

Introduction

“A Giant Dental Dilemma” takes place in the far away land of Calendia, where the once friendly giant, Morag, has become a terror. Allison the Royal Dentist steps in and discovers the giant's problem comes from all the sweet foods the giant has been given. A painful case of tooth decay. So, Allison and a merry band of volunteers bravely fix the giant's teeth and order up a menu of nutritious meals. Thanks to Allison all is well again for the Kingdom of Calendia.

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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“A Giant Dental Dilemma”

Character List

Announcer	11 lines	introduces the radio play to the audience
Narrator	69 lines	the play’s storyteller
Queen	23 lines	Queen of the Kingdom Calendia
King	39 lines	King of the Kingdom of Calendia
Guard	2 lines	palace guard
Lady Lewellen	9 lines	lady-in-waiting
Captain	10 lines	captain of the King’s army
Cornelius	16 lines	Royal Astrologer
Jon the Short	12 lines	court jester
Allison	95 lines	Royal Dentist
Chef	11 lines	King’s personal chef
Messenger	5 lines	King’s messenger
Ned	16 lines	man who volunteers to help fix giant’s teeth
Maude	8 lines	woman who volunteers to help fix giant’s teeth
Molly	13 lines	woman who volunteers to help fix giant’s teeth
Man	2 lines	townsman
Blacksmith	7 lines	Royal blacksmith
1st Carpenter	2 lines	Royal Carpenter
2nd Carpenter	2 lines	Royal Carpenter’s assistant
Shoemaker	4 lines	Royal Shoemaker
Tim	10 lines	man who volunteers to help fix giant’s teeth

Casting Notes: There are 21 speaking parts in “A Giant Dental Dilemma.” 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	pp. 1, 17-18	Narrator	Full script
Queen	pp. 1-8, 16-17	King	pp. 1-9, 16-17
Guard	pp. 2, 16	Lady Lewellen	pp. 2-6, 17
Captain	pp. 2-6, 16	Cornelius	pp. 2-6, 17
Jon the Short	pp. 3-6, 17	Allison	Full script
Chef	pp. 4-6	Messenger	p. 7
Ned	pp. 7, 11-15	Maude	pp. 7, 11-14
Molly	pp. 7, 11-15	Man	p.7
Blacksmith	pp. 9-10	1st Carpenter	p.10
2nd Carpenter	p.10	Shoemaker	pp. 10-11
Tim	pp. 11-15		

Master CD Index

With the music/sound effects *master CD* for "A Giant Dental Dilemma", 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 Theme Music**
- 4 Two Blasts of Horn**
- 5 Birds**
- 6 Theme Music**
- 7 Crickets**
- 8 Theme Music**

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

Sound Effects

Footsteps - 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 general store 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.

Pouring - Pour a large glass of water into a wash pan near a mic.

Harp - A real harp, an autoharp, or a dulcimer are best but there are some toy harps that are usable. Look around and experiment.

If you cannot find a harp you can substitute this effect with a flute, recorder, guitar, etc. Just make sure you change the dialogue in the play to reflect this change.

Bells, on Cap- Purchase several small bells at the “five and ten” and sew them to a piece of cloth. Shake the cloth intermittently and lightly whenever the jester is speaking.

Chime - A glockenspiel makes fine tones but a variety of other items can work as well even a discarded bearing-ring hanging from a cord which is struck with a small wooden mallet.

Gold Coins- Buy fifteen or so 2” washers from the hardware store and drop them from above into a hand held against the stomach.

Paper - Paper sounds pick up well over a microphone and make a telling effect. Try different types of paper for the best sound.

Hoof Beats and Bridle Take two halves of an empty coconut shell and drum them rhythmically against the desired surface such as wood for the drawbridge, flagstone for cobblestones, and gravel. You can also cover the coconuts with cloth to imitate hoof beats on a soft surface. 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.

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.

Anvil- This is a great effect because an anvil has a distinctive “ringing” sound and immediately sets the scene of a blacksmith’s shop. A number of pieces of metal and pipe when struck will give you the desired effect such as the copper pipe under a kitchen sink’s drain. Drill a hole in the top of the pipe or metal and hang it on a string or leather thong so that it hangs freely. Hit it several times with a hammer . The rhythm is important and should conjure up images of a blacksmith holding a red-hot horseshoe with a pair of tongs and shaping it with blows from a heavy hammer.

Snoring - Make this sound with the voice with slight catches of breath for added realism.

Lantern - Use an old kerosene “hurricane” lantern. Push the lever that opens the glass globe near to a 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 2 inches from the mic.

Pump - Use an oven baster, bellows, or other item to make a noisy, sloshing water pump. A voice can do this effect also.

Pick, on Giant’s Tooth- Repeatedly strike a rock with a hammer. Try different rocks to get the best sound. Using a free hanging piece of steel to hit the rock can give you a pick’s peculiar “ring.” Experiment.

HARP

WALNUT

Wait for Cue!

CHIME

FOOTSTEPS (Stone Floor)

Wait for Cue!

FOOTSTEPS (Stone Floor)

Wait for Cue!

