is, and where it is! It may be, that in the sight of Heaven, you are more worthless and less fit to live than millions like this poor man's child.
4. LIVE SFX: PETER LADLES OUT PUNCH--UNDER
5. PETER CRATCHIT: Now the punch!--steaming hot! Take your turn. There's enough for a toast! And one after that!
6. ALL CRATCHITS (EXCITED CHATTER--UNDER)
7. BELINDA CRATCHIT: A toast! A toast! A toast to Christmas!
8. BOB CRATCHIT: Here... (AHM) I would like to propose a toast... to... er... Mr. Scrooge--the Founder of the Feast. To Mr. Scrooge!
9. CRATCHIT KIDS: (AD LIB) "What?" "No!" "Father!" "Please!"
"Not him!" "Ohh!"

1. MRS. CRATCHIT: Hmmpf! The "founder of the feast," indeed! I wish I had Mr. Scrooge here. I'd give him a piece of my mind to feast upon! And I hope he'd have a good appetite for it.
2. BOB CRATCHIT: (MILDLY) My dear, it's Christmas Day.
3. MRS. CRATCHIT: Ohhh. (SIGHS) I'll drink his health--for your sake and the Day's--not for his. Long life to him! A merry Christmas and a happy new year! He'll be very merry and very happy, I have no doubt!
4. SECOND SPIRIT: Come, Ebenezer, to a gathering across town.
5. TRACK SFX: [FX-15] TRANSITION #3 (CYMBAL ROLL & WIND-CHIMES)

SCENE FIFTEEN: INT. FRED'S PARLOR - CHRISTMAS 1843 - AFTERNOON
(SCROOGE, SECOND SPIRIT, FRED, KATE, WALLA-PARTY)

6. FRED'S GUESTS: (PARTY-CHATTER--UNDER)
- 7* SCROOGE: [CUE] [REVERB] My nephew, Fred--his wife, Helen--and their many, hungry "friends."
8. FRED'S GUESTS: (LAUGHTER--SUBSIDING UNDER)
- 9* FRED: (LAUGHS) ...and then he said Christmas was a hum-bug! As I live! And he believed it too!

 (LAUGHS) Ha-ha-ha-ha!
10. HELEN: (LAUGHS) More shame for him, Fred.

1. FRED: He's a comical old fellow--that's the truth. And not so pleasant as he might be. However, his offences carry their own punishment, and I have nothing to say against him.
2. HELEN: I'm sure he is very "rich." At least you always tell me so.
3. FRED: (LAUGHS) What of that, my dear wife? His wealth is of no use to him. He doesn't make himself comfortable with it.
4. HELEN: I have no patience with him.
5. FRED'S GUESTS: (AD-LIB) "No." "None." "A cad."
6. FRED: Well, I have. I am sorry for him. I couldn't be angry with him if I tried. Who suffers by his ill whims--himself, always. I mean to give him the same chance every year--whether he likes it or...
7. TRACK SFX: [FX-16] SMALL CRASH.

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The full script & appendix runs 116 pages.
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SCENE SIXTEEN: MONTAGE - CHRISTMAS AROUND THE WORLD 1843
(NARRATOR)

1* TRACK SFX: [FX-19] WINTRY WIND--UNDER

2. LIVE SFX: JINGLING BELLS IN TIME WITH MUSIC--QUIETLY
UNDER.

3* NARRATOR: [CUE] Much they saw, and far they went. And many homes they visited, but always with a happy end. The Spirit stood beside sick beds, and they were cheerful. (PAUSE) On foreign lands--and they were close at home. (PAUSE) By poverty--and it was rich. In alms-house, hospital, and jail--in misery's every refuge--the Spirit of Christmas left his blessing, and taught Scrooge as he went. (LONG PAUSE) At last, they returned to the streets of London... for the Spirit's final lesson... but the Spirit had... aged.

4. MUSIC: "CHRISTMAS MONTAGE"--FADE, IF NOT FINISHED.

SCENE SEVENTEEN: EXT. LONDON STREET - CHRISTMAS 1843 - MIDNIGHT
(SECOND SPIRIT, SCROOGE, NARRATOR)

5* SECOND SPIRIT: [CUE] [REVERB] My life upon this globe is very brief. My time with you, Ebenezer, is almost done. Have you gained by what I have shown you--of the good in most men's hearts?

1. SCROOGE: [REVERB] I-I don't know. How can I promise?
 (FALTERING) Perhaps I'm too old to change.
2. SECOND SPIRIT: (STERNLY) If it is too hard a lesson to
 learn, then look upon these. Look here--
 under my robe!
3. WALLA-WALLA: TWO SCOWLING, WHIMPERING CHILDREN--UNDER.
- 4* SCROOGE: What? (HORRIFIED) Two frightful, hideous,
 miserable children! Yellow, meager,
 scowling! Spirit, are they... are they...
 yours?
5. SECOND SPIRIT: They are Man's children! This boy is
 Ignorance. This girl is Want. Beware them
 both--and all of their degree! But most of
 all, beware this boy!--for on his brow I see
 that written which is Doom... unless the
 writing be erased. Without the spirit of
 Christmas to comfort them, narrow Puritanism
 and greed would release these wretched
 beings upon the world!
6. SCROOGE: But Spirit, have they no refuge or...
 resource?
7. SECOND SPIRIT: Hmmp! (MOCKING) "Are there no workhouses?
 Are there no prisons?" (MORE...)

- 1* MUSIC: [MUS-14] "SPIRIT 3 ARRIVES"--PLAY THRU.
(CHURCH BELL/CYMBAL CHIMES/SPIRIT 3 THEME)
2. SECOND SPIRIT: (EXITING SLOWLY) "Are there no workhouses?
Are there no prisons?" "Are there no
workhouses? Are there no prisons?"
- 3* NARRATOR: [CUE] And with that, the Ghost of Christmas
Present dissolved into the mist and Scrooge
stood alone upon the street. (PAUSE) As the
last stroke of Midnight rang, Scrooge
remembered the prediction of old Jacob
Marley, and--lifting his eyes--he beheld the
Third Spirit... a solemn Phantom... shrouded
in black... draped and hooded, coming...
like a mist along the ground, ...towards
him.
4. SCROOGE: [CUE] [REVERB] (FRIGHTENED) Am-am I in the
presence of the G-Ghost of Christmas... Yet-
To-Come?
- 5* TRACK SFX: [FX-20] OTHERWORLDLY SCREECH (AS IF "YES").
6. SCROOGE: Y-You are about to show me shadows of the
things that have not y-yet happened, but
will happen? (PAUSE) Spirit, will you not
speak to me?
- 7* TRACK SFX: [FX-21] OTHERWORLDLY SCREECH (AS IF "NO").

1* SCROOGE: Oh, Ghost of the Future, I f-fear you more than any specter I've seen. But, (ULP) as I know your purpose is to do me good--and as I hope to live to be another man from what I was, lead on! The night is waning fast, and it is precious time--to me. Lead on!

2. TRACK SFX: [FX-22] TRANSITION #4 (CYMBAL ROLL & WIND-CHIMES)

SCENE EIGHTEEN: EXT. - ROYAL EXCHANGE - CHRISTMAS 1845 - NOON
(SCROOGE, MERCHANTS #1, #2, #3)

3* WALLA-WALLA: OTHER BUSINESSMEN CHATTER--UNDER

4* SCROOGE: [CUE] [REVERB] Why it's my accustomed corner at the Royal Exchange--among businessmen! And here are my fellow merchants, as I have seen them often...

