

HOLIDAY SERIES OF RADIO SCRIPTS
FOR JUNIOR AND SENIOR HIGH SCHOOLS

Thesis for the Degree of M. A.
MICHIGAN STATE COLLEGE
Florence Ann Schabel
1950

This is to certify that the

thesis entitled

"Holiday Series of Radio Scripts
for Junior and Senior High Schools."

presented by

Mrs Florence Schabel

has been accepted towards fulfillment
of the requirements for

Master of Arts degree in Speech,
Dramatics and Radio Education

Joe A. Callaway
Major professor

Date Nov. 28, 1950

HOLIDAY SERIES OF RADIO SCRIPTS FOR JUNIOR
AND SENIOR HIGH SCHOOLS

By

Florence Ann Schabel

A THESIS

Submitted to the School of Graduate Studies of Michigan
State College of Agriculture and Applied Science
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

Department of Speech and Dramatics, and Radio Education

1950

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4/12/51

ACKNOWLEDGMENTS

The author wishes to thank Dr. Wilson B. Paul, Head of the Department of Speech, Dramatics and Radio Education, for making possible the writing of this thesis.

My sincere gratitude and thanks are also expressed to Mr. James B. Tintera for his untiring assistance and supervision of the writing of the scripts; to Mr. Joe A. Callaway for his valuable suggestions; and to Miss Lucia Morgan for her assistance in the organization and form used.

Special thanks are due Mrs. Dorothy L. Klock, Program Supervisor of WNYE, New York, and Mr. Carl Dalrymple of the Lansing Public Schools for their courtesy and valuable information.

Appreciation is extended to the High School radio teachers and coordinators who cooperated so fully in answering the questionnaires which gave the information necessary in this study.

*

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TABLE OF CONTENTS

CHAPTER		PAGE
I.	THE PROBLEM	1
II.	SCHOOLS STUDIED	5
III.	HOLIDAY SCRIPTS	10
	A Visit To Father Time.	11
	Lincoln Lives Again	21
	Grandma's Valentines.	31
	Truly A Soldier	41
	He Is Risen	50
	Respect To The Fallen Heroes.	61
	Born To Be A Sailor	70
	The Live Ghost.	83
	The Unsung Hero	97
	A Real Gift	111
IV.	PRODUCTION NOTES FOR THE SCRIPTS.	123
	A Visit To Father Time.	124
	Lincoln Lives Again	126
	Grandma's Valentines.	128
	Truly A Soldier	129
	He Is Risen	130
	Respect To The Fallen Heroes.	132

	PAGE
Born To Be A Sailor	134
The Live Ghost.	136
The Unsung Hero	137
A Real Gift	139
V. GLOSSARY OF RADIO TERMS	141
BIBLIOGRAPHY.	144
APPENDIX.	146
BIOGRAPHY	149

CHAPTER I

THE PROBLEM

CHAPTER I

THE PROBLEM

The purpose of this study has been to write radio scripts for holidays which may be used in Junior and Senior High Schools. Holiday scripts was interpreted by the writer of this thesis, to mean recognition of anniversaries. The holidays selected were: New Year's Day, Lincoln's Birthday, Valentine's Day, Washington's Birthday, Easter, Memorial Day, Columbus Day, Halloween, Thanksgiving Day and Christmas.

Most public schools observe holidays in their school programs or assemblies. On examining the script field, there seemed to be a deficiency of holiday material. An effort was made to write holiday scripts which would make an historical contribution, as well as to integrate the knowledge of facts.

The scripts were so designed that they might be used in schools where there was limited equipment and/or facilities. Adaptations might be made in the scripts to fit circumstances where there was no radio equipment.

The radio scripts were all timed for fifteen minutes. The page length of the scripts increased as they advanced from the simple to the more difficult productions. This provided for various age levels and abilities.

Allowances were made for vocabulary limitations and voice qualities. Scripts were designed for a ninth-grade

level vocabulary. Mrs. Dorothy L. Klock states, "This will be adequate for all age levels in the secondary schools."¹ Both male and female characters were limited to below middle-age. Many "contrasting voices" supplemented the minor roles. Contrasting voices was interpreted as requiring only a contrast of voice quality to the opposite role.

Moods were suggested for the musical bridges or transitions. Directions for the engineer were also included.

In order to write radio scripts which were usable, the problems of Radio Education in the secondary schools had to be surveyed. These problems included facilities, personnel, equipment and availability of scripts.

The schools chosen were those who listed Radio activities in their curriculum in the CURRICULAR SPEECH IN MICHIGAN HIGH SCHOOLS for 1948-1949.² The schools were: Benton Harbor, Detroit, Flint, Hamtramck, Highland Park, Jackson, Lansing, Muskegon, Pontiac and River Rouge.

Questionnaires were prepared and sent to the Superintendents of Schools. In an accompanying letter, they

1

Program Supervisor for Station WNYE, New York

2

Published by the Michigan Association of Speech Teachers

were asked to have a Junior and a Senior radio classroom teacher or coordinator answer the questionnaires. The results were compiled and tabulated.

In the light of the problems and limitations found in the questionnaires, ten holiday scripts were written.

The following chapters present detailed description of SCHOOLS STUDIED, SCRIPTS, PRODUCTION NOTES, GLOSSARY OF RADIO TERMS and BIBLIOGRAPHY. The sources of the historical incidents for each script have been listed in the APPENDIX.

CHAPTER II

SCHOOLS STUDIED

CHAPTER II

SCHOOLS STUDIED

Of the ten Junior High Schools receiving questionnaires, eight responded. Hamtramck, Highland Park and River Rouge reported no radio program. Detroit, Flint, Jackson, Lansing and Pontiac indicated that they did have radio activities.

Of the ten Senior High Schools receiving questionnaires, seven responded. Hamtramck reported no radio program. Detroit, Flint, Highland Park, Lansing, Pontiac and River Rouge indicated that they did have radio activities.

In the major problems, the teachers' opinions fall into five general divisions: (1) lack of public relations (2) lack of cooperation among the faculty (3) lack of trained personnel (4) a desire for better equipment and facilities and (5) sources of script material.

(1) Due to a lack of public relations, the administrators and school boards were not completely convinced toward the introduction of Radio Education in the curriculum. Even though the program was now in operation, requested budgets for the coming year in these departments have been curtailed or cancelled. They are operating with the minimum of equipment even at the present time.

(2) Teachers complained about the lack of cooperation among the faculty. There was difficulty in getting a schedule established in the curriculum for air-listening time.

(3) The coordinators appealed for a need for teacher training. They lack trained personnel. This was especially true on the Junior High level.

(4) The teachers expressed a desire for better equipment and facilities. They lack studios. In many cases the auditorium was their only available studio, yet they produced and aired "live programs."

Another equipment problem was the lack of adequate music and sound-effect libraries. In many cases, the Music department participated in the live programs for radio shows, but this was not always convenient.

Coordinators indicated equipment which would be desirable to add to their present supply. Boom mikes were most frequently mentioned.

(5) There was no agreement on questions on line five and sixteen: "Are there suitable scripts available?" and "Sources of scripts." On the Junior High level, four out of the five schools wrote their own scripts. On the Senior High level, five of the six schools wrote their own scripts. Very few sources were listed and one teacher

stated, "We write our own in most cases. We did purchase one series from Ohio State University, and another from Hollywood writers. The latter we edited considerably."

So far, the aired programs have followed set formats of interpreting their school subject matter to the listening audience by use of documentary and informative styles. This necessitates original scripts. There was no indication of the type of material used in the regular classroom period.

Many of the teachers or coordinators supplemented the questionnaire by indicating various methods used in their procedures.

The first of these methods was given by a teacher at River Rouge. Students of the River Rouge High School Dramatic Club gave weekly fifteen-minute broadcasts over station WJJW in Wyandotte. While participation in this activity was not restricted to those in the Club, the organization carried most of the responsibility and produced most of the shows.

In addition to producing a thirty-minute play for air time once a month at Jackson Junior High School, the radio class sponsors a ROVING REPORTER REPORT. Once a week for one period, some member of the class gave a report to the home room on some famous person who might be having

a birthday that week; school news; information concerning local activities or special programs. For the monthly play, notices of the date and time were placed on the bulletin board. Teachers signed if their room was to be tuned in. Usually fifteen to twenty-five rooms were listening. Once during the semester, a fifteen-minute program "Athletics at West Intermediate" was broadcast as a live program over the local commercial station, WIBM, on THE SCHOOLS ARE YOURS series.

Detroit has its own educational station, WDTR, operated for and by the Detroit Public Schools with eighteen Junior High and sixteen Senior High Schools participating in the activities. Kathleen Lardie, Director, states, "Some programs are broadcast from the individual High Schools, such as Junior Town Meeting, and are broadcast over station WJR, the CBS outlet in Detroit, and WDTR, Detroit Public Schools. Music programs are broadcast over WDTR and over commercial stations on particular occasions." This is likewise the procedure for other programs.

