

Introduction

Joe McHugh has penned two short humorous plays that deal with the dangers of tobacco use. In "Red Bartlett, Range Foreman" young Billy Yeager finds his heroic images of the 'Marlboro Man' need some serious rethinking while in "It Was a Dark and Stormy Night," two teenagers, after a flat tire on a lonely road, find themselves at the home of a mad scientist and his assistant, Igor, where they discover a terrible secret.

For step-by-step instructions on how to perform a radio play with students, refer to the "Radio Theater Cookbook, Recipes for the Imagination," available from the Raven Radio Theater of the Air! This script is published with the following materials and information to help you prepare your students for their own radio theater presentation.

Master Tape or CD - an audio cassette or CD that contains the pre-recorded music and sound effects segments you will need to perform this play.

Master Tape/CD Index - lists the music and sound effect segments on the Master Tape / CD, their duration, and instructions for the Master Tape on how to record individual audio cassettes for each segment.

Character List - tells you which characters are in the play, how many lines each one has, and which pages of the script to duplicate for each character.

Sound Effects Suggestions - ideas for finding or building the mechanical sound effects you will need to perform the play.

"Get-Ready" Cards - a master set of cue cards that you can copy onto card stock and use during the performance to cue sound effects crew.

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The Raven Radio Theater/Calling Crane Publishing offers a wide variety of scripts and books on radio theater and storytelling. If you would like more information or see our catalog on-line:

The Raven Radio Theater/Calling Crane Publishing

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Character List

Announcer	Announces beginning and ending of show	18 lines	pp. 1-3
Billie	Young cowhand	14 lines	pp. 1-3
Red	Range foreman	16 lines	pp. 1-3
Kitty	Cattle baron's daughter	10 lines	pp. 1-3

Master CD Index

With the music/sound effects *master CD* for "Red Bartlett, Range Foreman," you will be able to add audio texture and excitement to your radio drama production. The *master CD* includes **in sequence** the music and sound effects selections listed below.

Master CD Segments

6. Theme Music
7. Crickets
8. Theme Music

CLIPPITY-CLOP! SPLASH! PLOP! CRASH! BANG! WHOOSH!

Sound Effects

Cattle - can be done by several voices or, more humorously, by those silly cow cylinders sold in toy stores that sound like a balling calf when turned upside down.

Harmonica - It is easy, an inexpensive, for a student or teacher to learn to play a couple of tunes on this instrument such as "Camptown Races" or "Ol' Susanna."

Hoof Beats and Bridle - Take two halves of an empty coconut shell and drum them rhythmically against a tray full of small size "pea" gravel. The easiest way to imitate a bridle sound is with a whole bridle or just the bit or piece of light chain. Shake it lightly as the hoof beat sounds are made to create a convincing illusion of a horse(s) and rider(s) walking, trotting, or galloping.

Dinner Triangle - use a real dinner triangle or a couple pieces of steel. You can also change the script to "dinner bell" and use a bell.

Ladling Out Stew - Place some canned beans or wet, crumpled up newspaper in a pot. Use a metal spoon to ladle it out onto a "camp-style" metal plate. Make sure to scrap the pot and strike the plate with the spoon as you do so. Follow this up with silverware occasionally scraping the metal plate

Coffeepot and Pouring - A great sound effect when done in tandem. Take a coffeepot full of water (a porcelain, "camp-style" coffeepot is best) and rattle the lid a few times before pouring the water into a tin cup next to a mic.

CATTLE HARMONICA

Wait for Cue!

HOOFBEATS BRIDLE

TRIANGLE

Wait for Cue!

HOOFBEATS

Wait for Cue!

STEW POT LADLING OUT STEW

POURING COFFEE

Wait for Cue!

HOOFBEATS

"Red Bartlett - Range Foreman"

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FADE-IN THEME MUSIC

Announcer: Welcome ladies and gentlemen to the Raven Radio Theater of the Air and another exciting episode of "Red Bartlett, Range Foreman." Today's show was written by Joe McHugh and is brought to you by (name of sponsor) who remind(s) you that, "when kids smoke, we all get burned."

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**FADE-OUT THEME MUSIC
FADE-IN CRICKETS**

fade-in sound of cattle and soft notes on harmonica

Announcer: Our scene opens at night somewhere out on the great, open prairie. The stars spread their radiant light across the heavens and, in the distance, can be heard the lowing of contented cattle. Red Bartlett, range foreman, sits upon his trusty cayuse, "Ranger," picking out the notes of an old cowboy ballad on his dented harmonica. Slowly, another rider approaches and stops . . .