5. MERCHANT #1: (FADING IN) ...I don't know much about it either way. I only know he's dead.

6. MERCHANT #2: When did he die?

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**The full script & appendix runs 116 pages.
(several pages later...)**

SCENE NINETEEN: INT. RAG & BOTTLE SHOP - CHRISTMAS 1845 - 3 PM
(SCROOGE, CHARWOMAN, OLD JOE, MRS. DILBER)

- 1* SCROOGE: [CUE] [REVERB] Oh! What obscure part of the town are we in now, Spirit? This whole quarter reeks with crime, with filth, and misery. Why bring me to this low-browed, beetling hovel?--a rag-and-bottle shop. Who are these grotesque people?
2. LIVE SFX: CHARWOMAN STEPS UP.
- 3* CHARWOMAN: [CUE] Look here, old Joe! Let the charwoman be the first! Let the laundress be second... and let the undertaker's man be the last one you see. (LAUGHS)
4. OLD JOE: Ah, then. What have you got to sell, my dear? What have you got to sell?
5. LIVE SFX: CHARWOMAN PLOPS SOFT BUNDLES ON TABLE (3X).
- 6* CHARWOMAN: Who's the worse for the loss of a few things like these? Not a dead man, I suppose--eh?
7. MRS. DILBER: No, indeed! If he wanted to keep 'em after he was dead--the wicked old screw--why wasn't he natural in his lifetime?
8. OLD JOE: (SCOLDING) Mrs. Dilber!

1. MRS. DILBER: Well, if he had been, he'd have had somebody to look after him when he was struck with Death... Instead of lying there, gasping out his last--alone--by himself. 'Tis true, Joe.
2. LIVE SFX: JOE RUMMAGES THROUGH THE BUNDLES--UNDER.
3. OLD JOE: 'Tis the truest word that ever was spoke. It's a judgment on him, it is. (PAUSE) Huh? (SHOCKED) What's this? Bed-curtains?
4. LIVE SFX: JOE UNFURLS BED CURTAIN WITH RINGS ON COUNTER.
- 5* CHARWOMAN: (LAUGHS) Ahhh, yes! Bed-curtains!
6. OLD JOE: You don't mean to say you took them down--rings and all--with him lying there?
7. CHARWOMAN: And why not? (STARTLED) Ah! Don't drop that lamp's oil upon the blankets, now.
8. OLD JOE: His... blankets, too?

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(several pages later...)**

1. MUSIC: [MUS-15] "TRANSITION/CRATCHITS 2"--UNDER, PLAY THRU

SCENE TWENTY-ONE: INT. BOB CRATCHIT'S HOUSE - CHRISTMAS 1845 - DUSK
(SCROOGE, PETER, MRS. CRATCHIT, MARTHA, BELINDA, BOB)

2* SCROOGE: [CUE] [REVERB] Spirit, once more we are at
the home of Bob Cratchit. But... it is
different--so... quiet. What is it, Spirit?
What kind of Christmas Day... is this?

3. CRATCHIT KIDS: (KIDS WEEPING QUIETLY--UNDER)

4* PETER CRATCHIT: (READING FROM BIBLE) "...And he took a
child, and set him in the midst of them. And
answered, 'I say unto you that none but
those who are as humble as little children
shall enter into Heaven. Whosoever shall
receive one such little child in my name,
receiveth ME...' "

5. MRS. CRATCHIT: (WEEPING) Stop, Peter. Stop reading.
Oh... My son, my son. Tiny Tim... (SOBS)

6. MARTHA CRATCHIT: Mother, please don't cry. Father will be
home soon. Don't let him know you've been
crying.

1. MRS. CRATCHIT: (SNIFFLES) He's late tonight, Martha. When he had Tiny Tim on his shoulder, he would walk very fast... very fast indeed! But... the child was light to carry, and Father loved him so. It was no trouble. No trouble at all... (WEEPS)
2. BELINDA CRATCHIT: Here's Father now!
3. LIVE SFX: BOB OPENS FRONT DOOR, ENTERS--CLOSES IT QUIETLY.
- 4* BOB CRATCHIT: (FAKING CHEER) Sorry, I'm late, Mother. I wish you could have gone. It would have done you good to see how green a place it is. But you'll see it often. I promised... (SIGHS) I promised... Tim... (BREAKING DOWN) that we'd walk there... (SNIFFS) on Sundays.
5. MRS. CRATCHIT: Oh, Bob.... (SOBS)

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1. TRACK SFX: [FX-29] THUNDER & WIND--UNDER. CROSSFADE TO NEXT FX

TRACK AT "MAY BE, ONLY?"

SCENE TWENTY-TWO: EXT. GRAVEYARD - CHRISTMAS 1849 - MIDNIGHT
(SCROOGE, WALLA-PHANTOMS)

2* MUSIC: [MUS-16] "GRAVEYARD"-UNDER, PLAY THRU.

(TRANSITION/DEATHBELL/SPIRIT/PHANTOMS/BELL)

3* SCROOGE: [CUE] [REVERB] Spirit, where are we now?
(GASPS) Merciful heaven! A dismal, ruinous church-yard! ...Desolate, lonely, crumbling graves. (PAUSE) Here? Here, then, is the wretched man? He lay underneath the ground? This grave? Before I draw nearer to that stone, tell me, Spirit, are these the shadows of things that will be? Or are they the shadows of things that may be, only?

PRODUCTION NOTE:

Sound effects and Phantom walla also get reverb. It dries up at the end of the scene.

4. TRACK SFX: [FX-30] GRAVEYARD SEQUENCE--UNDER THRU SCENE

SCREECH (AS IF "LOOK") THEN THUNDER & WIND

THEN EVENTUALLY PHANTOMS MOANING TOO.

5* SCROOGE: Spirit, that gravestone! What is written upon it? ...Wait!

6* SCROOGE: The name on the grave is... Eb-en-ezer Scrooge. (GASPS) Ebenezer Scrooge? No!

1. WALLA-WALLA: [REVERBED] PHANTOMS MOANING--UNDER.
FADE IT AT "I PRAY, PLEASE, SPIRIT"
2. SCROOGE: No, Spirit! Why show me this if I am past all hope? Am I to become like Jacob Marley? Like the other, curse-d ghosts? Chained? Wandering the Earth... for-ever? (WAILS) No. No!!!
3. SCROOGE: Spirit, hear me! I am not the man I was! Tell me that I may change these dreadful shadows. (PAUSE) I'll-I'll honor Christmas in my heart! I'll try and keep it all the year! I'll live in the Past, the Present, and the Future--and not shut out the lessons they teach. I pray, please, Spirit, that I may sponge away the writing on this stone! I beg you, I'll change... I'll change... I pray, I pray...

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**The full script & appendix runs 116 pages.
(several pages later...)**

1. MUSIC: [MUS-18] "CHRISTMAS DAY"--UP, UNDER.

2* NARRATOR: (DELIGHTEDLY) Scrooge sent the boy to buy the prize turkey and have it delivered to the... Cratchit family--as an "anonymous" gift. Then, the new Ebenezer Scrooge dressed himself all in his best, and got out into the streets of London.

SCENE: TWENTY-FOUR - EXT. LONDON STREETS - CHRISTMAS 1843 - MORNING
(NARRATOR, SCROOGE, WALLA-STREET)

3. WALLA-WALLA FESTIVE STREET CHATTER--UNDER

4. LIVE SFX: SCROOGE'S FOOTSTEPS ON SNOW--UNDER.

5* NARRATOR: [CUE] By this time, people were pouring forth and Scrooge regarded all with a delighted smile and hearty holiday greeting.