QUESTIONNAIRE CONCERNING RADIO EDUCATION IN YOUR
PARTICULAR SCHOOL SYSTEM

SCHOOL SYSTEM _____ Person filling out form _____

JR. OR SR. HIGH SCHOOL Junior Position _____

- | | <u>YES</u> | <u>NO</u> |
|---|------------|-----------|
| 1. Do you include radio classes in your curriculum? | <u>4</u> | <u>1</u> |
| 2. Is radio education an extra curriculum subject? | <u>1</u> | <u>4</u> |
| 3. Are there sound-proof studios in each Junior
and Senior High School? | <u>1</u> | <u>4</u> |
| 4. Do you use remote lines to local commercial
stations? | <u>2</u> | <u>3</u> |
| 5. Are there suitable scripts available? | <u>4</u> | <u>1</u> |
| 6. Does music present a production problem? | <u>0</u> | <u>5</u> |
| 7. Is there sufficient equipment for sound effects? | <u>3</u> | <u>2</u> |
| 8. Do you air live broadcasts? | <u>5</u> | <u>0</u> |
| 9. Do the broadcasts have a live studio
audience? Sometimes
2 | <u>1</u> | <u>2</u> |
| 10. There are a total of <u>6 & Detroit</u> studios in our system. | | |
| 11. Average number of pupils taking radio work in the school
system. <u>25-300</u> | | |
| 12. Of this total, about <u>12-150</u> are girls and <u>13-50</u>
are boys. | | |
| 13. What is the average size of the room used for a studio?
<u>8x12 - 9x12</u> | | |
| 14. List the equipment which you have. _____ | | |

15. Types of mikes most frequently used: Boom 0
Table 1 Floor 1 Uni-directional 1
Bi-directional 5 Non-directional 1
16. Source of scripts WDTR, Originals (4), Series from
OSU, Series from Hollywood, Play Magazines, Listings
of Play Catalogues, "Let's Broadcast", 100 Non-royalty
Plays.
17. Do you use live or recorded music? 5 - both
18. How much rehearsal time is usually allowed for a broad-
cast? 1½ - 6 hrs.
19. How much program time do you have per week? 15-55 min.
per day
20. What are your major problems? (Use other side if neces-
sary)
Lack trained personnel, need teacher training, need
speech text, no sound-proof studios, mikes controlled
from office, need equipment and facilities, cooperation
with administration on program, better record library,
interference with schedules for rehearsals.

QUESTIONNAIRE CONCERNING RADIO EDUCATION IN YOUR
PARTICULAR SCHOOL SYSTEM

SCHOOL SYSTEM _____ Person filling out form _____

JR. OR SR. HIGH SCHOOL Senior Position _____

- | | <u>YES</u> | <u>NO</u> |
|---|------------|-----------|
| 1. Do you include radio classes in your curriculum? | <u>5</u> | <u>2</u> |
| 2. Is radio education an extra curriculum subject? | <u>4</u> | <u>2</u> |
| 3. Are there sound-proof studios in each Junior and
Senior High School? | <u>2</u> | <u>4</u> |
| 4. Do you use remote lines to local commercial
stations? | <u>4</u> | <u>2</u> |
| 5. Are there suitable scripts available? | <u>6</u> | <u>0</u> |
| 6. Does music present a production problem? | <u>0</u> | <u>6</u> |
| 7. Is there sufficient equipment for sound effects? | <u>4</u> | <u>2</u> |
| 8. Do you air live broadcasts? | <u>5</u> | <u>1</u> |
| 9. Do the broadcasts have a live studio
audience? Sometimes
3 | <u>1</u> | <u>2</u> |
| 10. There are a total of <u>7 & Detroit</u> studios in our system. | | |
| 11. Average number of pupils taking radio work in the school
system <u>100-700</u> | | |
| 12. Of this total, about <u>35-150</u> are girls and <u>40-150</u> are
boys. | | |
| 13. What is the average size of the room used for a studio?
<u>8x12 - 20x30</u> | | |
| 14. List the equipment which you have. _____ | | |

15. Types of mikes most frequently used: Boom 2 Table 1
Floor 1 Uni-directional 2 Bi-directional 5
Non-directional 3
16. Sources of scripts: Originals (5), Dept. of Radio Educa-
tion, WDTR, Companies, Educational stations, Radio Play
Service.
17. Do you use live or recorded music? 5-both 1-recorded
18. How much rehearsal time is usually allowed for a broadcast?
1½-6 hrs.
19. How much program time do you have per week? 15 min. a week
- 55 min. per day.
20. What are your major problems? (Use other side if necessary)
Schedule interference, need for teacher training, equip-
ment, tying up individual schools to central program, no
studio connections, lack of facilities, lack of coopera-
tion with administration and teachers.

JUNIOR HIGH

	Benton Harbor	Detroit	Flint	Hamtramck	Highland Park	Jackson	Lansing	Muskegon	Pontiac	River Rouge
1. Do you include radio classes in your curriculum?	Yes	No	No	No	No	Yes	Yes	No	Yes	No
2. Is radio education an extra curriculum subject?	No	No	No	--	--	No	Yes	--	No	--
3. Are there sound-proof studios in each Jr. and Sr. High School?	No	In 1 of 6	--	--	--	No	No	--	No	--
4. Do you use remote lines to local commercial stations?	Yes	No	--	--	--	No	Yes	--	No	--
5. Are there suitable scripts available?	Yes	Orig-inal	--	--	--	Yes	Plan series and write own scripts	--	No	--
6. Does music present a production problem?	No	No	--	--	--	No	No	--	No	--
7. Is there sufficient equipment for sound effects?	Yes	Yes	--	--	--	Yes	No	--	No	--

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JUNIOR HIGH

	Benton Harbor	Detroit	Flint	Hamtramck	Highland Park	Jackson	Lansing	Muskegon	Pontiac	River Rouge
14. List equipment		Console Radio Play- back Sound effects	Central sound Tape recorder Turn- tables	--	--	2 mikes Records & (Sound & Music) Door Thunder- sheet Tape re-cording corder	PA sys- tem Mike 2 amplifi- ers Cen- tral sound with 4 mikes		PA sys- tem Mike 2 amplifi- ers Cen- tral sound with 4 mikes	--
15. Types of Mikes		Bi-dir. Non-dir.	Floor Bi-dir.	--	--	Bi-dir.	Bi-dir.		Table Uni-dir. Bi-dir.	--
16. Sources of scripts		WDTR School Station	Original series OSU 1 series Holly- wood (writer had to edit consider- ably)	--	--	Original Play Mag. Play Ca- talogues "Lets Broad- cast"100 non-roy- alty	Written by teachers		Originals	--

JUNIOR HIGH

Benton Harbor

Detroit

Flint

Hartshorn

Highland Park

Jackson

Lansing

Muskegon

Pontiac

River Rouge

14. List equipment

Console	Cent	--	--	2 mikes	PA sys-	PA sys-	--
Radio	tral	--	--	Records	tem	tem	--
Play-	sound	--	--	(Sound & Studio	Mike 2	Mike 2	--
back	Tape	--	--	Music)	brings	amplifi-	--
Sound	record-	--	--	Door equip-	ment	ers Cen-	--
effects	ers	--	--	Thunder-	ment	tral	--
	Turn-	--	--	sheet for re-	sound	sound	--
	tables	--	--	Tape re-cord-	with 4	with 4	--
		--	--	cord	mikes	mikes	--

15. Types of Mikes

Bi-dir.	Floor	--	--	Bi-dir.	Bi-dir.	Table	--
Non-dir.	Bi-dir.	--	--	Bi-dir.	Bi-dir.	Uni-dir.	--
		--	--			Bi-dir.	--

16. Sources of scripts

WDTR	Orig-	--	--	Orig-	Written	Orig-	--
School	nal	--	--	nal	by	nals	--
Station	series	--	--	Play	teachers		--
	OSU	--	--	Mag.			--
	series	--	--	Play Ca-			--
	Holly-	--	--	talogue			--
	wood	--	--	"Lets			--
	(writer	--	--	Broad-			--
	had to	--	--	cast "100			--
	edit	--	--	non-roy-			--
	consid-	--	--	alty			--
	erably)	--	--				--

JUNIOR HIGH

	Benton Harbor	Detroit	Flint	Hamtramck	Highland Park	Jackson	Lansing	Muskegon	Pontiac	River Rouge
--	---------------	---------	-------	-----------	---------------	---------	---------	----------	---------	-------------

- | | | | | | | | | | | |
|-----------------------------------|--|-------------------------|------|----|---|--|---|--|------|----|
| 17. Live or recorded music? | Both | Both | Both | -- | -- | Both | Both | | Both | -- |
| 18. Amt. rehearsal time per week? | 6 hrs for 15 min broad-show casts | 4 hrs for a 15 min show | -- | -- | Depends on type | Depends on type and age of children | 1 1/2 - 2 hrs | | -- | -- |
| 19. Amt. program time per week? | 55 min. per day | (7) 15 min | -- | -- | 15 per wk. Rev-ing Re-porter Play (15-30 Min.) once a month | 15 min. | Attempt 15 min. | | -- | -- |
| 20. Major problems? | Lack trained person-nel. Need teacher training | -- | -- | -- | Need speech text No sound-proof studio Mikes control-tered led from in pro-office gram Need cry-stal mike | No faci-lities for in-school broad-casting Adm.&Bd. not in-control-tered in pro-gram | Need sound-proof studios More mikes. Better record library More sound effects Schedule for rearsals | | | |

