

Introduction

Told in her own words "The Remarkable Miss Barton" tells about the early years of Clara Barton's life. She recounts an early childhood experience, becoming a teacher and then on to her years in the nation's Capitol where she worked in the U.S. patent office when the Civil War broke out. The story ends with her experiences at the battle of Antietam where she earned her nickname "The Angel of the Battlefield."

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 drama presentation.

Master CD - a CD that contains the prerecorded music and sound effects segments you will need to perform this play.

Master CD Index - lists the music and sound effect segments on the Master CD, their duration, and instructions.

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 Remarkable Miss Barton”

Character List

Announcer #1	9 lines	introduces the radio play to the audience
Announcer #2	9 lines	introduces the radio play to the audience
Narrator	159 lines	Clara Barton as an elderly woman recalling her life
Gus	7 lines	farm hand
Harlen	6 lines	farm hand
Clara	8 lines	Clara Barton as a little girl
Father	2 lines	Clara’s father, Captain Barton
Sally	1 line	Clara’s sister
Mother	3 lines	Clara’s mother
Enoch	7 lines	small town character
Norton	3 lines	Clara’s friend
Suydam	16 lines	shopkeeper, postmaster, and president of school board
Barton	89 lines	Clara Barton as a young woman
Harkins	24 lines	eccentric inventor
Secretary	3 lines	Clara’s secretary at U.S. Patent Office
Guard	9 lines	Union soldier
Simon	9 lines	Union soldier and Miss Barton’s former student
Sergeant	1 line	Union soldier
Rucker	12 lines	Major in Union Army
Pete	15 lines	Union soldier and wagoner
Wounded Man	1 line	Union soldier
Doctor	12 lines	doctor in Union Army at battle of Antietam
Orderly	1 line	doctor’s helper
MacGregor	4 lines	wounded Union soldier
Shea	7 lines	wounded Union soldier
Eaton	8 lines	wounded Union soldier

Casting Notes: There are 26 speaking parts in “The Remarkable Miss Barton.” Having an adult read the part of the Narrator can be very helpful as it helps establish the timing and expression of the young readers. Remember you are casting by voice alone, not by appearance. Become familiar with the script and try and match the reader to the voice of the character. The idea is to inspire the readers to bring as much life to their characters and the action of the story as possible. You will need 8 to 12 students for the sound effects crew.

Duplicating List

Announcer #1	pp. 1, 22	Announcer #2	pp. 1,22
Narrator	Full script	Gus	pp. 2-3
Harlen	pp. 2- 3	Clara	pp. 2-4
Father	pp. 3-4	Sally	p. 3
Mother	pp. 3-4	Enoch	pp. 5-6
Norton	p. 5	Suydam	pp. 5-6
Barton	pp. 5-21	Harkins	pp. 7-9
Secretary	p. 8	Guard	p. 10
Simon	p. 11	Sergeant	p. 11
Rucker	pp. 12-14	Pete	pp. 14-18
Wounded Men	pp. 17-21	Doctor	p. 17
Orderly	p. 18	MacGregor	pp. 19-20
Shea	pp. 20-21	Eaton	pp. 20-21

Master CD Index

With the music/sound effects *master CD* for "The Remarkable Miss Barton" , you will be able to add audio texture and excitement to your radio theater production. The *master CD* includes **in sequence** the music and sound effects selections listed below.

- 1 Old-Time Radio Segments**
- 2 Theme Music**
- 3 Farm**
- 4 Theme Music**
- 5 Theme Music**
- 6 Theme Music**
- 7 Train Station**
- 8 Theme Music**
- 9 Theme Music**
- 10 Crickets**
- 11 Distant Battle**

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

Sound Effects

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 on a wooden floor use hard-soled shoes (leather are best) on a piece of plywood. For footsteps on gravel use a tray with medium to small gravel on it. For sloshing footsteps place several crumpled and shredded newspapers in a large wash pan (Brown paper restroom towels are better because they don’t have any ink to stain the hands). Add water until you get a good “squishy” or “sloshy” sound. Simulate walking by using the palm of the hand for footsteps. For footsteps on leaves collect leaves in the fall and let them dry. As leaves break down quickly, you may want to put them in a box and use your hands to mimic the sound of steps. You can use corn flakes if you don’t have any leaves.

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.

Musket - Use a starter’s pistol with blanks or a cap gun. You can also make this effect by striking the edge of a snare drum with a drumstick. Strike a pile of alternate layers of heavy duck canvas and heavy wrapping paper with a thin flat wooden stick. The stick should be about two inches wide and not over a 1/4” thick. Strike a leather cushion with a thin flat stick. Prick an inflated rubber balloon with a pin.