6. SCROOGE: Merry Christmas. Merry Christmas. (LAUGHS)

7. WALLA-WALLA: (AD-LIB--UNDER) "MERRY CHRISTMAS, SIR"

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**The full script & appendix runs 116 pages.
(several pages later...)**

1. SCROOGE: Er... I come to beg your pardon, Fred, for the things I said about Christmas. (PAUSE)
Er... that... was a hum-bug.
2. FRED: Ah! (LAUGHS) Well, I-I don't know what to say... um...um... Do come in. (TO HELEN)
Helen, look!
3. FRED'S GUESTS: (EXCITED CHATTER--UNDER) "Who?" "Wha?"
4. LIVE SFX: SCROOGE ENTERS. FRED CLOSES DOOR. HELEN STEPS UP.
5. FRED: Er... Well... May I present my wife--Helen.
6. HELEN: (TAKEN ABACK) Uncle Ebenezer, I-I never expected this of you.
7. SCROOGE: Oh, Helen. So pleased to meet you. But... can you forgive an old fool?
8. HELEN: Er... (PAUSE) (GRACIOUSLY) Oh, of course, Uncle! Of course!
9. MUSIC: "FRED'S PARTY"--FADE, IF NOT ALREADY FINISHED.
10. FRED: Well, join the feast! (CALLS OUT) Set another place at the table! (TO GUESTS)
Here, here! Raiser your glasses, all! I propose a toast. A toast... to Uncle Scrooge...

1. FRED'S GUESTS: "To Uncle Scrooge!" (LAUGHTER)

2. LIVE SFX: SEVERAL GLASSES CLINK--NOT ALL AT ONCE.

3* MUSIC: [MUS-20] "UNCLE SCROOGE"--LET IT FINISH.

SCENE TWENTY-SIX: INT. SCROOGE'S OFFICE DECEMBER 26 1843 - MORNING
(NARRATOR, SCROOGE, BOB--AND AT THE END, TINY TIM)

4* NARRATOR: [CUE] And so, Ebenezer Scrooge rejoined his family--and rejoined the family of Man.

5* TRACK SFX: [FX-31] SCROOGE'S OFFICE CLOCK CHIME (9X--UNDER.

6. NARRATOR: The next morning, Scrooge was early at the office. If he could only be there first--and catch Bob Cratchit coming late! That was the thing he had set his heart upon. (PAUSE) And was Bob ever late! The clock had struck Nine--no Bob. Quarter past--no Bob.
Finally...

7. LIVE SFX: BOB OPENS DOOR & BELL--QUIETLY. CLOSSES DOOR.

BOB'S QUIET FOOTSTEPS--STOPS SUDDENLY.

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**The full script & appendix runs 116 pages.
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1* NARRATOR: [CUE] And Scrooge was better than his word. He became as good a friend, as good a master, and as good a man as the good old city ever knew. And to Tiny Tim--who did NOT die--he became a second father. And it was always said that Ebenezer Scrooge knew how to keep Christmas well. (PAUSE) May that be truly said of us--ALL of us. And so, as Tiny Tim sagely observed...

2. TINY TIM: God bless us--every one!

3. MUSIC: "GOD BLESS US"--UP AND LET IT FINISH.

OUTRO: INT. RADIO STUDIO - AFTERNOON
(ANNOUNCER--OR NARRATOR, SFX ARTISTS)

4* MUSIC: [MUS-22] "CAROL OUTRO"--ESTABLISH AND UNDER - PLAY THRU.

5* ANNOUNCER: [CUE] Ladies and gentlemen, all through our Holiday Playhouse, not a creature is stirring that doesn't wish our radio audience a merry, merry Christmas. This goes for all of us... From our chorusers, "Merry Christmas!" From our sound effects crew of joyful noise-makers, "Merry Christmas!"...

6. LIVE SFX: A BUNCH OF SOUND EFFECTS AT ONCE. (BRIEFLY)

- 1* ANNOUNCER: [CUE] (CHUCKLE) You get the idea! From our director and engineer, "Merry Christmas." And from our wonderful cast...
- 2* ENTIRE CAST: (NOT TOO LOUD) "Merry Christmas!"
- 3* ANNOUNCER: (PAUSE) This story was adapted for radio and scored by Anthony E. Palermo. [pah-LAIR-mo]
(PAUSE) If our little production has provided you and your family with good cheer, then you have only to thank Charles Dickens--the founder of our feast in this fairy tale for the ages--especially our own.
(PAUSE) This has been a very "merry" production of the _____
_____.
4. MUSIC: OUTRO-LET IT FINISH.

END OF PLAY

APPENDIX: How to Produce *Christmas Carol* as a Radio Show

Here are 48 pages about how to mount a professional radio-play production of my adaptation of Charles Dickens' *A Christmas Carol*. You'll find everything from concepts to details—thematic approaches to the material, to casting monologues, a sound effects cookbook, pre-recorded track listings, audio gear resources, down to instructions for “working” a microphone. Additionally, there’s a history of how radio-on-stage shows were produced in the Golden Age of 1940s radio and how you can blend the various styles to fit your troupe’s resources and likings.

NOTE: To print just the script, specify pages 1-66.
To print just the appendix, specify pages 67-116

Section (pages)	Description
• DIRECTION (p.68)	Author’s notes on how to approach the <i>Carol</i>
• CASTING (p. 74)	Casting list, Audition list, Casting monologues
• SFX COOKBOOK (p. 78)	Live Sound Effects Cookbook
• SFX TRACKS (p.83)	Pre-recorded sound effects listing and advice
• MUSIC (p. 87)	Pre-recorded music cue listing and advice
• PRODUCTION (p. 90)	Production design background and advice, radio director’s gesture cues
• AUDIO (p. 108)	Engineering advice, microphone school for cast and crew, Audio setup, technical checklist, mic & stand resources

For additional information on how to produce and perform radio-plays, see my Radio Drama Resources website: [REDACTED]

Handy RuyaSonic production info web-pages:

- How to prepare radio drama scripts [REDACTED]
- How to direct [REDACTED]

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The full script & appendix runs 116 pages.

Themes and approaches to 'A Christmas Carol'

by Anthony E. Palermo, playwright, sound effects designer, composer

My radio adaptation of *A Christmas Carol* restores this oft-told tale to its source in Charles Dickens' novella. Since this story appeared in 1843, it has been bowdlerized and cut to fit the conventions of the day—resulting in widespread mis-perceptions and simplifications of its true meaning. Most people are only familiar with second-hand retellings and any accusations of triteness and cliché against this story are most likely attributable to poor adaptations.

I endeavored to create a version that was both faithful *and* fresh. The dialogue is nearly verbatim from Dickens' text, however the emphasis and psychological shadings are my own as I sought to reinforce Dickens' original message. This "Ghost Story of Christmas" is particularly well suited to the medium of radio—where the audience's imagination provides an unlimited special effects budget. Please take note of my intentions when producing this script.

Dickens's major literary themes were memory and forgiveness—through experiencing the joy and sorrow of memory, one could learn to live properly in this world. Accordingly, the miserly Ebenezer Scrooge's redemption is carried out by memory, example, and fear.

Scrooge has often been presented as an evil man with no redeeming characteristics who suddenly gets converted—overnight! That perception has been fostered in many of the film and animated versions produced over the years and often results in a rather boring fable for children. However, this instant redemption—what critics call "the Scrooge problem," can be overcome. There must be motivation for Scrooge's miserly behavior and he must be permitted to change little by little, so the final conversion isn't totally unbelievable. The elements of a convincing transformation are in Dickens' novella, but hardly any dramatic adaptations. It boils down to understanding the character of Scrooge.

First, Ebenezer Scrooge isn't just evil—that's too one-dimensional. He's got a tough shell on the outside to protect his squishy soft interior. He holds terrible, anti-social attitudes, but has them for a reason. His character is based upon Charles Dickens' regrets for his own personal behavior—in not being kind enough to his fellow man, in not being charitable enough to unfortunates. In fact, Scrooge's history is modeled upon Dickens' early life, but there's a little bit of Scrooge in all our natures.

Memory: Scrooge's Tortured Past

Through the Ghost of Christmas Past, we learn that Scrooge was raised in the country, where they observed an old-fashioned Christmas. He was sent away to a dismal boarding school and (like Dickens) and left there over several Christmases by a remote and cruel father. The

schoolboy-Scrooge sought escape in books--fantasies that protected him from the cruel world--and took him out of it. He loved his sister, the angelic Fan, who later died giving birth to Fred--which explains Scrooge's resentment of his good-natured nephew.