SENIOR HIGH

	Benton Harbor	Detroit	Flint	Hamtramck	Highland Park	Jackson	Lansing	Muskegon	Pontiac	River Rouge
1. Do you include radio classes in your curriculum?	Yes	Yes	Yes	No	Yes		Yes	No	Yes	No
2. Is radio education an extra curriculum subject?	No	No	No	--	Yes		Yes	Yes	Work-shop	Yes
3. Are there sound-proof studios in each Jr. & Sr. High School?	No	No	In 2 None at Tech. High	--	No		No	No	Yes	No
4. Do you use remote lines to local commercial stations?	Yes	Yes	Yes	--	No		Yes	No	Yes	No
5. Are there suitable scripts available?	Yes	Yes	Write most	--	Yes		Plan series and write own scripts	Yes	Yes	Yes
6. Does music present a production problem?	No	No	No	--	--		No	No	No	No

SENIOR HIGH	Benton Harbor	Detroit	Flint	Hamtramck	Highland Park	Jackson	Lansing	Muskegon	Pontiac	River Rouge
7. Is there sufficient equipment for sound effects?	Yes	Yes	Yes	--	No		No		Yes	Yes
8. Do you air live broadcasts?	Yes	Yes	Yes	--	No		Yes		Yes	Yes
9. Do the broadcasts have a live studio audience?	Yes	Some do	Some do	--	No		Some-times		Some-times	No
10. Total number of studios.	?	3	100	--	75		0		1	0
11. Average number taking radio work	650	100	75	--	600 - 700 par-ticipat-ing in a year		300		0	0
12. Boys Participating	Not known	50	40	--	?		150		0	0
Girls Participating	Not known	50	35	--	?		150		0	0
13. Average size of room used for a studio	Varies	8x12	9x9	--	Stage of Aud. used		20x30		12x12	WJW Studio Wyandotte

SENIOR HIGH

Benton Harbor
 Detroit
 Flint
 Hamtramck
 Highland Park
 Jackson
 Lansing
 Muskegon
 Pontiac
 River Rouge

14. List the equipment which you have.

Con- sole Radio Play- back sound effects	Con- sole RCA 2 Turn- tables Tape re- corder 3 mikes Radio rec.set	--	PA sys- tem sound effects cabinet	PA sys- tem (studio brings equip- for re- cording)	Piano con- sole Turn- der tables sheet 4 mikes Misc Disc re- Con- corder struct tape re- edg corder needed 3 radios	Door Bells Thun- der Turn- der tables sheet 4 mikes Misc Disc re- Con- corder struct tape re- edg corder needed 3 radios
---	--	----	---	---	---	---

15. Types of mikes most frequently used.

Bi-dir. Non-dir.	Floor Uni-dir.	--	Bi-dir.	Bi-dir.	Boom Uni-dir. Bi-dir. Non-dir.	Boom Table Non-dir. dir.
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16. Sources of scripts

Dept. of Educ. Station WDTR	Write of Radio to sup- plement courses of study at vari- ous age levels	--	Orig- inal & Com- panies	Written by teachers	Orig- inal adapta- tions Educ. stat- ions	Radio Play Serv.& Student written scripts
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SENIOR HIGH

	Benton Harbor	Detroit	Flint	Hamtramck	Highland Park	Jackson	Lansing	Muskegon	Pontiac	River Rouge
17. Live or recorded music used		Both	Both	--	Re-corded	Both	Both	Both	Both	Both
18. How much rehearsal time is usually allowed for a broadcast?		6 hrs for 15 min. broadcasts	4 hrs	--	2 wks	Depends on type of program and age of children	2 $\frac{1}{2}$ -3 hrs more when necessary	1 $\frac{1}{2}$ hrs		
19. How much program time do you have per week?		55 min. per day	(7) 15 min shows	--	None regularly scheduled	15 min.	(2) - 15 min.			
20. Major problems.		Facilities for each school	Scheduling so no conflict with other classes. Need for teacher training in use of radio as a teaching tool	--	Poor equip. no studio connections	No facilities for in-school broadcasting. Adm. & Bd. not interested in program	--	Difficult to convince many staff members that it was worthwhile to miss classes		

CHAPTER III

HOLIDAY SCRIPTS

A VISIT TO FATHER TIME

Characters:

ANNOUNCER: Dignified, stately voice
FATHER TIME: Sympathetic voice, older
JANUARY: Contrasting voice
DECEMBER: Contrasting voice
LUCY: Teen-age girl
SALLY: Teen-age girl
JIMMY: Boy, age 18

A VISIT TO FATHER TIME

1. THEME: IN AND UNDER
2. ANNC'R: We present A VISIT TO FATHER TIME . .
3. THEME: UP AND OUT
4. ANNC'R: Far, far away. . . near the horizons. . stands
5. a weather-beaten grey brick house with huge
6. pillars. This is the home of Father Time.
7. Tonight is New Year's Eve. . and a busy one
8. for Father Time as we hear him saying . . .
9. F. TIME: My book is getting heavier . . Hm . . it's
10. just eleven o'clock. One more hour. . .
11. JANUARY: Oh, Father Time . . .
12. F. TIME: Oh, January, I'm glad you're here. In just
13. one hour you'll take December's place.
14. JANUARY: That's right, Father Time . . I'll bet
15. December will be ready for a rest.
16. F. TIME: I wouldn't wonder about that . . but we all
17. have our work to do. . his is almost finished
18. for this year now.
19. SOUND: (KNOCK ON DOOR)
20. F. TIME: January, see who is there, please?
21. JANUARY: But, Father Time . . I don't go to work for
22. an hour yet. .
23. F. TIME: Oh, all right . . that's what's the trouble
24. now days . . people are afraid of doing more
25. than their share. .

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- 24.
- 25.

1. JANUARY: But. . Father Time . .
2. F. TIME: Never mind, I'm going . . I'll do it myself.
3. SOUND: (DOOR OPENS)
4. F. TIME: Good evening. Won't you come in?
5. LUCY: Thank you, Father Time.
6. SOUND: (DOOR CLOSES)
7. F. TIME: Here, sit down. . you look tired.
8. LUCY: Yes, I've come a long way . . but you see. .
9. I wanted to come and talk to you Father
10. Time.
11. F. TIME: Talk to me? What is bothering you, my dear?
12. Tell me all about it.
13. LUCY: Well, you know your big book . .
14. F. TIME: Yes, I keep one for each year.
15. LUCY: That's what they told me . .
16. F. TIME: Was it this year you wanted to talk about?
17. LUCY: Yes . . that's it . . please, Father Time,
18. tell me. . what was written in my record?
19. F. TIME: You'll have to tell me your name first.
20. LUCY: Oh yes, of course . . how stupid of me . it's
21. Lucy Stone.
22. F. TIME: Lucy Stone . . let's see . . (PAUSE) Yes,
23. here is your page . . Hmmm. . .
24. LUCY: Oh, Father Time, what is it. . tell me. .
25. please . . I have to know.

1. F. TIME: My dear, there is a big black spot on this page.
2. LUCY: (CRYING) Oh, that was what I was afraid of . .
3. you see, I couldn't help what I did . . I
4. wanted to belong to the gang . . you see it
5. was like this (FADE OUT)
6. SALLY: Only our gang are going to this party.
7. LUCY: Does that let me out?
8. SALLY: Well . . of course. . under certain
9. circumstances. . . you might belong to the
10. gang.
11. LUCY: What do you mean by that?
12. SALLY: Well . . we have certain rules . . we try
13. you out . . . and if you pass . . well . .
14. you're in.
15. LUCY: I really want to belong . . more than any
16. thing else in the world . . what do I have
17. to do?
18. SALLY: You're sure you want to belong?
19. LUCY: I'm sure.
20. SALLY: O.K. then. . on your honor . . raise your
21. right hand . . and promise never to repeat
22. this.
23. LUCY: I promise.
24. SALLY: I, Lucy Stone . .
25. LUCY: I, Lucy Stone . .

1. SALLY: Do solemnly swear. .
2. LUCY: Do solemnly swear. .
3. SALLY: Never to repeat nor reveal . .
4. LUCY: Never to repeat nor reveal . .
5. SALLY: These vows I take today.
6. LUCY: These vows I take today.
7. SALLY: All right now . . within one week's time,
8. you must go to a downtown store with one of
9. the members of the gang . .
10. LUCY: Yes?
11. SALLY: Keep still until I've finished. . you must
12. swipe one sweater . . and one piece of
13. jewelry without being seen. . bring them to
14. the meeting one week from today.
15. LUCY: But Sally . .
16. SALLY: Those are your orders!
17. LUCY: But I can't do that.
18. SALLY: Now don't be a fool . . you took your vows. .
19. You've been given your orders . . it's too
20. late now to change your mind. . you'll be
21. an outcast by our gang if you fail to show
22. up at the meeting with your things . . .
23. Besides, we have a way of checking . . you
24. do this or else . you don't want to be marked
25. by all the kids in High School, do you?