Ox - Many animals sounds can be made vocally with a little practice. This is particularly true of the bellow of a cow or ox.

Body Falling - Let your arms slap onto a hard table starting with elbows, wrists, and then hands.

Apple Parer - Use the real thing and practice peeling crisp apples to get just the right sound.

Drawers - Slide two pieces of wood together (put a small cross-piece on one so that the other will hit it at the end of the slide indicating the close) or find a wooden box with a sliding lid or drawer that can be opened close to the mic. Follow with handling of contents such as costume jewelry and clothing if appropriate.

Scrape of Chair - Use a real chair with wooden legs or a large piece of wood and scrape it against the wood you use for steps on a wooden floor.

Men Marching - One thing schools have plenty of is students. Use the members of your sound effects crew to march in place for this effect. The illusion of approaching, passing by, and fading-away is done by moving the microphone. The other sound effect mic(s) should be turned off at the mixing board during this part of the train station scene. Remember the prerecorded train crowd sounds will cover much of the marching feet sounds. Record just this scene in rehearsal and listen to get the marching soldiers effect you want. You could leave it out altogether and the scene would still work just fine.

Writing - Use coarse paper and scratch with an unbent paper clip, fingernail, or even a pen point.

Stamp on Paper - Strike a piece of paper on a table with a heavy item such as a hand-held weight (barbell). Follow by handling paper next to mic.

Fire - An old standby of radio theater, this effect is created by gently crumpling a piece of cellophane. Different pieces of cellophane create different sounds so experiment to get just the right "crackle" for a campfire, grass fire, or house fire. You can add to this effect if you want by taking a small whisk broom and running your fingers along the top of the bristles while someone else snaps a thin piece of wood from time to time.

Coffeepot and Pouring - A great sound effect when done in tandem. Take 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.

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

Wagon - The easiest way to make wagon sounds is to combine hoof beats on gravel with a shaking bridle and an occasional banging of tin cups or metal pots. However, if you want to create the sound of rolling wheels you can experiment with any number of techniques. A large round wheel held in a wooden frame with a handle connected to the axle for turning was used in the early radio studios. As the wheel turned, it rubbed against two rollers on the bottom of the frame which were covered with sandpaper to simulate a rough dirt road. We came across an old ice-cream maker that sounds very much like a rolling wagon, the metal container inside adding just the right amount of metallic resonance. Look around and be creative.

Corn Leaves - Dry out some corn leaves over time or in an oven or find some Indian corn with dry leaves. You can substitute real corn leaves with anything that would make a similar sound. Look around and be creative.

Box Lid Pried Open - Drive a rusty nail into a 2" x 4" and pull it out with a crowbar or large hammer to get the "squeak" you want of a wooden crate top being removed.

Pouring - Pour a large glass of water into a wash pan near a mic or into a tin cup. Pour the water about 8" from the cup to increase the volume of the water pouring.

Bullet Ping Followed by Clatter of Tin Cup - Hold a metal cup up lightly with the fingers of one hand and smack it sharply with a piece of metal knocking it free to clatter to the floor. This will take a little practice to get right with the microphone in the correct position.

Wounded Soldier Slides his Body Across the Floor - Slowly slide the palms of your hand against each other close to the mic.

Knife, Opening and Closing - Use a knife, preferably a dull one, or anything that makes a distinctive click when opened or closed.

BELLOW OF OX

ROPE OVER FENCE RAIL

p. 2-3

FOOTSTEPS (2 Cues Gravel)

2

Wait for Cue!

FOOTSTEPS (Two Sets)

MUSKET SHOT

BODY FALLING

RUNNING STEPS(2 Cues Gravel)

p. 3-4

WRINGING OUT CLOTH 3

IN BOWL OF WATER

Wait for Cue!

POURING TEA

RATTLE OF TEACUP

Wait for Cue!

FOOTSTEPS (Wood)

p. 5-6

4

DOOR w/BELL (Open & Close)
FOOTSTEPS (2 Sets Women)

Wait for Cue!

FOOTSTEPS (2 Sets Women)
DOOR w/BELL (Open & Close)

p. 7-8

5

DOOR w/ GLASS PANE
(Open & Close)

FOOTSTEPS (Aggressive)

Wait for Cue!

HEAVY OBJECT ON DESK

p. 8

6

DOOR (Opens)

Wait for Cue!

DOOR (Closes)

Wait for Cue!

APPLE PARER (with dialogue)

DRAWER (Opens)

PAPER

DRAWER (Closes)

Wait for Cue!

SCRAPE OF CHAIR

RUSTLE OF SKIRTS

FOOTSTEPS

DOOR (Opens & Closes)

FOOTSTEPS (Cement)

CLINK OF WEAPONS

Wait for Cue!