The young Scrooge was taken out of school and put to work in a warehouse run by the jolly Mr. Fezziwig--who serves as one of several models for Scrooge's re-education. In the world of business, Scrooge (like Dickens) sought financial success as a way to fortify himself from the harsh realities of loneliness--and a rapidly industrializing Britain. Unfortunately, Scrooge's wish to make himself invulnerable also shut him off from humanity--which is why his fiancée, Belle, breaks their engagement. This further isolates him until he is entirely alone, "as secret and solitary as an oyster." His partnership with the similarly cold-blooded Jacob Marley reinforces Scrooge's miserly ways.

However, despite the warped personality, Scrooge retains a keen intelligence--he is a successful businessman--and has a biting, sarcastic sense of humor. He doesn't see himself as evil--he's just being "practical." Here, he personifies modernism and Puritanism--ideas firmly in place when Dickens wrote the story. British Puritans discouraged "pagan" Christmas celebrations and had largely succeeded in eliminating the holiday as a feast of any kind by 1800. Their social engineering of the workhouses separated families and produced thousands of "orphans" when the parents were still alive.

Scrooge's Saving Grace

Humor is the key to my interpretation of Scrooge--not jolly, but snide humor. I've left Dickens' dialogue alone, but I freshen it up by having Scrooge deliver it as biting sarcastic jokes to show his sense of superiority and utter disdain for the "fools" at Christmas. Think of him as a nasty, wise-cracking cable-TV pundit--smart, but twisted. He's a self-made man who can't see "making idle people merry."

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Casting Evaluation - 'A Christmas Carol'

Director: _____

Date: _____

Cast size: 30 max/14 min, plus 5 SFX artists

MAX: 3 M, 8F,19M/F -OR- with doubling suggestions below, 3M, 4F, 7M/F.

But can be done by 9 total, with actors doing some SFX too.

Suggested doubling is indicated below by + sign.

_____	EBENEZER SCROOGE	Miserly old man (m)
_____	THE NARRATOR	Energetic Charles Dickens-type (m/f)
_____	+ ANNOUNCER	Announcer (m/f)
_____	MARLEY'S GHOST	Spirit of Scrooge's partner (m/f)
_____	+ MERCHANT #1	Callous merchant (m/f)
_____	SECOND SPIRIT	Jovial spirit (m/f)
_____	+ OLD JOE	Old rag & bottle shop owner (m/f)
_____	FIRST SPIRIT	Old/Young Spirit (m/f))
_____	+ GUEST #1	Fred's party guest (m/f)
_____	+ MERCHANT #2	Callous merchant (m/f)
_____	NEPHEW FRED	Scrooge's kindly nephew (m)
_____	BOB CRATCHIT	Scrooge's meek clerk (m)
_____	MRS. CRATCHIT	Bob's kind/feisty wife (f)
_____	BELLE	Scrooge's young fiancée (f)
_____	+ GUEST #2	Fred's party guest (f)
_____	+ PETER CRATCHIT	Bob's 12 year-old son (m/f)
_____	+ HELEN	Fred's wife (f)
_____	POOLE	First charity-seeker (m/f)
_____	+ FEZZIWIG	Scrooge's employer (m/f)
_____	+ MERCHANT #3	Callous merchant (m/f)
_____	+ GUESTS #3	Fred's party guest (m/f))
_____	MARTHA CRATCHIT	Bob's 15 year-old daughter (f)
_____	+ MRS. DILBER	Lower-class laundress (f)
_____	FANNY SCROOGE	Scrooge's young sister (f)
_____	+ BELINDA	Bob's 9 year-old daughter (f)
_____	LAMB	Second charity-seeker (m/f)
_____	+ CHARWOMAN	Coarse cleaning lady (f)
_____	TINY TIM	Bob's crippled young son (m/f)
_____	+ BUCK	Cockney street urchin (m/f)
_____	+ YOUNG CAROLER	Poor street caroler (m/f)
_____	CAROLERS	Several other carolers (m/f)

Casting Monologues - 'A Christmas Carol'

All actors are asked to read some lines (called "sides") aloud to audition. The director will cast the roles in our production based upon these readings. Please take a moment to read the lines below several times--both silently and aloud. Since radio actors often play several parts, we encourage the use of different voices or accents when auditioning for the different roles.

NARRATOR: I'm the narrator. I describe the details of each scene and tell the audience what is happening. This "Ghost Story of Christmas" requires a good story-teller to make the scary parts scary and the happy parts happy--and that's my job.

EBENEZER SCROOGE: I'm Ebenezer Scrooge--now leave me alone! I don't celebrate Christmas and I don't suffer fools like you! I've got a wicked sense of humor, but I'm not all bad--I'm just... practical. As for Christmas? Bah! Humbug! Humbug, I say!

BELLE: I'm Belle. I was Ebenezer's fiancée when he was young, but became alarmed as my darling became hard and cruel. He chose financial security over love and I could no longer remain engaged to him. It hurt me to leave him, but I had no other choice. (TO SCROOGE) Farewell, Ebenezer. May you be happy... in the life you have chosen.

MRS. CRATCHIT: I'm Bob Cratchit's wife--mother to six children, including my crippled Tiny Tim. It breaks my heart to see my kind husband slaving away for that old miser, Mr. Scrooge. I'd give him a good piece of my mind to feast upon and I hope he'd have a good appetite for it!

MARLEY'S GHOST: I am the ghost of Jacob Marley, Scrooge's long-dead partner. Because of my own greed and avarice, I am doomed to wander the world after Death... without rest or peace. I wail in unceasing torture and remorse! Beware my fate, Ebenezer. Beware! Beware! (GHOSTLY WAIL)

SECOND SPIRIT: I am the Ghost of Christmas Present! (STERNLY)
If what I have to show you is too hard a lesson, then look here! (REVEALS CHILDREN)
They are man's children! Their names are Ignorance and Want. Beware them both! Without the spirit of Christmas to comfort them, narrow Puritanism and greed would release these wretched beings upon the world!
(MOCKINGLY) And yet you ask, "Are there no workhouses? Are there no prisons?" Hah!

Sound Effects Cookbook for 'A Christmas Carol'

SOUND EFFECTS ARTIST #1:

Cashboxes
Door creaks open
Forks
Glasses clink (for a toast)
Dancing

SOUND EFFECTS ARTIST #2:

Footsteps & sneaky footsteps
Window-sash raises
Punch being ladled out

SOUND EFFECTS ARTIST #3:

Door & tiny bell
Footsteps in snow
Spoon raps on table & serving up food
Knock on door.
Dancing

SOUND EFFECTS ARTIST #4:

Locks locking
Crash box
Plates set on table
Dancing

SOUND EFFECTS ARTIST #5:

Jingling bells
Bob Cratchit meekly claps hands
Chains rattling
Dancing

WALLA-WALLA VOCALISMS:

Phantoms anguished moaning
Excited boys in coaches: "Merry Christmas"
London street crowds: "Merry Christmas", etc.
Two scowling/whimpering children (Ignorance & Want)
Festive crowds: "Merry Christmas" "Happy new year".

Sound Effects production Note

During Marley's Ghost's scene, his sound effects will be run through a reverb to match the reverb on his voice--for ghostly effect. Make sure they aren't too loud or they'll come across as just noise. Later, the same technique will be used in the Graveyard for the return of the moaning Phantoms. Those Walla-Walla vocalism roles can be farmed out to actors with smaller parts. The ghostly walla parts will be done near the reverbed SFX microphone, all other Walla-Walla work should be done near (but not close to) the regular "dry" (non-reverbed) mics.