1. LUCY: Oh. no . . not that. .
2. SALLY: Well . . we can fix that, too . . you know . .
3. if you fail on your test . . now remember . .
4. (FADE OUT)
5. LUCY: (FADE IN) So you see, Father Time,. I had to do
6. it to belong to the gang . . and the gang meant
7. so much to me then. . but now I've changed my
8. mind.
9. F. TIME: I'm afraid it isn't that simple. I believe you
10. when you say you know now that it isn't what
11. you want . .
12. LUCY: That's right . . that's right . .
13. F. TIME: But you should have refused right then.
14. LUCY: But you see she didn't tell me until after I'd
15. promised.
16. F. TIME: That's what I mean . . you should have said no.
17. LUCY: But I had promised.
18. F. TIME: It isn't shameful to break such promises as those.
19. LUCY: I thought I just had to belong to the gang.
20. F. TIME: Some things come very expensive, Lucy. This was
21. one of them.
22. LUCY: Yes. . I know now . . but is it too late?
23. F. TIME: Too late?
24. LUCY: Yes. What can I do about that blot?
25. F. TIME: Lucy, what is done is done and we cannot change it.

1. LUCY: But I'm really sorry.
2. F. TIME: I believe you, Lucy.
3. SOUND: (KNOCK ON DOOR)
4. F. TIME: Wait in the next room, Lucy. I'll see who is
5. at the door.
6. SOUND: (DOOR OPENS)
7. F. TIME: Good evening, son. Won't you come in?
8. JIMMY: Thank you, Father Time.
9. SOUND: (DOOR CLOSES)
10. F. TIME: Is there something I can do for you?
11. JIMMY: Yes, Father Time . . It's New Year's Eve and
12. I've come to see my record in your big book.
13. F. TIME: Not so fast, son . . not so fast . . here, let
14. me get you a chair. Doesn't it tire you to
15. stand?
16. JIMMY: Oh. . some . . but I don't mind that . . you
17. see I'm so glad I can walk again . .
18. F. TIME: It was a long struggle, wasn't it?
19. JIMMY: Yes . . yes, Father Time . .
20. F. TIME: You are Jimmy Norton, aren't you?
21. JIMMY: Yes, that's right . . but how did you know . .
22. you must write about so many people . .
23. F. TIME: Oh, sure, Jimmy . . but when we get a special
24. one. . we don't forget it.
25. JIMMY: A special one?

1. F. TIME: Yes, Jimmy . . a special one.
2. JIMMY: I don't think I know what you mean.
3. F. TIME: All the months in the hospital, Jimmy . .
4. all the hours of pain . .
5. JIMMY: Oh yes . . yes, Father . . that's right. .
6. F. TIME: Well, look on this page of my book . . this
7. is your page.
8. JIMMY: Why . . why . . there's nothing on it.
9. F. TIME: That's right. It means that you had a clean
10. record. You believed in people, didn't you?
11. JIMMY: Sure . . sure . . but they were so good to
12. me . .
13. F. TIME: People return kindness . . you gave kindness .
14. you got kindness.
15. JIMMY: But I was helpless . . I had to be waited on
16. all the time.
17. F. TIME: That's right, Jimmy. . but you were so patient
18. . . and thoughtful.
19. JIMMY: But the nurses were so good to me.
20. F. TIME: Because you appreciated what they did for you,
21. Jimmy. Yes, I know . . and when they told you
22. that you would never walk again . .
23. JIMMY: Oh yes, they did tell me that, Father Time .
24. . . but I just knew I'd walk, . I just had to.
25. F. TIME: Yes, Jimmy you knew you would . . your (MORE)

1. 5.

2. JI

3. 5.

4.

5.

6.

7. MS

8. F.

9. LWC

10.

11. F.

12.

15. LSC

14. F.

15. LNC

16. H.

17.

18.

19.

20. LUC

21. F.

22.

23.

24. LIO

25.

1. (F. TIME): Determination made you walk again.
2. JIMMY: (LAUGHS) Well . . I did!
3. F. TIME: Yes, Jimmy, you did. But you did more than
4. that . . you were patient and thoughtful of
5. others. That's why the record of Jimmy Norton
6. is a clean page.
7. MUSIC: CHIME OF BELLS . . SOMETHING REVERENT
8. F. TIME: Come in now, Lucy.
9. LUCY: Oh, Father Time, I couldn't help but hear
10. you and Jimmy talking.
11. F. TIME: I'm glad you did, my dear . . you see we need
12. more Jimmy Norton's in this world.
13. LUCY: But can't I have a chance to start over?
14. F. TIME: Yes, that is the chance everyone gets.
15. LUCY: But how?
16. F. Time: In just ten seconds, January 19-- will be
17. here . . that means another new year . .
18. but Lucy, it also means another chance to
19. make a new record in the book.
20. LUCY: Do I get a clean page to start with?
21. F. TIME: Yes, just that . . and Lucy . . think of
22. Jimmy Norton all year. Try and keep a clean
23. record on your page in 19--.
24. LUCY: Oh thank you, Father Time. I must go now.
25. 19-- will soon be here.

1. F. TIME: Yes, here comes January now.
2. JANUARY: I'm ready, Father Time . . I'm ready for 19--.
3. F. TIME: And here is December . . good work, December.
4. You've earned your rest.
5. SOUND: (RINGING OF BELLS . . CROWD NOISE)
6. ALL: Happy New Year, everyone . . Happy New Year.
7. THEME: UP AND UNDER
8. ANNC'R: You have just listened to . . A VISIT TO
9. FATHER TIME . . written by Florence Schabel
10. and produced by _____.
11. Heard in the cast were _____.
12. Sound effects were by _____ and
13. _____ was in charge of music. This
14. is your announcer _____.
15. THEME: UP TO FILL TIME AND OUT
- 16.
- 17.
- 18.
- 19.
- 20.
- 21.
- 22.
- 23.
- 24.
- 25.

LINCOLN LIVES AGAIN

Characters:

ANNOUNCER: Dignified, stately voice
NARRATOR: Confidential quality
ABE: Friendly & sympathetic
HANK: Contrasting, friendly voice
MASTER: Stern
OFFUT: Older voice
AUCTIONEER: Persuasive voice
MAN: Contrasting voice

LINCOLN LIVES AGAIN

1. THEME: IN AND UNDER
2. ANNC'R: We present . . . LINCOLN LIVES AGAIN . . .
3. THEME: UP AND OUT
4. SOUND: (BUGLE TAPS)
5. MUSIC: SNEAK ORGAN MUSIC IN AND UNDER
6. ANNC'R: To you, Abraham Lincoln, we dedicate this
7. program . . on the anniversary of your birth
8. date . . February 12, 1809 . . Lincoln belongs
9. to the ages . . Lincoln belongs to the people. .
10. Lincoln . . we salute you (FADE OUT)
11. MUSIC: UP AND OUT
12. NARRATOR: Abraham Lincoln was honest.
13. ABE: See those deer horns, Hank?
14. HANK: Yes . . they've been hanging over that door
15. of the school house for a long, long time . .
16. ABE: I've been wanting to do something for a long,
17. long time, too.
18. HANK: What?
19. ABE: Swing back and forth on those prongs.
20. HANK: But you're too heavy, Abe.
21. ABE: No, I don't think so . . look . . like this.
22. SOUND: (CRACK, LIKE A STICK BREAKING)
23. HANK: Oh. . Abe. . now see what you've done . .
24. ABE: Yea . . it did break, didn't it?
25. HANK: Wait until the schoolmaster hears of this.

1. ABE: I'll tell the schoolmaster.
2. SOUND: (DOOR OPENS)
3. HANK: Here's the schoolmaster. Tell him, Abe.
4. ABE: The horns . . sir . . see . . the broken deer
5. horn. .
6. MASTER: What is the meaning of this? Who did this
7. mischief?
8. ABE: I did. I did not mean to, but I hung on it,
9. and it broke.
10. MASTER: (SOFTLY) Abraham Lincoln, you are an honest
11. boy. You did not shirk the blame.
12. MUSIC: SOMETHING SUGGESTIVE OF TRIUMPH
13. NARRATOR: Abraham Lincoln was honest and trustworthy.
14. ABE: Hello, Denton Offut.
15. OFFUT: Abe . . so good to see you . .
16. ABE: What's on your mind?
17. OFFUT: Abe, I've got to get my crops to market.
18. ABE: Where do you reckon to take 'em?
19. OFFUT: New Orleans.
20. ABE: That's a long ways from Springfield. .
21. OFFUT: Yea, Abe . I know that . . but I figgered
22. we could float 'em down the river.
23. ABE: A flatboat would go down the Sangamon.
24. OFFUT: Yea, then to the Illinois River . .
25. ABE: And then down the Mississippi . .