**hoofbeats approach and stop with shake of bridle
stop harmonica**

Billie: Howdy, Mr. Bartlett. Sure is a fine evening for punching cattle.

Red: That it is, son. Ain't you the new hand got hired on yesterday?

Billie: Sure am. My daddy and ol' man Stanton grew up together back in Oklahoma. I always wanted to be a cowboy.

Red: What's your handle?

Billie: William Yeager, but most everybody calls me "Billie."

Red: Well, glad to have you as one of the boys.

Billie: Say, Mr. Bartlett, you by any chance know what time it is?

Character List

Narrator	Introduces play	70 lines	pp. 1-7
Tim	Teenager who's car has a flat tire	40 lines	pp. 1-7
Wendy	Teenager on a date with Tim	16 lines	pp. 1-6
Igor	Mad scientist's assistant	12 lines	pp. 3-7
Doctor	Mad scientist	51 lines	pp. 3-7

Master CD Index

With the music/sound effects *master CD* for "It Was a Dark and Stormy Night", you will be able to add audio texture and excitement to your radio drama production. The *master CD* includes **in sequence** the music and sound effects selections listed below. Record an individual cassette tape for **each** selection which will then be used at the appropriate time when performing and recording your radio play.

9. Theme music
10. Heavy rain
11. Demented organ music
12. Theme music

CLIPPITY-CLOP! SPLASH! PLOP! CRASH! BANG! WHOOSH!

Sound Effects

Thunder - Go to a sheet metal shop and try different pieces of scrap metal until you get one that makes exactly the sound you want (18 gauge works well). Bolt a piece of wood along the top and a piece of leather for a handle to the bottom. You can hang the thunder-sheet or have it held up by two people while a third shakes it. (Be careful when laying it down afterwards you don't make any unwanted noise.) Students who handle the thunder-sheet should wear leather work gloves as sheet metal often has sharp edges.

Another way to make thunder is to buy some lead shot from a sporting/hunting goods store ("OO-buck" is best). Put a handful into a heavy balloon and blow it up. Shake the balloon next to the mic to simulate thunder. A little practice will get it right. If you shake it too hard the balloon may break. Lead is poisonous so use caution around children.

Rain - A way to mechanically make the sound of rain (instead of using recorded rain) is to take 15-20 dried peas and let them roll back and forth over a fine-meshed wire sieve directly above the microphone. You can also make a chute about 12 inches long of greased-proof paper, place the microphone underneath it and pour down a constant trickle of sugar or salt.

Knocks On Door - Mount a door knocker on a heavy piece of wood to make this effect. Otherwise use a hammer to knock on a piece of metal or wood until it sounds the way you want.

Door - There was always a framed, half-size door in all the old radio drama studios. It either sat on a table top or, if larger, had castors so it could be easily moved around. The bigger the door and heavier the frame, such as one made of hardwood, the more realistic the sound it made. The handle was just a shade loose, so that it could be rattled a little as the door was opened. A variety of other door fittings were often installed on the door and frame including a lifting-type latch, a bolt, a knocker, etc. Sometimes the door doubled for window sounds with a sash window set in the back of the boxed frame.

If you build your own sound-door, or have a parent or local business donate one, it can be used over and over again in future radio drama productions.

Another solution is simply to use a real door close enough to be picked up by a microphone.

- Footsteps (most types)** - Walk in place or hold a pair of shoes with the hands and “walk” on a table. It is important to get a realistic rhythm to the footsteps. If walking in place, a “heel to toe” step is best but takes practice to master.
- For footsteps in the house use hard-soled shoes (leather are best) on a piece of plywood. For footsteps on the stone steps leading down to the laboratory use a piece of flagstone for the hard surface. You can put some fine grit from a cinder block on the flagstone to get a more telling sound.
- Plates and Silverware** - Porcelain restaurant-style plates are best for this effect. Tap and scrape a knife or fork against the plate to simulate the sound of someone eating.
- Pouring Wine** - Pouring water is a great effect in radio play. Always touch the edge of the glass with the bottle to establish the sound. Pour water briskly and close to the mic.
- Match, Striking** - **There are two** distinctive sounds of lighting a match, the scratch and the flare of the flame. Use a large wooden kitchen match and draw it slowly across the striker about 6 inches from the mic.
- Keys** - Tie several old-style keys together and dangle them near a mic.
- Squeaky Door** - To create this effect mount a large hinge on two small blocks of wood. Only hinges that are rusty or bind when twisted will make any noise. A smooth-working or well-oiled hinge is useless. Squeaky swivel chairs work well.
- Jacob’s Ladder** - This effect conjures up the mad scientist’s laboratory from the old B movies where alternating bands of arcing electricity move up between two rods. The easiest way to make this zzzz - zzzz - zzzz sound is with the mouth.
- Bubbling Beaker** - Take two pieces of 1/4” plastic tubing about 3’ long and place one end of each into a wash pan 3/4 full of water. Have two people blow into the tubing to make the water bubble near a mic. Practice each person taking their breaths at different times so the sound is continuous.