FOOTSTEPS (Cement)

MARCHING MEN (Approach)

Wait for Cue!

MARCHING MEN (Pass by)

MARCHING MEN (Fade Away)

FOOTSTEPS (Wood)
KNOCK ON DOOR

Wait for Cue!

DOOR (Opens & Closes)

FOOTSTEPS (Wood)

Wait for Cue!

FOOTSTEPS (Several)

SCRAPE OF CHAIR

WRITING ON PAPER
STAMP

Wait for Cue!

SCRAPE OF CHAIR

FOOTSTEPS (Several)

Wait for Cue!

FOOTSTEPS (Wood)

DOOR (Opens & Closes)

CAMPFIRE
COFFEE POT (Rattle Lid)

Wait for Cue!

POUR COFFEE (Into Tin Cups)

SLOPPING STEW

Wait for Cue!

PACKING UP EQUIPMENT

HEAVY BLANKET (2 Cues)

Wait for Cue!

FOOTSTEPS (Gravel) WAGON

FOOTSTEPS (2 Sets)

SHUFFLE (Lifting Body)

Wait for Cue!

FOOTSTEPS (2 Sets)

Wait for Cue!

CORN LEAVES

Wait for Cue!

BOX (Placed on floor)

LID PRIED OPEN (Bottles Rattle)

FOOTSTEPS (Fade Away)

Wait for Cue!

FOOTSTEPS (Approach)

POURING INTO CUP

Wait for Cue!

BULLET HITS CUP (Ping!)

DROP TIN CUP

FOOTSTEPS (3 Cues)

Wait for Cue!

BODY SLIDES

Wait for Cue!

KNIFE (Handed Then Opened)

BOTTLE (Cork Then Pouring)

Wait for Cue!

FOOTSTEPS (Fade Away)



CUE CARDS

The Remarkable Miss Barton

Clara Barton 1821-1912



"The Remarkable Miss Barton"

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1

FADE-IN OLD-TIME RADIO SEGMENTS

Announcer #1: Welcome ladies and gentlemen to the Raven Radio Theater and our presentation, "The Remarkable Miss Barton." Today's play was written by Joe McHugh and is brought to you by (name of school and teacher's class).

Announcer #2: Much has been written about Clara Barton whose her courageous work as a nurse during the Civil War earned her the title "Angel of the Battlefield" and who went on to found the American Red Cross. Today you will hear in her own words the fascinating true story of Miss Barton's early years as recalled in her memoirs written late in her life.

Announcer #1: So now, sit back, listen carefully and let your imagination be your guide as we present, "The Remarkable Miss Barton."

2

FADE-IN THEME MUSIC

Narrator: I was born Clarissa Harlowe Barton near the town of North Oxford, Massachusetts, on Christmas Day in the year 1821. As a child, I was shy and somewhat withdrawn. My father was a hard working farmer and prominent member of the community. He had fought for General "Mad Anthony" Wayne in the Indian Campaigns of the 1790s and held the honorary title of "Captain."

My mother, Sarah Stone Barton, was a practical, no-nonsense kind of woman who was blessed with an abundance of common sense, a warm heart, and a strong will. She also had a hot temper which, (chuckles) I guess I picked up from her since I've had to struggle to keep it in bounds all my life.

I had two brothers and two sisters. They were all much older than me and were more like fathers and mothers than fellow playmates.

As for the house I was born in and spent my early years, it was a plain affair, a story and a half tall with a center hall dividing the ground floor of the house through the middle and filled with handmade furniture. Around about the house, among the many lilac bushes, were an assortment of outbuildings necessary to the successful management of a working farm.

Narrator: There were cats in the haymow, baby chicks scurrying around the henhouse, calves in the meadow, and ducks in the pond. Why, by the time I was five, I could ride a horse nearly as well as my brothers and sisters. My best friend was a white-haired little dog I named "Button" who followed me everywhere I went and slept by me in my bed at night.

One of my earliest memories, and one that was to leave a lasting impression on me, happened when some men my father had hired let me watch as they slaughtered an ox. It was a brisk fall day and I was fascinated to see what was going to happen as they led the animal into the pen.

3

FADE-OUT THEME MUSIC
FADE-IN FARM

Gus: Drive him 'round this way, Harlen, and I'll tie him to the fence.

Harlen: Yhut! Yhut!

occasional bellow of ox

Gus: (straining voice, grunting) Come on you, up to the fence. That's it.

pull of rope over fence rail

Harlen: You got the musket loaded, Gus?

Gus: Yep, it's over there a-leanin' against the shed.

Harlen: I'll go get it for you.

steps on gravel move away

Clara: What are you going to do now, Mr. Heffner?