1. OFFUT: Yea . . it's a long trip . .
2. ABE: Sure, Offut . . but why don't you try it?
3. OFFUT: Can't spare the time . .
4. ABE: I'll help you.
5. OFFUT: But I can't leave here.
6. ABE: Would you trust me?
7. OFFUT: Abe, you know I would.
8. ABE: All right, then it's a deal.
9. OFFUT: Wait a minute, son . . wait a minute , . it's
10. sure a good idea . . and I don't doubt you
11. at all . .
12. ABE: Well . . then what?
13. OFFUT: Abe . . I don't own a flatboat.
14. ABE: No? Well . . that's easy . . reckon my friend,
15. John Hanks can fix that.
16. OFFUT: Abe . . you are truly a friend. .
17. ABE: Don't worry about a thing, Offut . . Hank
18. and I will get your pigs to market.
19. OFFUT: Got corn and pork too.
20. ABE: Corn . . pork . . and pigs . . away they go
21. to market. (FADE OUT)
22. SOUND: (DRIVING OF NAILS)
23. ABE: (FADE IN) There . . the last nail is driven.
24. Hank, do you know we've been four weeks
25. building this flatboat?

1. HANK: Yea, didn't think we could do it that quick,
2. myself.
3. ABE: Just four weeks since we cut down those trees.
4. HANK: Good thing you can split rails, Abe.
5. ABE: Offut says we can load the corn and pork first
6. thing in the morning . . we pick up the pigs
7. down by New Salem . . down below the dam.
8. HANK: Fine . . I'll be ready and I'll be here early.
9. ABE: Make it daybreak, Hank . . We've a long trip.
10. (FADE OUT)
11. SOUND: (SPLASH OF WATER)
12. ABE: (FADE IN) The flatboat's pretty heavy, Hank.
13. HANK: Yea, it's still moving, though.
14. ABE: It will be heavier when we get the pigs loaded
15. on.
16. HANK: You said that was below the dam when we picked
17. them up.
18. ABE: That's right.
19. HANK: The water will be deeper there.
20. ABE: Doesn't seem like we're moving as fast as
21. we were.
22. HANK: No, it doesn't, does it?
23. ABE: Here . . hand me one of those poles . .
24. let's push . .
25. HANK: All right. . you take that side, I'll take this.

1. ABE: (HEAVY BREATHING) Hank . . keep pushing . .
2. HANK: (HEAVY BREATHING) I can't . . Abe, we're
3. grounded. .
4. ABE: Yea, looks that way . .
5. HANK: Abe, now what'll we do?
6. ABE: Hank . . it's deeper below the dam, isn't it?
7. HANK: Yea.
8. ABE: If our load was lighter . . we could get over
9. the dam . .
10. HANK: Abe . . what are you talking about?
11. ABE: I'll swim . . then wade to shore . .
12. HANK: But the load . . we're grounded.
13. ABE: I'll borrow a canoe . . we'll take the corn and
14. pork to shore . . get the boat down over the
15. dam . . and then reload it again . .
16. HANK: Abe . . you think of everything (FADE OUT)
17. PAUSE: DEAD AIR DENOTING PASSING OF TIME
18. SOUND: (THREE STROKES OF CLOCK)
19. PAUSE:
20. ABE: There . . we've got the load back on the boat.
21. HANK: Must be about three hours we lost.
22. ABE: Three hours, Hank . . but we made it . . you
23. know I promised Offut we'd get those things
24. to market.
25. HANK: Yea, but we've got those pigs to load yet.

1. ABE: Yea, push the gangplank over there . . we can
2. load from there.
3. HANK: I'll drive them and coax them with this corn.
4. ABE: O.K. Let the gate open.
5. SOUND: (SQUEALING PIGS IN BACKGROUND)
6. ABE: Here, piggy, piggy, pig.
7. SOUND: (CLAP OF HANDS)
8. HANK: Doesn't look as if they will come.
9. ABE: Give me some more corn, Hank. . I'll try again.
10. (PAUSE) Here, piggy, piggy, pig.
11. HANK: It's no use, Abe. . they don't budge.
12. ABE: Close the gate again, Hank.
13. HANK: What you gonna do?
14. ABE: I'll carry them.
15. HANK: (LAUGHS) Abe, nothing stops you, does it?
16. ABE: These pigs are going to New Orleans with us.
17. MUSIC: SOMETHING SUGGESTIVE OF TRIUMPH
18. NARRATOR: Abraham Lincoln was honest, trustworthy
19. and sincere.
20. SOUND: (HAMMER OF AUCTIONEER)
21. AUCTIONEER: How much am I offered . . look at these
22. slaves. . people, here's your chance . . get
23. a bargain. . step right up and look them over.
24. going cheap today . . how much am I offered?
25. (FADE OUT)

1. ABE: Hank, just look . . they are human beings . .
2. look how they are treated.
3. HANK: Yea, standing on the bench for everyone to see.
4. ABE: Look . . just look at them . . how can they?
5. Why, they even look into their mouths . . just
6. like they do with horses . .
7. HANK: They separate families.
8. ABE: Yes, even mothers and children. .
9. HANK: No . . no . . it isn't right . .
10. ABE: No . . it isn't right . . (PAUSE) Hank, if I
11. ever get a chance to hit that thing, I'll hit
12. it hard, by the eternal God.
13. MUSIC: SOMETHING SUGGESTING REVERENCE
14. NARRATOR: Abraham Lincoln was honest, trustworthy, sincere
15. and capable.
16. ABE: If I could save the Union without freeing any
17. slave I would do it . . . and if I could save
18. it by freeing all the slaves I would do it.
19. MAN: Abe, it will be a hard decision to make.
20. ABE: I do not expect the Union to be dissolved.
21. MAN: No president of the United States would hardly
22. expect that.
23. ABE: But we must wipe out slavery.
24. MAN: This will mean war, I am afraid.
25. ABE: We must become all one thing or all the other.
(MORE)

1. ABE: A house divided against itself cannot stand.
2. MAN: But the common people . .
3. ABE: God must love the common people . . because
4. he made so many of them . . but he didn't
5. make them to become slaves.
6. MAN: It will surely mean war. (FADE OUT)
7. SOUND: (FIRING OF GUNS. . CONTINUE UNDER)
8. MAN: Four long years . . maybe the war will end
9. soon.
10. SOUND: (BRING GUNS FIRING, UP AND THEN OUT, FOLLOWED
11. BY BUGLE TAPS)
12. ABE: On this day, January 1, 1863, and upon this
13. act . . sincerely believed to be an act of
14. justice . . warranted by the Constitution
15. upon military necessity . . I invoke the
16. considerate judgment of mankind . . and by
17. the gracious favor of Almighty God. . I
18. declare that all slaves are set free. (FADE OUT)
19. MAN: Lincoln is a shepherd of his people. . he fed
20. the North with charity . . the South with
21. mercy . . and the whole land with peace.
22. HANK: I, John Hanks, am proud that I have known
23. such a great man. (FADE OUT)
24. ABE: (FADE IN) All men are created equal . that
25. they are endowed by their Creator with certain
(MORE)

1. (ABE): inalienable rights. That among these are . .
2. Life . . Liberty . . and the pursuit of
3. happiness. (FADE OUT)
4. THEME: IN AND UNDER
5. NARRATOR: Abraham Lincoln. . you have handed down unto
6. the people . . the richest gift that man can
7. leave. . the memory of a good name.
8. THEME: UP AND UNDER
9. ANNC'R: You have just listened to . . LINCOLN LIVES
10. AGAIN . . written by Florence Schabel and
11. produced by _____. Heard in the
12. cast were: _____
13. Sound effects were by _____ and
14. _____ was in charge of music.
15. This is your announcer _____.
16. THEME: UP TO FILL TIME AND OUT
- 17.
- 18.
- 19.
- 20.
- 21.
- 22.
- 23.
- 24.
- 25.

GRANDMA'S VALENTINES

Characters:

ANNOUNCER: Dignified, stately voice
BILLY: Child about eight years old
SUSAN: Child about ten years old
GRANDMA: Aged, but friendly voice
1ST HERALD: Any voice
2ND HERALD: Any voice
KING: Gruff, sharp, commanding voice
QUEEN: Pleading voice
VALENTINE: Soft, friendly voice

GRANDMA'S VALENTINES

1. THEME: UP AND UNDER
2. ANNC'R: We present . . . GRANDMA'S VALENTINES. .
3. THEME: UP AND OUT
4. BILLY: Grandma, when is Valentine's Day?
5. GRANDMA: Next week, Billy.
6. SUSAN: Oh, that isn't far away, is it?
7. GRANDMA: No, Susan, it isn't.
8. BILLY: Susan, you and I'll have to go down town soon,
9. and get our Valentines.
10. SUSAN: Yes, I've already started to make out my list.
11. BILLY: I'm going to give everybody in my room one.
12. SUSAN: I'm not. I'm not going to give Jimmy Harris
13. one 'cause he teases me.
14. GRANDMA: Susan, Valentine's Day is a day when we mean
15. to be kind to everyone.
16. BILLY: But, Grandma, one Valentine I got last year
17. wasn't kind.
18. SUSAN: I've had some ugly ones too.
19. GRANDMA: Those aren't Valentines, children. I am only
20. talking about real Valentines.
21. BILLY: But this one said Valentine on it.
22. GRANDMA: Then people are foolish to buy them. Valentine's
23. Day wasn't meant to bring anyone unhappiness.
24. SUSAN: Who started Valentine's Day, Grandma?
25. GRANDMA: It was named for Saint Valentine. You see a
(MORE)