Live Sound Effects Cookbook for 'A Christmas Carol'

Don't call it "foley"

In professional radio drama, the term for sound effects is... *sound effects* and the term for the person who performs and controls them is *sound effects artist*. "Foley" is a film production term in use only since the late-1980s and covers the replacement of sounds that we're recorded will during the film shoot. A radio sound effects artist does everything a foley artist does and many more sounds--both live and pre-recorded.

CASHBOXES

Rattle a metal cookie box with coins in it.

DOOR CREAKS OPEN

Twist as 3/8" dowel (coated with violin rosin) within drilled out 1-1/2" dowel. OR use mouth sounds--"eeeeeeeck"

FORKS ON TABLE

Set silverware on a wooden surface.

GLASSES CLINK (for a toast)

Tap couple of glasses together a few times--NOT in unison.

FOOTSTEPS & SNEAKY FOOTSTEPS

Ghostly drag-steps and sneaky, soft footsteps on 18"x18" piece of 3/4" plywood with some un-brewed coffee grains sprinkled on it. Leather-soled shoes work best.

WINDOW-SASH RAISES

Roll a roller-skate across a table.

OR drag a full 1 lb. pickle jar across a board--sitting atop a cardboard box (to serve as a resonator).

PUNCH BEING LADLED OUT

Pour some water from a pitcher into a glass.

DOORS

Open, close, or slam a door--often coordinated with small tea-bell.

While you can try the typical prop doors used in stage-plays--they usually have modern "Kwikset" locksets--which are nearly silent. What's important for a good door sound effect is a rattling of the door knob and the strike catching. This is best provided by an old-style mortise lockset which can be found for under \$25.

- Search Amazon.com for "[REDACTED]"
- OR HomeDepot.com for "[REDACTED]"

Even without being attached to a door, the mortise-style lockset can produce a very useable sound. The low sound of door closing/slamming can be mimicked by tipping-down a large cookbook onto a table. Practice to coordinate the timing of the lockset sounds and the cookbook to approximate the many doors used throughout the "Carol." You can also just jiggle the mortise-lockset's door knobs to...

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Pre-recorded Sound Effects for *A Christmas Carol*

A collection of *Christmas Carol* sound effects tracks is available from Sales@RuyaSonic.com.

Live AND Pre-Recorded Sounds

Most sound effects for *A Christmas Carol* are produced using live SFX devices—door knocks, a variety of bells, toasts, footsteps in snow, Marley's chains & cash boxes, etc. But certain sounds are either difficult to produce live or hard to mic well—or both. The difficult sounds include wind, thunder, antique clock chimes, horse-drawn coaches, and the unearthly "voice" of the Third Spirit.

For these particular sounds, you should rely on the pre-recorded tracks I offer, which are to be triggered from a playback device—CD player, computer, or smartphone/tablet app—in coordination with the actors at the mics.

My SFX mentors worked with Orson Welles, Jack Benny, Jack Webb, and other radio greats. In the Golden Age of radio-drama, these network SFX artists always used a mix of both live sounds and pre-recorded ones. There was no SFX purism preferring live over pre-recorded sounds; they used whatever worked to best achieve the effect the radio scripts called for.

Some modern theater troupes may mistakenly try to use live SFX for everything—including wind, thunder, coaches, etc.) This approach is NOT authentic and may sound so poor that your troupe come offs, not as cute or coy, but as rank amateurs. You are not merely performing a play-with-sound-effects. Instead, present radio-drama the way it was done in the 1940s—and is still being done by professionals today.

Playback devices

This show uses many back-to-back music & SFX tracks. It may require TWO playback devices OR quick triggering. I suggest troupes use tablets or smartphones running inexpensive theatrical playback apps such as [REDACTED]

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Pre-Recorded Sound Effects Cues for *Christmas Carol*

All tracks end with 8 seconds of silence, to provide time to pause playback devices that don't have one-track-then-stop mode. "BED" describes sounds that play underneath live dialogue.

Track	Volume	Description
01		T01-Wind--soft--BED-[1m39s]
02		T02-Office-clock--chimes(7X)--BED-[0m25s]
03		T03-Wind-winty--BED-[1m40s]
04		T04-Scrooge-checks-doors(3X)--BED-[0m14s]
05		T05-Ghostly-bells-1-2-3--BED-[0m23s]
06		T06-Marley-bashes-and-approaches--BED-[0m34s]
07		T07-Thunder(2X)--BED-[0m16s]
08		T08-Thunder--under-Marley's-wail--BED-[0m20s]
09		T09-Phantoms,chains,wind,thunder--BED-[0m54s]
10		T10-Scrooge's-clock-chimes(1X)--BED-[0m09s]
11		T11-Coach-&Boys-(PANNED-L-R)--BED-[0m31s]
12		T12-Cymbal-&Chimes-Transition#1--BED-[0m19s]
13		T13-Cymbal-&Chimes-Transition#2--BED-[0m20s]
14		T14-Scrooge's-clock--chimes(1X)--SPOT-[0m19s]
15		T15-Cymbal-&Chimes-Transition#3--BED-[0m20s]
16		T16-Small-crash--Blindman's-Buff--BED-[0m31s]
17		T17-Medium-crash--Blindman's-Buff--SPOT-[0m10s]
18		T18-Big-crash--Blindman's-Buff--SPOT-[0m10s]
19		T19-Wind-for-'Much-they-saw'--BED-[0m59s]
20		T20-Spirit-3-says-'Yes'--SPOT-[0m15s]
21		T21-Spirit-3-says-'No'--SPOT-[0m15s]
22		T22-Cymbal-&Chimes-Transition#4--BED-[0m18s]
23		T23-Spirit-3-says-'Wait'--SPOT-[0m15s]
24		T24-Cymbal-&Chimes-Transition#5--BED-[0m18s]
25		T25-Cymbal-&Chimes-Transition#6--BED-[0m18s]
26		T26-Spirit-3-says-'look-1'--SPOT-[0m15s]
27		T27-Spirit-3-says-'look-2'--SPOT-[0m15s]
28		T28-Spirit-3-says-'You-must'--SPOT-[0m15s]
29		T29-Thunder(2X)--Transition-to-Graveyard--[BED]-[0m39s]
30		T30-Graveyard-SFX-sequence--[BED]-[1m46s] .mp3
		SEQUENCE: Graveyard SFX – a series of linked cues
		Otherworldly screech from Spirit 3 ("Look!")
		Thunder and Wind
		Chains and Wind

		Thunder and Wind
		Thunder and Wind, Ghosts moaning
		Otherworldly screech from Spirit 3 ("Yes!")
		Thunder and Wind
		Thunder and Phantoms and Wind (it fades out)
31		T31-Office-clock--chimes(9X)--[BED]-[0m30s]
32		T32-SFX-department-rave-up-cacophony--SPOT-[0m09s]

Triggering the *Carol's* pre-recorded SFX tracks

1. Load the pre-recorded SFX tracks into your playback device.
2. Take the list of SFX cues on the next page and listen--noting what they sound like and how long they run.
3. Go through a paper copy of the script create a binder for triggering "TRACK SFX."
SEE: [REDACTED] (section #5) for how to prepare script cues for TRACK SFX.
4. Arrange a "spotting session" with the director to determine the volume levels for the various TRACK SFX cues. On your paper script, use a PENCIL and mark on your sound truck's mixer volume knob/fader settings for each TRACK SFX cue.
Some cues will be ambiances that play quietly beneath dialogue (such as wind or horse-drawn coaches). Others may be "spot" effects that must stand out from whatever dialogue, music, ambience, or walla-walla is going on (such as the Third Spirit's unearthly "voice," or a scary thunder-crack after one of Marley's lines.) In some cases, the director may want to boost or cut the volume for a track while it is playing. All these settings may change over the course of rehearsals, so use pencil and keep an eraser handy.

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Pre-Recorded Music for *A Christmas Carol*

A collection of *Christmas Carol* music underscore tracks is available from Sales@RuyaSonic.com.