Background Information on Genetically Engineered Tobacco

Although fictional, the plot for the radio drama, "It was a Dark and Stormy Night" is based on recent revelations about the tobacco industry and their attempts to addict young people to their deadly products.

On June 21, 1994, Dr. David A. Kessler, Commissioner of the Federal Food and Drug Administration, told a congressional hearing that the Brown and Williamson Tobacco Corporation, the third largest tobacco company in the United States and makers of Viceroy, Richland, Kool, and Raleigh cigarettes, had secretly developed and used a genetically engineered tobacco that contains more than twice the amount of nicotine found in regular tobacco. He said that B & W had denied to the FDA in May of 1994 that it had engaged in "any breeding of tobacco for high or low nicotine levels." However, when presented with evidence to the contrary, B & W conceded having a least three million pounds of the specially developed tobacco, named Y-1, in company warehouses in the United States. They furthermore admitted to using the new tobacco in five domestic brands of their cigarettes including three labeled "light."

Dr. Kessler also stated that, among the 599 ingredients added to tobacco by the tobacco companies, several were ammonia compounds. These compounds, nicknamed "Impact Boosters" by the tobacco industry, change the acidity of tobacco and free more nicotine so that nearly twice the usual amount is transferred from the cigarette smoke to the smoker's blood stream.

In response to these disclosures, Representative Ron Wyden of Oregon commented that, "when it comes to tobacco products, people don't know what they're consuming. Cigarettes are nothing but chemistry sets in a tube."

In an apparent effort to conceal their activities from federal regulators and the public, B & W grew the Y-1 tobacco in Brazil making sure that research records were written only in Portuguese. FDA investigators, however, learned of the new tobacco when reviewing a patent for a new variety of flue-cured tobacco.

"One sentence in the English translation caught our eye," Kessler told members of the House Sub-Committee on Health and Environment. "It referred to the exceptionally high nicotine content of the new tobacco."

It was later learned that B & W had developed the plant from tobacco seeds acquired from James Chaplin, a breeder who had worked on experimental tobacco plants for the United States Department of Agriculture during the 1970s. Using a mix of conventional and advanced breeding techniques – such as anther culture, tissue culture, hybrid sorting,

and protoplast fusion – B & W developed a tobacco plant with the highest nicotine level known, 6.2 percent compared with 2.5 percent to 3 percent found naturally in flue-cured tobacco.

The company that developed Y-1 for B&W, the DNA Plant Technology Corporation of Oakland, California, told the FDA that it had been authorized by B & W to say that Y-1 was never commercialized. However, FDA investigators soon came up with two United States Customs Service invoices showing the Y-1 tobacco had, in fact, been shipped to the United States for use in American brand cigarettes.

Another fact concerning modern cigarette manufacturing techniques recently came to light which adds to the mounting evidence that the tobacco industry intentionally manipulates nicotine levels in cigarettes to keep their customers addicted. Early in the manufacturing process nicotine is removed from the tobacco. Later, after the tobacco leaves have been cured and shredded, the nicotine is uniformly sprayed back on the tobacco guaranteeing a consistent dose of nicotine for each cigarette.

THUNDER

Wait for Cue!

DOOR KNOCKER (3 knocks)

Wait for Cue!

CHAINS

DOOR (Open)

FOOTSTEPS (2 sets)

DOOR (Close)

FOOTSTEPS (3 sets, add Igor's dragging foot)

FOOTSTEPS

Wait for Cue!

PLATES & SILVERWARE

Wait for Cue!

POURING

Wait for Cue!

MATCH (Strike)

FOOTSTEPS (3 sets plus Igor's⁴)

Wait for Cue!

KEYS & LOCK

SQUEAKY DOOR (open)

BUBBLING

JACOB'S LADDER

FOOTSTEPS (1 set Igor's)

RATTLE OF KEYS

“It Was A Dark and Stormy Night”

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FADE-IN THEME MUSIC

Announcer: Welcome ladies and gentlemen to the Raven Radio Theater and another chilling episode of “It Was A Dark and Stormy Night.” Today’s play was written by Joe McHugh and is brought to you by (name of school/ sponsor).