1. (GRANDMA:) long, long time ago, Saint Valentine lived
2. in Rome. (FADE OUT)
3. SOUND: (BLARE OF TRUMPETS)
4. 1ST HERALD: The King enters.
5. 2ND HERALD: Make way for the King.
6. SOUND: (FOOTSTEPS)
7. KING: Herald . . bring me the papers about the
8. prisoner.
9. 1ST HERALD: Yes, Your Honor . . (PAUSE) Here they are,
10. Your Honor.
11. KING: Hmmm . . let's see . . it says here . .
12. Valentine sent gifts to his friends.
13. QUEEN: But, my husband, the King, what's wrong
14. with that?
15. KING: I'm the one who should get gifts.
16. QUEEN: But you have so many now.
17. KING: I'm the only one who should get gifts in
18. this country.
19. QUEEN: But Valentine didn't give expensive gifts.
20. KING: Nevertheless, they were gifts.
21. QUEEN: He did it because he loved his friends.
22. KING: Those people should love me, not Valentine.
23. QUEEN: Maybe you weren't as kind as Valentine.
24. KING: My Queen, are you hinting?
25. QUEEN: Not much, King. . but it sounds like you're
(MORE)

1. (QUEEN): jealous.
2. KING: Bah! . . this Valentine must be put out of
3. the way.
4. QUEEN: You don't intend to behead him, do you?
5. KING: (LAUGHS) Now, my Queen, what do you think,
6. QUEEN: But that isn't fair . . because people like
7. him. . and he returns their love . . by
8. doing kindness for them . . it isn't fair . .
9. you can't . .
10. KING: I can't have anything but respect for their
11. ruler in this country!
12. QUEEN: You'll be sorry, King.
13. KING: Is my wife threatening me?
14. QUEEN: No . . it's in your power to do anything.
15. KING: And that I shall . . . Herald, bring in the
16. prisoner.
17. 2ND HERALD: Yes, Your Highness.
18. SOUND: (FOOTSTEPS, THEN DOOR OPENS AND CLOSES.
19. FOOTSTEPS AND SOUND OF CHAIN DRAGGING)
20. 2ND HERALD: My King . . your prisoner.
21. KING: Prisoner Valentine . . kneel before me . .
22. kneel . . did you hear me?
23. VALENTINE: Yes, Your Majesty.
24. KING: Valentine, is it true that you gave gifts
25. to my people?

1. VALENTINE: I gave gifts to my friends.
2. KING: Then you did give gifts.
3. VALENTINE: Yes, Your Majesty.
4. KING: And you gave me none.
5. VALENTINE: Your Majesty . .
6. KING: Never mind . . arise to your feet. (PAUSE)
7. Valentine, you shall be held prisoner in
8. a cell all by yourself . . for one year . .
9. after that time you shall be beheaded.
10. (PAUSE) Heralds. . escort this prisoner
11. to his cell.
12. 1ST HERALD: Yes, Your Highness.
13. 2ND HERALD: Yes, Your Highness.
14. SOUND: (FOOTSTEPS, THEN CHAINS DRAGGING. DOOR
15. OPENS AND CLOSSES.
16. MUSIC: SOMETHING MOURNFUL AND SAD
17. VALENTINE: If only I could get outside . . if only for
18. just a little while . . today is my birth-
19. day. . (LAUGHS) Valentine's birthday . .
20. it will surely be different this year . .
21. my friends . . and I can't remember them. .
22. oh . . how I hate to miss sending my gifts.
23. This will be the first year I've missed . .
24. I was so happy when I could do things for
25. them. . but the King calls that Christianity.

1. (VALENTINE): and throws me in prison . . it has
2. been almost a year now . . I haven't
3. much longer . . I long to see my loved
4. ones . . to send them a message of love. .
5. SOUND: (TWEET SONG OF BIRD, IN AND UNDER)
6. VALENTINE: Oh . . it's a dove . . come here my
7. little feathered friend . . here . . hop
8. closer to the window . . what are you
9. bringing me? . . why . . it's a leaf .
10. and it's pointed at the end . . it
11. looks like a heart . . thanks, my dove . .
12. you are a welcome visitor . . here,
13. hop on to my hand . . there . . that's
14. it . . (LAUGHS) oh. . you want me to
15. have the leaf. . all right . . well,
16. thanks . . don't fly away, dove . . I
17. have a wonderful idea . . I'll tear this
18. leaf so that it really looks like a
19. heart . . here . . now take it in your
20. bill . . now fly away . . fly to my
21. friends . . sing them a beautiful song. .
22. that is the only way I can remember
23. them this year . . this heart and a
24. song in your heart.
25. SOUND: (TWEET OF BIRD, THEN FADE OUT SLOWLY)

1. GRANDMA: Years after Valentine was beheaded, he was
2. made a Saint because he had been so kind to
3. all people. Now every year on his birthday,
4. we remember our friends with Valentines.
5. SUSAN: Oh . . I think Saint Valentine must have
6. been a wonderful man.
7. BILLY: He must have been very kind.
8. SUSAN: Did you get Valentines when you were a little
9. girl in England, Grandma?
10. GRANDMA: Yes, even though Saint Valentine lived in
11. Rome, when the British people wanted to make
12. a holiday near this time, they chose the day
13. of Valentine's birthday. . and they called
14. it Saint Valentine's Day . . and we have
15. celebrated it ever since.
16. BILLY: Did Grandpa used to send you Valentines?
17. GRANDMA: Oh, my yes. . he used to remember me always. .
18. all the years that he was living.
19. BILLY: Did you keep Grandpa's Valentines?
20. GRANDMA: Oh yes . . I still have them.
21. SUSAN: Where are they, Grandma, may we see them?
22. BILLY: Oh, yes, Grandma . . let us see them.
23. GRANDMA: They are up in my trunk in the attic . . come
24. with me and we'll go up and see them.
25. SUSAN: Oh goody . . hurry Billy.

1. MUSIC: SOMETHING SUGGESTIVE OF GAYIETY
2. GRANDMA: You see . . the earliest Valentines were of
3. painted flowers . . those Valentines came
4. from England.
5. SUSAN: Oh look at this one . . isn't it pretty?
6. Billy . . listen, "I am thine, please be mine."
7. GRANDMA: The first Valentines were only those painted
8. ones. They didn't have verses.
9. BILLY: Susan, look at this lacy one.
10. GRANDMA: Remember, children, these were all made by
11. hand.
12. SUSAN: Oh, that must have taken a lot of work.
13. GRANDMA: That's what I mean . . this was one way of
14. doing things for others . .
15. BILLY: Here's a Cupid. . with his bow and arrow.
16. SUSAN: This one has a dove.
17. BILLY: Yes . . remember the dove in Grandma's story.
18. GRANDMA: A dove stands for love.
19. SUSAN: We still have doves on our Valentines.
20. GRANDMA: Oh yes . . here's one of the first Valentine's
21. we had in America . . Grandpa was so proud
22. when he gave me that . .
23. BILLY: It looks much like those from England.
24. GRANDMA: Yes, Billy. . it does . . here I wrote on
25. the back of this one . .

1. BILLY: What does it say, Grandma?
2. GRANDMA: The first Valentine in America was made by
3. Miss Howland, a college girl at Mt. Holyoke,
4. in 1849.
5. SUSAN: But Grandma, this one has a verse on it.
6. GRANDMA: That's right. Miss Howland started that idea,
7. too.
8. BILLY: She must have been kind . . like Saint Valentine.
9. SUSAN: I'll bet she made many people happy with her
10. Valentines.
11. GRANDMA: I'll bet she did, too. When I was a little
12. girl in England . . it was a custom for people
13. to call out "Good Morning, 'tis St. Valentine's
14. Day."
15. SUSAN: "Good Morning, 'tis St. Valentine's Day."
16. BILLY: "Good morning, 'tis St. Valentine's Day."
17. GRANDMA: Yes . . and the one that said it first . .
18. expected a gift from the one to whom it was
19. said.
20. SUSAN: (LAUGHS) St. Valentine would have liked that.
21. BILLY: Yes . . things were always pretty lively that
22. day.
23. SUSAN: Look at the ones with red ribbons.
24. BILLY: What's this, Grandma?
25. GRANDMA: That's a sachet . . here, smell of it.

1. BILLY: Mmmmmmmmm . . that smells good.
2. SUSAN: Let me smell. (PAUSE) Oh . . I like that.
3. GRANDMA: Well . . that's all of my Valentines,
4. children . . I'll always keep these . . .
5. especially those that Grandpa gave me.
6. SUSAN: I'll give you one this year to keep with
7. the others.
8. BILLY: I'll make you one, Grandma. I'll show you
9. that I love you.
10. SUSAN: And thanks, for showing your Valentines to
11. us, Grandma.
12. BILLY: Oh yes, and I think they are beautiful. . I
13. must hurry out now and buy mine.
14. SUSAN: I think I'll look for doves on my Valentines.
15. THEME: IN AND UNDER
16. ANNC'R: You have just listened to . . GRANDMA'S
17. VALENTINES. . written by Florence Schabel
18. and produced by _____. Heard
19. in the cast were: _____
20. _____. Sound effects were by _____
21. _____ and _____ was in
22. charge of music. This is your announcer
23. _____.
24. THEME: UP TO FILL TIME AND OUT
- 25.