Gus: I'm going to put the steer down with a musket ball behind his ear, Clara.

steps on gravel return and stop

Harlen: Here you are, Gus.

Gus: Good. Now take Clara over yonder while I take care of this.

two sets of steps walk and then stop

Clara: Does it hurt the ox when it gets killed?

Harlen: Oh, he don't feel it much.

loud musket shot in distance followed by body falling up close

Harlen: Clara, Clara girl. . .oh my goodness. (yells out) Gus, Clara's gone and fainted.

running steps on gravel approach and stop

Gus: Run up to the house, Harlen, and tell the Captain. I'll stay with the little one.

running steps on gravel move away

Gus: (yelling after Harlen) And hurry now!

FADE-OUT FARM

Narrator: The next thing I knew I was in my bed. All my family was all about me. An open bottle of strong smelling camphor was next to me on the night stand and my mother was wiping my face with a damp cloth.

wringing out cloth in bowl of water

Mother: There, there, dear, how are feeling?

Clara: I. . .I saw Gus shoot and I saw the ox roll his eyes as he fell. Then my legs just went out from under me and everything went black.

Father: Those two fools should have known better than let a six year old watch a butchering.

Clara: Don't be mad at 'em, Pa. It weren't their fault. I asked to see it.

Sally: Then why did you faint?

Clara: I don't know, Sister. It was as if I was suddenly the ox. . . I mean. . . I know it sounds crazy, but I could actually feel the sharp pain from the musketball right here, behind my own ear, like I was the one had been shot.

Mother: I declare you are an unusual child, Clara.

pouring tea into cup followed by slight rattle on saucer as handed to Clara

Mother: Now, here's a little warm sassafras tea. Try to sit up and drink a little.

Father: I think it's time I have a word with Gus and Harlen.

steps on wood move away

4

FADE-IN THEME MUSIC

Narrator: Whether I was simply a child with an overactive imagination, or had somehow really known what that poor beast had felt, I cannot rightly say but, from that day on, something in me had changed. I seldom, if ever, ate meat again and would, in fact, feel physical pangs of regret whenever I witnessed an animal, or a person, suffer any kind of pain.

My first experience as a nurse came in the aftermath of my brother David's accident. He had been helping my father build a barn and he fell when the ridgepole he was standing on gave way. He broke several bones and soon developed a high fever. We all greatly feared we might lose him. From the first days and nights of his illness, I remained by his side. I could not be taken away from him, except by force, and he was unhappy until my return. I learned to take all the directions for his medicines from the doctor and to administer them. I was soon the accepted and acknowledged nurse of a man almost too ill to recover. In the two long years of his illness, I only left his bedside for one half day. I had just turned thirteen when David was finally strong enough to leave the house.

But it was teaching, not nursing, that first attracted me. When I turned 17, the town granted me a certificate and I was soon given my own class to teach. I loved teaching but after ten years living at home I grew restless. I needed a change. I decided to enroll at the Liberal Institute for Female Teachers in Clinton, New York, one of the few places of higher education that admitted women.

Narrator: When I finished my studies at the Institute I happened to travel to Bordentown, New Jersey, to visit a friend for several weeks. I saw many children roaming around the streets. I stopped some of them and found out that there was no free public school for the children to attend in the town. This was a problem I decided to address by speaking to the local postmaster, Mr. Peter Suydam (Sigh-dum).

FADE-OUT THEME MUSIC

door opens and closes with bell - two women's steps approach and stop

Enoch: (laughing so he can hardly tell his story) So old man Bailey, he ups and whacks that old boar on the snout. Made him mad, I can tell you. The beast took after him and run him up a tree. (slaps knee) Funniest thing I ever did see, Pete.

Norton: Good morning, Mr. Suydam. Good morning, Enoch.

Suydam: Good morning, Miss Norton.

Enoch: Morning ladies.

Norton: This is my good friend, Miss Barton. She is staying with me for a few weeks. She wishes to speak to you.

Suydam: What can I do for you, Miss Barton?

Barton: Mr. Suydam, Mary tells me you are a member of the school board.

Enoch: Why, he's the chairman, Missy.

Barton: Well, I have observed that many of the town's children do not attend school.

Suydam: We have several private schools in Bordentown—and very good schools there are too. Isn't that right, Enoch?

Enoch: Best there is.

Barton: I am sure they are, but what about the children whose parents cannot afford to send their children to private schools?

Suydam: Well, to be honest, ma'am, most of them youngsters are more fit for the jailhouse than going to school. Worthwhile people pay for private schooling.

Barton: I'm surprised and disturbed to hear you say that, sir. There is a law here in New Jersey which requires you to operate a free public school for these children.