I provide pre-recorded orchestral music tracks to cover the *Carol*'s many scene transitions and to underscore the drama. These are NOT Broadway-style songs (no tap-dancing Tiny Tim.) These tracks function the way 1940s movie music does—setting the mood and supporting the action. I composed a variety of ghost and suspense cues and then adapted old Victorian carols—less well-known carols, to avoid cliché without sacrificing the authentic charm that period music could lend to the story. The Victorian carols reinforce emotional and structural connections throughout the play. For example, *Belle's Theme* ("The Coventry Carol") is played by a music box—a gift from Scrooge—that *winds down* as their relationship crumbles.

The instrumentation is quaintly Victorian: brass choir, pipe and reed organs, hand bells, church bells, chimes, cymbals, timpani, fiddle, concertina, music-box, "glass harmonica," choirs and strings. The music cues are used as "beds"—playing underneath dialogue, or as "bridges"—playing between scenes and faded under the new scene's dialogue. There are also several "source" music cues for caroling singers, Fezziwig's Ball, and Fred's dinner party.

The engineer's task is to mix the music, voices, & sound effects so the volume level of the three elements is properly balanced. Generally, the music will need to fade down a bit as the dialogue begins—unless the script indicates otherwise. The script's music cue instructions indicate –UNDER, PLAY THRU, or MUSIC FAEDS at a certain line of dialogue.

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Pre-Recorded Music Cues for *A Christmas Carol*

A complete engineer's script should be marked up with highlighted colors to show how long music cues run (through scenes and dialogue). The initial volume of a track should be high--to establish itself, then fade it down a bit once the actors begin to speak. Some scenes may require fading the music bed at the end--this will vary due to actors' delivery tempos.

Track	Volume	Description
01		M01-INTRO-Holiday-Playhouse-Theme--BED-[1m19s] - "See Amid the Winter's Snow" (John Goss)
02		M02-Boys-sing-'God Rest Ye'--BED-SOURCE--[0m31s] - "God Rest Ye Merry Gentlemen" (English Traditional)
03		M03-Foggy-Night--BED-[1m20s] - ends with timpani roll
04		M04-Marley's-Woe--BED-[4m16s] - ends with church bell tolling
05		M05-The-Phantoms--BED-[1m05s]
06		M06-Spirit-1- arrives--BED-[0m26s]
07		M07-Christmas-Past--BED-[2m44s] - Transition, - plus "In the Bleak Mid-Winter" (Gustav Holst)
08		M08-Fezziwig's-Ball--BED-SOURCE-[1m24s] - Transition, silence, tuning, - then "Sussex Carol" (English Traditional) - ends with applause
09		M09-Belle'-Music-Box--BED-SOURCE-[1m55s] - Transition, plus - "The Coventry Carol" (English Traditional) - At end, song winds down
10		M10-Return-to-Bed--BED-[0m19s] - Transition
11		M11-Spirit-2-arrives--BED-[1m10s] - Clock bells/ - pause for SFX bell - plus "Good King Wenceslas" (John Mason Neale)
12		M12-Christmas-Present--Cratchits--BED-[1m10s] - Transition plus "Bell Cacophony" - plus "Away in the Manger" (William J. Kirkpatrick) - plus "Tim's Wish"
13		M13-Christmas-Montage--BED-[1m57s] - Transition - plus "God Rest Ye Merry Gentlemen" (English Traditional)

14		M14-Spirit-3-arrives--BED-[1m04s] - Spirit 2 Transition - Silence (6 seconds) - Spirit #3
15		M15-Cratchits-2--BED-[1m19s] - Transition - Silence - plus "Silent Night" (Franz Xavier Gruber)
16		M16-Graveyard--BED-[2m40s] - Transition - Spirit #3 - plus "The Phantoms"
17		M17-Bell-Cacophony--BED-SOURCE-[4m20s] - Gets louder midway through (for window) - runs longer than needed
18		M18-Christmas-Day--BED-[1m19s] - "Wassail Song" (English Traditional)
19		M19-Fred's-Party--BED-[1m19s] - "In The Bleak Mid-Winter" (Gustav Holst)
20		M20-Uncle-Scrooge--BRIDGE-[0m18s] - "Christmas Tree Quadrille #4" (W. H. Montgomery)
21		M21-God-Bless-Us--BED-[1m15s] - "Hark the Herald Angels Sing" (Felix Mendelssohn)
22		M22-OUTRO-Carol Outro--BED-[1m27s] - "We Wish You A Merry Christmas" (English Traditional)

NOTE: All tracks end with 8 seconds of silence, to provide time to pause playback devices that don't have one-track-then-stop mode.

Except where noted, all music composed by Anthony E. Palermo.
The Victorian carols are all public domain.

All music arranged and performed by Anthony E. Palermo.
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Producing *A Christmas Carol* as a radio-style show

Below are several ways old-time radio was presented. You can pick and choose the elements that fit your vision and budget. I also include logistical info regarding how you can stage the show as a radio-on-stage production. If you are producing a show as audio-only, read through this section anyway—as it may aid your decision making in the studio—or when producing remotely with actors and sound effects artists performing via zoom or other teleconferencing methods.

Radio Reality Ain't What It's Cracked Up to Be

Theater troupes seeking to present my radio adaptation of *Christmas Carol* as an authentic piece of classic radio-drama need to understand just how shows were actually produced in the fabled Golden Age of the 1940s-1960s. There were actors reading from scripts in front of microphones, live sound effects artists, and an organist, orchestra, or pre-recorded score. There were also directors “throwing cues” (from a booth or on-the-floor), sound trucks, headphones for the SFX artists, sponsors watching from their own glassed booths, assistants with stop watches running up to actors at the mic, crossing out dialogue so as to fit the show into the very strict time-slots, and more. Your production can use as many of these authentic elements as you choose.

However, authenticity can be a trap. As we say in the radio sound effects world, “Reality ain't what it's cracked up to be”—meaning that mistaken notions of authenticity can harm your production. I've seen modern stage depictions of “old-time radio” chock full of errors—such as applause signs, calling sound effects by the modern film term “foley,” actors tossing script pages to the floor, the absence of anybody throwing cues, and fake mics with actors using “stage voices”—and “stage whispers.” Here's a primer on classic radio-on-stage productions that may spare you from anachronisms, bogus “realism,” and unnecessary art direction/prop expenses. Once you grasp the concepts of radio-drama production, you can mix and match elements to create your own crowd-pleasing show—whether on-stage, over the air or over the internet.

Hollywood Radio-On-Stage Productions:

A typical 1940s radio-on-stage show—such as for the weekly *Lux Radio Theater* or *Theater Guild on the Air* programs—took place in a large, legitimate theater (seating 600-1000) or a fancy movie house. These live-audience shows were hour-long adaptations of recent Hollywood movie—often with just one or two lead actors reprising their film roles. The broadcasts mostly served to promote upcoming films starring those same actors. The live audience functioned more as a sound effect. Applause was there to validate the egos of the film studios, producers, and movie stars and make listeners at home feel they were sitting among all the Hollywood “swells” in the live audience.

For radio-dramas such as Lionel Barrymore's annual *Christmas Carol* shows or *It's A Wonderful Life*, these radio-on-stage productions in large theaters made no attempt to recreate the look of a radio studio--no control room windows, no acoustical tile, no overhead boom mics, no "On-Air" signs, etc. Instead of any kind of "radio-land" set, all they used were a few boxy-shaped microphones in front of long velvet drapes--which served to acoustically deaden the room. The actors were elegantly dressed, even if the characters they portrayed were pirates or coal miners. There were no fedora-wearing actors with turned-up shirtsleeves, no gum-chewing actresses, no cigar smoking by the SFX artists, no hammy, Damon Runyon version of the 1940s. The look of these fancy presentations resembled modern Oscar ceremonies. The intent of these shows was glamour, and not a showcasing of the technical aspects of radio production. As such, the sound effects were often minimal and presented without much fanfare--or visibility.