TRULY A SOLDIER

Characters:

ANNOUNCER: Dignified, stately voice
CAPTAIN: Commanding voice
WASHINGTON: Friendly, sympathetic
LIEUTENANT: Commanding, contrasting voice
1ST SOLDIER: Contrasting voice
2ND SOLDIER: Contrasting voice
CORPORAL: Sharp, sarcastic voice

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TRULY A SOLDIER

1. THEME: IN AND UNDER
2. ANNC'R: We present . . . TRULY A SOLDIER . . .
3. THEME: UP AND OUT
4. ANNC'R: Today we pay respect to the memory of a man
5. who was "a patriot before his country became
6. a nation" . . to a statesman who conceived
7. independence . . and to a soldier who was
8. unable to admit defeat . . that man was George
9. Washington . . Father of our country . . a
10. man who showed his true greatness by his
11. simple acts of kindness . . as we shall see
12. from this story which has been handed down
13. through the ages to us . . from an unknown
14. author . . . George Washington . . first in
15. war . . first in peace . . and first in the
16. hearts of his countrymen.
17. MUSIC: DRUM AND BUGLE SUGGESTING WAR DAYS. UP AND OUT.
18. CAPTAIN: General Washington . . . why do you try to go
19. to camp today?
20. WASHINGTON: But I must . . .
21. CAPTAIN: But it's bitter cold . . you shouldn't try. .
22. WASH: My men are out in the cold. It won't hurt me
23. if it doesn't hurt them.
24. CAPT: But you . . General . . nothing must happen
25. to you . . .

1. WASH: Nothing must happen to my men, either.
2. CAPT: No, I suppose not. Will anyone go with you?
3. WASH: I shall go alone.
4. CAPT: Alone? . . General . . do you realize?
5. WASH: Yes, I realize. I want to see things for
6. myself.
7. CAPT: But you ordered . .
8. WASH: Yes, I ordered the camp to be fortified . .
9. CAPT: Then why . .
10. WASH: I want to see what my soldiers are doing.
11. CAPT: May I suggest that you dress warm. It's bitter
12. cold outside.
13. WASH: So I shall . .
14. CAPT: May I do anything for you?
15. WASH: Yes, reach me down my long overcoat, please.
16. CAPT: Yes, sir.
17. WASH: (PAUSE) Thanks . . here . . hold it for
18. me . . .
19. CAPT: Yes sir.
20. WASH: There . . this will keep me warm . .
21. CAPT: That great cape will give you added warmth.
22. WASH: That it will . . my hat, please.
23. CAPT: Yes sir.
24. WASH: (PAUSE) Send for my horse and I'll be on
25. my way.

1. CAPT: Yes sir. (LAUGHS) With your long overcoat
2. and hat, General, it covers all but your face.
3. WASH: And You were wondering if I would be warm
4. enough.
5. CAPT: How far is camp?
6. WASH: About an hour's ride away.
7. CAPT: I'll get your horse right away. Good luck,
8. General.
9. WASH: Thank you, Captain.
10. SOUND: (DOOR OPENS AND CLOSES)
11. WASH: Hmmm . . now I guess these papers will be all
12. I need.
13. MUSIC: SOMETHING SUGGESTIVE OF ADVENTURE
14. WASH: I'll leave my horse, Lieutenant. I want to
15. walk around through the camp.
16. LT: Yes sir, General.
17. WASH: I'll be back after awhile.
18. LT: May I suggest that you keep your collar up
19. around your neck. It's mighty cold, sir.
20. WASH: Oh yes, I shall.
21. LT: (LAUGHS) Your overcoat covers up your
22. uniform.
23. WASH: That's right. But it keeps me warm.
24. LT: I'll go with you if you want me to.
25. WASH: No, I prefer not. Thank you. I'll see you later.

1. LT: Good luck, sir.
2. WASH: Thank you, Lieutenant.
3. SOUND: (DOOR OPENS AND CLOSES. SOUND OF FOOTSTEPS,
4. CONTINUE FOR 5 SECONDS)
5. 1ST SOLDIER: Hmmm, see that tall man. . .
6. 2ND SOLDIER: Yea . . wonder who he is . .
7. 1ST SOLDIER: Haven't ever seen him around here before.
8. 2ND SOLDIER: Yea . . must be a stranger . .
9. CORPORAL: All right . . . soldiers . . come over
10. here . .
11. 1ST SOLDIER: Yes sir.
12. 2ND SOLDIER: Yes sir.
13. CORP: See those logs?
14. 1ST SOLDIER: Yes sir.
15. 2ND SOLDIER: Yes sir.
16. CORP: Those logs go over there . . over on
17. that breastwork.
18. 1ST SOLDIER: Yes sir.
19. 2ND SOLDIER: Yes sir.
20. CORP: Now get busy, soldiers . . and move it
21. over there . . all right . . you . . you
22. get on this end . . and you . . you come
23. over here . . no . . over on this end . .
24. now . . ready . . up . . up . . up . .
25. now bring it over here . .

1. SOUND: (HEAVY BREATHING OF SOLDIERS. CONTINUE)
2. CORP: All right . . . now . . . bring it over here . .
3. now . . up . . up to the top . . heave ho. .
4. . . . all together . . . up with it . . up .
5. . . up I say . .
6. SOUND: (FALL OF LOG)
7. CORP: I said up with it . . . now try again . .
8. get hold . . heave . . . up with it . .
9. . . up . . . up . . . up . . up . . .
10. SOUND: (FALL OF LOG)
11. CORP: (SARCASTICALLY) Well. . . nice work, men .
12. . . if you let it drop many more times . .
13. we'll never get that breastwork built . .
14. now for the last time . . . get hold . . .
15. heave . . up . . raise it, I say . . .
16. up . . . higher . . . higher . . up . .
17. hey . . . watch out . . .
18. SOUND: (RUNNING FOOTSTEPS)
19. WASHINGTON: Here . . . I'll give you a lift, soldiers.
20. (PAUSE FOLLOWED BY HEAVY BREATHING) There . .
21. there, soldiers . . one more hand was all
22. you needed, wasn't it?
23. 1ST SOLDIER: Oh, thank you . . . stranger . . .
24. 2ND SOLDIER: Oh yes, stranger . . . we had tried so
25. many times. . .

1. WASH: You are very welcome, soldiers.
2. CORP: All right, soldiers . . . over to the next
3. log . . .
4. WASH: Corporal . . is there no word from you?
5. CORP: And why should I?
6. WASH: Well . . . why don't you help your men with
7. this heavy lifting?
8. CORP: Me? . . . why don't I?
9. WASH: Yes . . . why don't you?
10. CORP: Well, why don't I? . . . because
11. can't you see . . .
12. WASH: Yes . . . I see . . .
13. CORP: I happen to be a Corporal! . . that's
14. why . .
15. WASH: Indeed!
16. CORP: You don't need to take your coat off . .
17. I'm not going to fight with you over that,
18. WASH: And I'm not taking my coat off . . I'm just
19. unbuttoning it. . .
20. 1ST SOLDIER: (PAUSE) Look . . look, men . . why . .
21. 2ND SOLDIER: Why . . it's Washington . . . it's the
22. General . .
23. CORP: Why . . . why . . Sir . . I didn't know . .
24. 1ST SOLDIER: You are . . you are the General, aren't
25. you?

1. 2ND SOLDIER: Tell us . . are you General Washington?
2. CORP: I demand you to answer . . are you . .
3. or are you not . . General George
4. Washington?
5. WASH: I am General George Washington . . .
6. Commander in Chief. .
7. CORP: (SURPRISED) General Washington!
8. 1ST SOLDIER: General George Washington!
9. 2ND SOLDIER: Commander - in - Chief!
10. WASH: Yes, soldiers.
11. CORP: But . . . General . .
12. 1ST SOLDIER: Oh . . . General . . thanks . .
13. 2ND SOLDIER: Oh . . yes . . many thanks . .
14. WASH: That's quite all right, soldiers . .
15. and Corporal . . .
16. CORP: Yes sir!
17. WASH: There is just one thing to remember . .
18. CORP: Yes, General . .
19. WASH: Corporal, the next time you have a log
20. which is too heavy for your men to lift. .
21. . . send for me.
22. THEME: IN AND UNDER
23. ANNC'R: You have just listened to . . TRULY A
24. SOLDIER . . . written by Florence
25. Schabel and produced by _____.

1. (ANNC'R): Heard in the cast were _____
2. _____.
3. Sound effects were by _____
4. and _____ was in charge of
5. music. This is your announcer _____
6. _____.
7. THEME: UP TO FILL TIME AND OUT
- 8.
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- 23.
- 24.
- 25.