WALNUT

BELLS

Wait for Cue!

GOLD COINS

Wait for Cue!

BELLS

Wait for Cue!

FOOTSTEPS (Stone Floor)

CLOTH/PAPER

Wait for Cue!

TURN OF PAGE

Wait for Cue!

BELLS

p. 7-8

HOOFBEATS w/ BRIDLE⁴

Wait for Cue!

HOOFBEATS w/ BRIDLE

Wait for Cue!

HEAVY STAMP ROLLING UP PAPER

p. 9

5

FOOTSTEPS (Gravel) HARP

Wait for Cue!

ANVIL FOOTSTEPS (Wood) ROLLING OPEN PAPER

p. 10

6

ANVIL (Fades Away) SAWING

Wait for Cue!

FOOTSTEPS (Wood) SAWING (Fades Away)

**HAMMERING
FOOTSTEPS (Wood)**

Wait for Cue!

**HAMMERING (Fades Away)
FOOTSTEPS (Wood)**

**HOOFBEATS w/ BRIDLE⁸
FOOTSTEPS (Gravel)**

Wait for Cue!

**SNORING
POURING
FOOTSTEPS (Gravel Fade Away)**

**FOOTSTEPS (Sloshing)⁹
LANTERN (Open)
MATCH
LANTERN (Close)**

Wait for Cue!

**FOOTSTEPS (Sloshing)
PUMP**

**STEPS ON LADDER
CHIPPING ON TOOTH**

Wait for Cue!

**FOOTSTEPS (Sloshing)
FIXING AND CLEANING
TEETH**

FOOTSTEPS (Stone Floor)

Wait for Cue!

WALNUT

Wait for Cue!

BELLS (Repeat)

CUE CARDS

A GIANT DENTAL DILEMMA

The Giant Dental Dilemma

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1

FADE-IN OLD-TIME RADIO SEGMENTS

Announcer: Welcome, ladies and gentlemen, to the Raven Radio Theater of the Air and our exciting radio adventure, "The Giant Dental Dilemma!" Today's play was written by Joe McHugh and is brought to you by (name of teacher's class) at (name of school).

And now it's time to sit back, listen carefully, and let your imagination be your guide as we present, "The Giant Dental Dilemma."

2

FADE-IN THEME MUSIC

Narrator: Long ago and far away in the kingdom of Calendia (Cal-en'-dee-a) there once lived a giant named of Morag (Moor-ag). Descended from the great giants of the North, the Pantagruels, he had lived for many years at peace with the gentle people of Calendia. But in time, as age wound its heavy chains about him, Morag grew garrulous and troublesome. The first to flee the giant's wrath were the woodsmen of the ancient forest of Loleitheus (Low-lee'-thee-us) to the east of the cloud-shrouded mountain where Morag made his home. Next, the fishermen of Lake Dellorness (Dell-or'-ness) had their boats capsized by huge boulders thrown into the water by the pestiferous giant. Farmsteads were pillaged, roadways upturned, and canals smashed throughout the kingdom. Something had to be done. The King and Queen were besides themselves with concern.

FADE-OUT THEME MUSIC

several listless strums on a harp and then stop

Queen: (wistfully) We find no comfort in the sweet-sounding harp these days, good husband. Whatever shall we do?

King: It's that dreadful giant, Morag, that doth plague our content, gentle wife. He harasses our poor subjects without mercy. Here. . . have a walnut. It will make you feel better.

crack of walnut

Queen: (while chewing) What I don't understand, dear, is why Morag's mood has so suddenly changed. He used to be such a nice giant, as giants go. He kept to himself on that mountain of his and never bothered anyone. Now, he lumbers about spoiling the countryside and upsetting the peasants. What do our Royal Counselors recommend we do?

King: It is time to ask them.

hits large chime

steps on stone floor approach from a great distance and stop

Guard: Yes, your Majesty?

King: Guard, summon the Royal counselors.

Guard: Very good, your Highness.

steps fade-away in the distance

King: Another walnut, my dear?

cracking walnut

Narrator: And so the Royal Counselors were ushered into the Royal presence. Among the advisors to the court in their richly embroidered robes of state were Master Cornelius, the Royal Astrologer, Sir Steven Royland, Captain of the Guards, Lady Lewellin, the Queen's Secretary and wife of Lord Hecklebartt, Pierre Galateau (Gal-a-toe), the Royal Chef, and Jon the Short, the Royal Jester, with his long shoes and funny colored hat with little bells.

Lady Lewellin: We are your humble servants, your Majesties. You wished to see us?

Queen: Yes. We wish to know what is to be done with the giant Morag who doth vex us so.

King: Why just yesterday, the scoundrel broke off the spire from the cathedral to clean his nails with!

Everyone: (general walla of surprise and indignation!)

Captain: The brute is a mean-spirited bully and a hooligan!

Cornelius: He is a lawless vandal and a rake!

Lady Lewellin: A ruffian and a marauding villain!

Queen: Yes, well. . . at least he's not eaten anyone yet.