In this kind of Hollywood radio-on-stage show, there were 3-4 microphones on stands--positioned Down-Stage Center running Right to Left. Since the focus of these shows was on the movie stars, the sound effects elements were downplayed. With that in mind, the SFX table would be unobtrusively located Stage-Right or Stage-Left. Next to the SFX table, a "sound truck"--a console with several turntables and a speaker--played pre-recorded sound effects from 78 RPM records. An orchestra or organist might be Up-Stage or in the pit in front of the apron. A group of vocal "extras"--called the "mumble chorus"--would be seated Up-Stage, headed by a "conductor" for the "walla-walla" crowd scenes. Gowns and tuxes for all.

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STAGE SETUP

Here are some technical and logistical issues you should consider in producing for radio-on-stage, or for in-studio, or remotely-performed (zoom) production.

Microphones

Use real microphones hooked up to a P.A. system. Some troupes think dummy mics and loud stage voices will carry, but with the amount of music and sound effects in a radio show like *Christmas Carol*, the actors' voices will need to be properly (and continually) balanced with the other sounds. I've done over 2500 radio shows--many of them as radio-on-stage productions--and they could NOT be done without mics for actors, let alone the live sound effects.

Actors will have to learn to employ regular voices and realistic whispers for this show. It will take a while for them to get used to doing drama over a P.A. system into a theater. Try to rehearse at mic stands with mics and amplification in order to quickly familiarize the cast and crew with this unusual form of theater. See the Audio (engineering) section for information about setting up the P.A. system.

Well-heeled troupes may wish to use the large vintage microphones of the 1930s-40s [REDACTED] [REDACTED] fragile and very expensive to buy or rent. (AEA's modern re-creations--the R84--cost \$1100 each). You could buy or rent the 1940s-style [REDACTED] [REDACTED] [REDACTED] like the vintage mics cited above.

While Golden Age mics often had a "flag" on top with "CBS" or "NBC" or station call letters like "WNYC" or "KNX", in radio-on-stage presentations these flags often obscure the faces of actors--especially when the actors are standing on a stage above a seated audience. Some vintage-looking mic models have flags that can be easily unscrewed--and I suggest you do so.

Use several microphones to accommodate actors' various heights. Four mics will be sufficient for most casts and most radio-dramas--say one "tall" mic stand, 2 "medium," and 1 "short." Add one more mic stand for the telephone filter microphone--if using one. (see Audio/engineering) section for detailed info on mics.) These will be arrayed in a line Down-Stage--just like a rock band. Put Scrooge's mic at Center-Stage, with Bob Cratchit's mic far away from his. Mic "blocking" will be discussed below. I suggest you apply reverb to Scrooge's mic, when he is accompanied by the Spirits.

Chairs for off-mic actors

Place a row (or two) of chairs Up-Stage for actors to sit on when they aren't on-mic. The chairs should be quiet when sitting down or getting up. Beware of creaking chairs, swivel chairs, or padded chairs that emit "whoosh" sounds when sat upon. There is no need for actors to be off-stage at any point in the show, so no doors or exits are required. (However, if you use a radio-studio type of set, you may want to have the actors enter as if they're coming in the studio door.) The seated actors will serve as the "mumble chorus" to provide walla-walla crowd noises. The distance their Up-Stage chairs are from the Down-Stage mics will serve to keep their volume balanced in the audio mix.

"Radio" costuming

Whether you choose to have a contemporary look for your actors or put everybody in 1940s radio actor garb (or even Dickensian 1840s outfits), it is handy to allow actors to use various character-based *costume accessories* (hats, aprons, or shawls) when they are at the mic—to help the live audience understand if the actor is portraying a clerk, charity-seeker, junk-dealer, Spirit, etc. This is especially true if your actors are doubling up several roles. Scrooge in his night cap can visually evoke his bedroom setting, as can the Second Spirit's laurel leaves (but no torch), Mrs. Cratchit's apron, can differentiate the actress from when she plays the coarse laundry woman, etc. While such character costuming is not authentic to radio studio productions, the clarity it brings to radio-on-stage shows is invaluable. Without the shawl, the audience might wonder of Mrs. Cratchit has come to pawn Scrooge's bed curtains! These costume accessories can be stowed under the actors' Up-Stage chairs. They can don them just before they step up to the mic to deliver their lines.

Items NOT recommended:

Some radio-on-stage productions mistakenly put actors' scripts in 3-ring binders. However this makes for noisy page turning, physically limits how many actors can share a mic, and is not authentic to Golden Age radio shows.

Similarly inauthentic is the practice of throwing radio-script pages on the floor once the lines for that...

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Radio-on-Stage Advice to Cast & Crew

Microphone technique

Microphones will be set up at various heights to accommodate a variety of actors. You will generally be assigned a “home” mic and use it whenever you have lines and that mic is free.

For drama, mics are used differently than they are for singing or public speeches. In radio-drama, we do NOT “eat” the mic the way singers do. Keep your mouth 4-6 inches from the mic. Set up the stands so the mic height comes to just below an actor’s chin—so as to not obscure their eyes. This distance will also prevent them from popping their “P’s. It will take a day or two of working with mics before an actor feels comfortable doing drama that is being amplified to a crowd. They need to learn to employ regular, conversational volume—not stage voices.

Use “mic blocking” to assign actors particular mics to speak at. This may be because a special effect is called for, such as reverb or a phone-filter. Or there may be mic assignments for specific scenes and even specific lines within a scene. At times, characters will be on separate mics and at others they can be grouped together on one mic, to aid the drama.

Note on your script which mic to be at for a particular scene or cue. For *Christmas Carol*, I suggest the regular voice mics be numbered 1-2-3-4(R) from Stage-Left to Stage-Right. Use a separate mic for reverb (for Marley and the Spirits—and Scrooge when he’s with them).

When their characters appear in a scene, those actors should remain at the mic until their characters exit—even if they have no more lines in the scene. Early-exiting by actors confuses the live audience as to where their *characters* are. At all times, you must consider the live audience’s perceptions of what’s going on in a scene—and not just the “broadcast” audience.

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Understanding radio-play script conventions

Radio actors in the 1940s would have their scripts either stapled in the upper left-hand side, or loose—either lying flat or slightly center-creased, length-wise. A single 1-1/2” book ring works better than staples. Never use 3-ring binders for actors radio-scripts because binders make for noisy page turning that will be picked up by the mics. Binders also make it hard to have several actors share one mic—since the scripts are now double-wide. No matter how your scripts are held, all page turning should be done with care, to be as quiet as possible: Hold the script away from the mic and gently turn the page and let it fall. This also goes for actors seated Up-Stage. If 10 or 20 actors noisily turn their script pages, it sounds like a flock of birds and could get picked up by the mics.

Scene headings and which characters will be at mics

Each scene starts with a shaded heading indicating the location and time as well as which characters appear during that scene.

**SCENE TWENTY-ONE: INT. CRATCHIT HOUSE - CHRISTMAS 1845 - DUSK
(SCROOGE, PETER, MRS. CRATCHIT, MARTHA, BELINDA, BOB)**

Actors playing those specific characters need to either be at their mics as the scene begins, or prepared to enter soon—such as Bob Cratchit here. Actors can unobtrusively make their way to the mics during someone else’s speech towards the end of the previous scene, or during the music cue that bridges the last scene to the upcoming one.

NOTE: Actors who have been speaking in a scene, but have no more lines for the rest of that scene must remain at the mics—unless the script specifies their characters have exited. When live theater audiences see actors leave the mics, they assume the *characters* have also left the scene—which can be confusing if important plot information is being discussed. Actors should **ONLY** return to their Up-Stage seats at the end of the scene, or when their *characters* have exited the scene. In studio-only performances, actors staying at the mics also provide those still speaking lines with someone to relate as they act. It is both polite and professional.