Imagine driving down a lonely road at the dead of night, far from the lights and safety of the city. You are lost and low on gas. A violent thunder storm suddenly shatters the stillness of the night, the large swaying oaks overhanging the road are mercilessly buffeted by the wind, the wipers of your car beat feebly to clear the windshield, your headlights are swallowed up by the darkness and your pretty companion turns and looks at you with dark, furtive eyes full of fear.

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FADE-OUT THEME MUSIC

FADE-IN HEAVY RAIN

fade-in occasional claps of thunder

Announcer: And so it is for Tim Sullivan tonight as he searches in vain for the friendly lights of a gas station or mini-mart where he might get gas and directions. He knows they will be late for dinner. His boss, Mr. Ackerman, never an understanding man, will not be pleased. It is, after all, Tim’s first invitation to the Ackerman’s summer house and to be considered a great honor. They were to go over the new sales figures after supper and before enduring the inevitable slides of Mrs. Ackerman’s Jamacian cruise. Such are Tim’s anxious thoughts when, without warning, there is a loud bang followed by the telltale thump, thump, thump of a ruined tire. With a sickening feeling, Tim cuts the engine and rolls the sleek Camaro to the side of the road. . .

Tim: (frustrated, sarcastic) Oh, that’s great! That’s just great!

Wendy: What happened? What was that loud sound.

Tim: The rear tire. It’s shot.

Wendy: Well, can’t you change it? I mean, you have a spare, don’t you?

Tim: Sure, I got a spare. . . only I don't have a jack. I used it this weekend to jack up the corner of my workshed so I could repair the foundation.

Wendy: (getting edgy) Then what are we going to do? We can't sit here all night. My roommate will be worried sick.

Tim: Yeah, I know. Did you notice passing a light a little while ago?

Wendy: Yes, I think I saw something. It was back from the road. Probably a house.

Tim: Right. I say we make a run for it. I've got triple A. Maybe I can use their phone to get a tow truck out here, wherever "here" is.

Announcer: And so Tim and Wendy holding their light summer jackets over their heads run back down the road in the rain until they come to two moss-covered, stone pillars opening onto a narrow lane. Joining the pillars overhead is an elaborate ironwork with the words, "Ravenswood Manor," suddenly visible in a flash of lightning. Following the lane past gnarled ancient elm trees they at last come upon an imposing edifice. All is dark about the house save for one lighted window. On the door is a heavy brass knocker tarnished black by the years and weather. It is in the shape of a raven's head.

Wendy: You know, Tim, I really don't like the looks of this place.

Tim: Yeah, I see what you mean. It wouldn't make the cover of House and Gardens.

Wendy: Why don't we go back to the car and wait for someone to drive by.

Tim: We didn't pass a soul on that road for the last half hour. No, I say we see if anybody's home. I mean, it's not like we're going to spend the night or anything. All we're going to do is use their phone.

three knocks of heavy knocker

Announcer: And with these reassuring words Tim grabs the knocker and announces their presence. Soon they hear footsteps and several locks being turned and the door swings inward.

rattle of locks and chains

door opens

Announcer: Standing before them is a grotesque creature, a man with a chest like a wine cask but no taller than a young boy. He's attired in a formal, but soiled, tuxedo and in one hand he holds forth an old-fashioned oil lamp. His hair is unkempt and his weathered face is strangely mismatched as if each side belongs to a different person and has been somehow joined together against their wills. When he speaks, it sounds like his throat is filled with wet gravel.

Igor: (gruffly) Why do you knock on the door and disturb my Master? What do you want?

Tim: (somewhat rattled by Igor's appearance) We. . . we've had a flat and were hoping we could use your telephone to get help.

Doctor: (from a distance, inside the house) Who is there, Igor?

Igor: (shouting back into house) It is a man and woman. They want to use the telephone. They have mud on their shoes.

Doctor: (from a distance, inside the house) Never mind the mud, Igor. Tell them to come in.

Igor: The master says you should come in. Follow me.

footsteps and closing of door

stop thunder

more footsteps with dragging of one foot

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FADE-OUT RAIN

FADE-IN DEMENTED ORGAN MUSIC

Announcer: And so our luckless heroes follow their strange-looking guide down an unlit corridor until they enter a drawing room. At the far end of the room sits a middle-aged man. He is tall and distinguished looking. He is playing an ornate pipe organ and for sometime does not seem to notice his guests.

ORGAN MUSIC TO END

Announcer: At last, he stops and lets the music die away. Rising, he approaches them with a disarming smile.

Doctor: It is best to play the music of Franz Stiefler when it is raining, don't you agree?