King: (tiredly) True. His crimes so far are but ill-tempered mischief. Master Cornelius. As our esteemed astrologer, what can you tell us about the giant's foul moods of late?

Cornelius: I have searched the heavens, my Liege, and Saturn is in the house of mourning. Mars, ever-the fierce warrior, dallies with the fish of Pisces, and the bold Archer, Sagittarius, has misplaced his mighty bow.

King: These are indeed grave omens. Tell us, what do they mean?

Cornelius: Alas, your Majesties, I haven't the faintest idea.

Lady Lewellin: Perhaps some foreign wizard has cast a spell over Morag?

Captain: A wizard, you say? Balderdash! As Captain of the Guards and the King's military advisor, I say we slay the bothersome giant. . . and the sooner the better!

Queen: (with force) No, I forbid you to kill Morag! Few kingdoms have their own resident giants these days. What with funding cuts and all, they are a dying race.

sound of little bell while Jon the Short speaks

Jon the Short: There was that miserly sky-dwelling giant young Jack had trouble with last year, your Highness?

Queen: Him? Pooh! He was nothing but a stupid oaf compared to our own clever giant. No, to murder Morag would be a great mistake.

King: (with determination) The Queen is right. We have enjoyed peace for many years in this land, not because our army, Captain, but because other kingdoms fear our giant. This is why food and drink are left for him each morning at the foot of his mountain as a token of our appreciation. Besides, if we kill him, we'll have to bury his body and that would be a public works project of great expense!

Lady Lewellin: Did not a knight attack Morag last week, Captain, but was struck down before he could close with his lance.

Captain: Yes, it is true. The poor fellow barely escaped with his life. He said the giant did blow upon him an "evil wind" that did reek something awful. The stench was so great, in truth, it maddened his steed and rendered the poor knight senseless.

Cornelius: Ah hah! It must be a wizard who has given the giant such a terrible spell.

King: What must we do? It is time to decide!

cue readers after pause

King: Silence is your only advice? Has no one a plan?

cue readers after pause

King: I will give this sack of gold coins. . .

pouring gold coins

King: And our summer house on beautiful Lake Dellorness to whomever can rid us of this problem.

Allison: May I speak, your Majesties?

Cornelius: Who are you, young woman? You are not one of the Royal counselors.

Lady Lewellin: She is a visitor to our kingdom, Master Cornelius, and is here at my request.

Allison: With your permission, your Majesties, my name is Allison. My home is far to the West but, among my own people, I am esteemed for having much knowledge of teeth. Perhaps, I can offer a solution to your predicament.

Captain: Are you a “toothdealer” then who doth scour the battlefield and rob graves for replacement teeth to sell?

Cornelius: Or worse yet, a dreaded “toothnapper” who knocks people on the head in dark alleys to steal their teeth?

Allison: No, I am none of these, noble Counselors. In my own country I am called a “dentist” and have much wisdom in the ways of preserving teeth.

sound of little bell as Jon the Short speaks

Jon the Short: Then that makes you an “indentured” servant, good lady, does it not?

Cornelius: Your jokes are tedious, jester. Teeth have nothing at all to do with our problem. Lady Lewellin, it was a mistake to bring her here. (yells out in a commanding voice) Guard! Remove this woman.

Queen: Wait, we would hear more. Come closer, my child, and speak your mind.

several steps on stone floor and stop

Allison: (with some hesitation) Well. . . I do not wish to offend but the giant's uncertain moods may be of your own making.

Queen: We do not understand, do we, husband?

King: Our fault, you say? How can that be?

Allison: To begin with, I need to know which foods and drinks are left for the giant each day.

King: Royal Chef, can you answer this question?

Chef: But of course, your Majesties. It is I, Pierre, who oversees the giant's cuisine and I can assure you that we give to the giant only the very best.

Allison: I'm sure you do but, tell me, exactly what foods does he get?

Chef: Mon dieu, let me see? I think I have his menu in my apron pocket. . .

rustle of cloth followed by paper being unfolded

Chef: Ah, here it is! This morning the giant he gets an angel's food cake of fifty layers with the lemon, whip-cream icing. . . four cartloads of the chocolate bon-bons, and fourteen barrels of the sparkling cider. Yesterday, we make for him a pineapple tart, it is as big as a haystack, . . . sixteen bushels of truffles and twenty gallons of mead fermented from the honey of the bees. . Day before that was, let me see. . .

turn page of paper

Chef: Ah, but of course! Five hundred gallons of the strawberry mousse and eighty bottles of the wine of the red grape. Our giant, he eats good, does he not?

Allison: (shaking her head in concern) Alas, it's as I feared, good Chef. These foods may be delicious but they are also very bad for the giant's teeth. All that sugar, carbolic acid, and alcohol feeds bacteria which then eat away the enamel of his teeth. They can also attack the gums and bone which hold the teeth in place.

Lady Lewellin: What are these. . . "bacteria"?

Allison: They are tiny, living organisms too small to see with the naked eye, your Ladyship. It is they who cause the "evil wind" the Captain spoke of.

Cornelius: The "evil wind" is made by. . . bacteria?