Numbered Cues and timing-asterisks

The elements of radio-dramas are **Dialogue**, **Music**, and **Sound Effects**—all of which are called “cues” because they come at a certain time in the script—and the performer may have to be cued by a director to begin. All cues are numbered in RuyaSonic radio-play scripts—as they were in 1940s network radio scripts. This numbering allows for faster rehearsals and giving notes. If someone needs to refer an actor or technician to a specific line in the script, just call out the page and cue #. For example: “Page 12, cue #3.” Or “Let’s pick up at Page 43, cue #7. OK... Action!”

Certain numbered cues in the *Carol* script have an asterisk (*) beside them.

- 1*** **MUSIC:** [MUS-11] "SPIRIT 2 ARRIVES"--UNDER. PLAY THRU.
(CHURCH CHIME/SILENCE/SPIRIT 2 THEME)
- 2*** **NARRATOR:** [CUE] Scrooge found himself--once more...
alone ...back upon his bed. (PAUSE) He drifted
off to sleep, only to be awakened... again...
by the stroke of One...
- 3.** **TRACK SFX:** [FX-14] SCROOGE'S BEDROOM CLOCK CHIME (1X)
- 4*** **NARRATOR:** ... He gradually noticed a great blaze of
ruddy light...

Performers must pay special attention when their cue numbers have an asterisk. If not, they risk stepping-on or bull-doing the previous cue. This is especially important when dialogue follows either a music or sound effects cue--which are always underlined in radio scripts. The asterisks indicate that precise timing is important right here.

- **1* MUSIC:** above indicates the engineer wait to trigger that music cue until the director hand-signals "Go." This may be because the previous scene had to "jell" first.
- The **2* NARRATOR: (CUE)** indicates that the currently-playing music track has to establish itself a bit before the narrator begins speaking.
- The **4* NARRATOR:** indicates that the Narrator should wait until the previous cue--a clock chime striking one--has been heard. There, the director doesn't need to hand-signal. The narrator can just delay starting their line until the previous cue has "cleared."

My instructions on how to prepare radio scripts for production recommends that the paper master script be marked up with a large letter **Q** wherever an asterisked-cue is found. That will make them stand-out for cast and crew. See: https://www.ruyasonic.com/prd_pre-prod.htm

Golden Age radio actors used pencils to circle their character cues (SCROOGE:, BOB:, etc.) and then underlined their dialogue. If visual period authenticity isn't required, colored highlighter pens are fine for scripts, but try to use orange or pink, because yellow highlighting can often disappear in some light situations, whether on-stage, or in a recording studio.

In the script excerpt above, note how the Narrator's dialogue employs parenthetical instructions (PAUSE) as well as ellipses ... to indicate the timing of the delivery of lines. Additionally, underlining is used to indicate that specific words emphasized--either by slowing down delivery or changes to timbre or volume. Unlike stage-plays, radio scripts are meant to be read aloud right-off-the-page. Delivery markings allow radio troupes to work with less rehearsal and more accuracy. In union productions of radio plays, the amount of rehearsal time is typically short, so such markings keep shows within budget while ensuring high-quality performances.

Walla-Walla vocalisms

WALLA-WALLA is the indistinct murmuring of crowds in radio-dramas. Please DO NOT say "walla-walla walla" or "peas & carrots" or "rhubarb"--just mumble or moan or mutter. In Hollywood radio-on-stage productions from the 1930s-1950s, the walla-walla performers were colorfully called the "Mumble Chorus." Generally, 4 or 5 voices are all that's needed.

Throughout the script walla is indicated with a circle--to stand out from specific actors' lines.

2. FRED: Ah! (LAUGHS) Well, I-I don't know what to say... um...um... Do come in. (TO HELEN)
Helen, look!

3. FRED'S GUESTS: (EXCITED CHATTER--UNDER) "Who?" "Wha?"

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“Throwing” cues on-stage or in the studio

Radio dramas differ from stage-plays in that they generally have more scene transitions, music cues, and precise timing and volume balancing for sound effects. A over-the-air radio-drama—or a radio-on-stage show—is more like a movie unfolding in real-time than a typical stage-play, where once a scene starts, the actors are on their own regarding tempo.

With so many elements in need of coordination in radio-drama, it is essential that somebody coordinate the ensemble. Otherwise, the troupe may spend endless rehearsal trying to avoid “train wrecks” resulting from using hands-off stage-directing methods to govern a more complicated production. Giving notes *after* a rehearsal or performance may work for fine-tuning the dramatic tone, but it won't do for the traffic-cop coordination of radio, in real-time.

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Radio Skills School

Microphone Technique Tips

- Demonstrate the sensitive and dead areas. Don't touch!
- Proximity effect. (Boomy if too close.)
- Proper distance for radio acting (4-6" from mouth).
- Dynamics and distance. (Back off to yell.)
- Off-mic use for distant sounds. Asides.
- Popping "P"s and S-S-S-sibilance.
- Mic safety. (hitting, blowing, dropping)
- Assume every mic is always ON--and being listened to by your grandma!
- Quiet script page turning.

Radio Acting

- Quiet in the studio. (Hand up, finger to mouth in "shsss" gesture.)
- Don't cough, laugh, or talk during performance.
- Watch the director. Wait for your cue. (Q)

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Radio-On-Stage Audio Setup

Unlike traditional stage-plays, radio-style shows require that all voices be mic'd, as well as the live sound effects. Additionally, there will be the triggering of pre-recorded sound effects, and either a live keyboardist or pre-recorded music tracks. This *Christmas Carol* show will be busier-audio-wise than any stage-play. And the coordination and timing of actors and sounds/music will be more complex than stage-plays. The number of live SFX, pre-recorded SFX, and music cues may seem daunting, but there are ways to split up control of those sounds so as to not swamp the audio tech staff.

Some troupes may think they can get by without real mics for the actors, but balancing the volume levels of the various elements will be impossible unless voices and live SFX are mic'd. Dummy mics and stage-voices will not work for a radio-style show. However, think of the audio system as *reinforcing* the on-stage sound and not supplanting it. The volume levels will not be extreme. The intent here is for clarity—allowing the audience to hear the many sonic elements of the show. The concept is to treat the show as if it were going out for broadcast, but deliver that sound to the live audience in the theater.

P.A. system

You'll need a P.A. system sufficient to fill the venue—with mostly talk. While P.A.s are used for rather loud music groups, the volume levels required doing radio-drama won't approach those used for rock bands, so you won't need massive amplification. If your theater uses a P.A. system to play background music and pre-recorded sound design for conventional stage-plays—the power of your amp will be sufficient for radio-on-stage productions.

Inputs

The sound sources will consist of 3-4 voice mics, 1-3 live sound effects mics, pre-recorded sound effects, and either pre-recorded music tracks or a keyboardist or small combo. Dynamic, unidirectional mics are best for radio-on-stage shows. Avoid using condenser mics—as they pick up too many stray sounds, including noises from the audience.

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Radio-On-Stage Mic & Stand resources

Microphones

One easy-to-find mic that is perfectly authentic for a 1940s radio-drama look is the [REDACTED] to 1939.

Google: [REDACTED]

Another idea is to use modern, conventional mics, but mount a [REDACTED]. Google [REDACTED] find images of these classic radio-drama mics. You could also mount [REDACTED]. Just beware of feedback or picking up too much noise--and not just the actors' voices at the mic.

For SFX, just a few conventional [REDACTED]

Google: [REDACTED]

Mic stands & booms

To complete the period look, I'd suggest [REDACTED] or paint them with chrome-looking paint. Google: [REDACTED]

You'd also want one or two [REDACTED] for the SFX table mic.

Google: [REDACTED]

For footstep SFX, look for a [REDACTED]

Google: [REDACTED]

Mics and stands and booms can also be rented from [REDACTED]. Just make sure they work--as stands and booms are often abused by careless renters.

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