HE IS RISEN

Characters:

ANNOUNCER: Dignified, stately voice
MARY OF NAZARETH: Sweet and soft-spoken
JOHN: A disciple
MARY MAGDALEN: Younger than Mary of Nazareth
JOSEPH: A disciple
ANGEL: Mysterious quality in voice
1ST VOICE: Contrasting voice
2ND VOICE: Contrasting voice

HE IS RISEN

1. THEME: IN AND UNDER
2. ANNC'R: We present . . . HE IS RISEN . . .
3. THEME: UP AND OUT
4. ANNC'R: Jesus of Nazareth spoke these words, "Father,
5. into your hands I commend my spirit." . .
6. then bowing his head, Jesus died. It was
7. about four o'clock on Good Friday afternoon,
8. April the seventh . . . in the year of our
9. Lord . . . thirty . . and so it came to
10. pass . . (FADE OUT)
11. MARY OF N: Oh John, I'm so glad you are here.
12. JOHN: I had to come, Mary of Nazareth . . were
13. you all right?
14. MARY OF N: Yes . . Mary Magdalen stayed with me. .
15. oh, here she is now.
16. JOHN: Good morning, Mary Magdalen.
17. MARY MAG: Good morning, John.
18. JOHN: I was worried about Mary of Nazareth. I
19. had to come early.
20. MARY MAG: Yes, I know . . we want no harm to come
21. to the Mother of Jesus.
22. MARY OF N: Are the rest of the disciples with you?
23. JOHN: No. I came alone.
24. MARY OF N: No wonder Jesus loved you so . . you're
25. so thoughtful.

1. JOHN: I didn't want you to be alone . . you know
2. there's been rioting in the city.
3. MARY OF N: Rioting?
4. JOHN: Yes . . . and Pilate is dissatisfied.
5. MARY OF N: Dissatisfied? Would he wish more evil upon
6. your Master?
7. JOHN: He is sorry now because he gave Jesus over
8. to the High Priest's demands.
9. MARY MAG: But what . . what more can he do now?
10. JOHN: He has given orders for the guards to be
11. more alert.
12. MARY OF N: But what about the tomb?
13. MARY MAG: Yes . . is . . is the tomb . .
14. JOHN: It's safe.
15. MARY MAG: I have not wished to go there since we laid
16. the Master in its darkness.
17. MARY OF N: And when they rolled the stone before the
18. opening . .
19. JOHN: Yes . . I know how you must have suffered.
20. MARY OF N: Oh . . but John . . you see I understood.
21. JOHN: Yes . . his mother would. But do not fear . .
22. that stone was so heavy . .
23. MARY MAG: It would be difficult to move . .
24. JOHN: And then there were the guards . .
25. MARY MAG: I doubt if the enemies could take the body.

1. JOHN: And the enemies will know we didn't harm
2. it . . .
3. MARY MAG: Yes . . and the enemies know it is well
4. guarded, too.
5. JOHN: I am so glad that my brother, Joseph, asked
6. Pilate for the guards.
7. MARY OF N: Yes . . his closest disciples thought of many
8. things.
9. MARY MAG: But there have been earth tremors, you know . .
10. JOHN: I doubt that the earthquakes have been severe
11. enough to roll away the stone.
12. MARY MAG: At dawn I shall go to the tomb to see that
13. all is well.
14. JOHN: I will go with you. Joseph will come and stay
15. with Mary of Nazareth.
16. MARY OF N: Oh no . . I shall go too.
17. JOHN: I shall watch over you . . Mary of Nazareth,
18. remember the words of Jesus?
19. MARY OF N: Yes John. . . I remember.
20. MARY MAG: I shall take spices and rare ointments.
21. MARY OF N: For Him?
22. MARY MAG: Yes . . to annoint Him.
23. MARY OF N: But the stone . . how will you enter the
24. tomb?
25. JOHN: We shall get Joseph.

1. MARY MAG: Yes, Joseph could get them to remove the
2. stone.
3. MARY OF N: I am frightened . . that noise . . listen!
4. JOHN: It is thunder . . it has been thundering
5. all night.
6. MARY OF N: Yes . . and each time I hear it . . I am
7. frightened.
8. JOHN: Tomorrow is the third day . . and they
9. have not yet harmed you . .
10. MARY OF N: Yes, that's true.
11. MARY MAG: Remember . . I shall stay with you . . we
12. shall go very early to the tomb.
13. JOHN: I shall be back at dawn.
14. MARY MAG: Farewell, John.
15. MARY OF N: God be with you.
16. MUSIC: SOMETHING SUGGESTIVE OF HEAVY, MOURNFUL
17. MOOD
18. MARY MAG: It was a sudden storm after the thunder
19. last night, wasn't it?
20. MARY OF N: And violent.
21. MARY MAG: The disciples should be here soon.
22. MARY OF N: I hope so . . I am anxious to go to the
23. tomb.
24. MARY MAG: Your sorrow is also mine . . I loved
25. the Master . . .

1. MARY OF N: Yes I know . . .
2. MARY MAG: And I loved his teachings. . .
3. MARY OF N: How strange . . . the life of this man. .
4. my son . . yet . . the Son of God . .
5. MARY MAG: He has shown us great and marvelous things.
6. MARY OF N: At His birth . . there was the star . .
7. and the shepherds . . . and the wise kings.
8. They were all worshipping.
9. MARY MAG: Yes . . as a king . .
10. MARY OF N: Even though he was born in a stable. .
11. MARY MAG: And now . .
12. MARY OF N: Yes . . now they crucify Him . . and the
13. earth trembles . . . it is as though the
14. storm and wind were angered too . .
15. MARY MAG: Yet He said . . "I will come again."
16. MARY OF N: Yes . . and we must have faith.
17. MARY MAG: Look . . . the first light shows in the
18. sky . .
19. MARY OF N: Yes . . . and isn't that John off yonder?
20. MARY MAG: I do believe it. . and Joseph is with him.
21. MARY OF N: They are walking fast . . do you suppose?
22. MARY MAG: Be brave, Mary of Nazareth . . we must
23. hurry too . . if we will take the spices
24. to the tomb.
25. MUSIC: SOMETHING SUGGESTIVE OF ACTION

1. JOHN: Joseph and I are ready, Mary of Nazareth. .
2. bring your spices and ointments, Mary
3. Magdalen.
4. MARY OF N: We are ready, John.
5. SOUND: (FOOTSTEPS. HOLD UNDER)
6. JOHN: I hear Judas Iscariot tried to return the
7. thirty pieces of silver . . .
8. MARY MAG: Oh really, John? To whom?
9. JOHN: To the chief priest and the elders.
10. MARY OF N: Then he did repent?
11. JOSEPH: In his heart . . yes.
12. JOHN: But they refused to take the silver . .
13. JOSEPH: Then Judas went away . .
14. JOHN: And last night they found him . . he had
15. hung himself.
16. MARY OF N: Lo'. The wicked shall perish.
17. MARY MAG: Who has claimed the body?
18. JOSEPH: Nobody.
19. MARY MAG: Then what?
20. JOHN: The elders took the thirty pieces of
21. silver and bought a field.
22. MARY MAG: A field?
23. JOHN: A field where they can bury the homeless.
24. JOSEPH: And the friendless. .
25. JOHN: They will call it the Field of Blood. .

1. JOSEPH: Some call it the potter's field.
2. JOHN: And that is where they will bury the
3. shamed body of Judas Iscariot.
4. MARY OF N: The wages of sin are death.
5. MARY MAG: Look . . look up ahead!
6. JOSEPH: Why . . . why . . where are the guards?
7. JOHN: It looks like an angel by the door of
8. the tomb.
9. MARY OF N: The stone is rolled away.
10. SOUND: (RUNNING FOOTSTEPS, THEN OUT)
11. JOHN: (OUT OF BREATH) Yes . . yes . . the
12. stone is rolled away.
13. MARY MAG: Oh . . where is my Master?
14. MARY OF N: Have they taken Him away?
15. MARY MAG: Oh . . angel . . speak to us . . tell
16. us . .
17. ANGEL: He is not here . . . for He is risen . .
18. behold the place where they laid Him.
19. MARY OF N: He is risen . . . He is risen . .
20. MUSIC: SOMETHING SUGGESTIVE OF GAYIETY AND
21. TRIUMPH
22. JOHN: I was in the village this morning . .
23. JOSEPH: I suppose there was much excitement. .
24. JOHN: People were all talking about it . .
25. JOSEPH: What did they say?

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1. JOHN: Oh . . . they had many stories . . . some
2. said . . . (FADE OUT)
3. 1ST VOICE: (FADE IN) They say that the body is not
4. in the tomb . . .
5. 2ND VOICE: It is gone . . .
6. 1ST VOICE: Some say it is stolen . . .
7. 2ND VOICE: But there were guards . . .
8. 1ST VOICE: The smartest spies in Judea have been
9. hired . . .
10. 2ND VOICE: Hired to find the remains . . .
11. 1ST VOICE: Perhaps Pilate had the body removed . . .
12. 2ND VOICE: Pilate was too scared . . .
13. 1ST VOICE: What would Pilate care about the corpse?
14. 2ND VOICE: The Christians say He is risen . . .
15. 1ST VOICE: Risen from the dead as He promised . . .
16. 2ND VOICE: The tomb is empty . . .
17. 1ST VOICE: The tomb is empty . . .
18. MUSIC: SOMETHING SUGGESTIVE OF ANTICIPATION AND
19. EXCITEMENT
20. MARY MAG: Oh . . . John . . . I've seen Him . . . I've
21. seen Him . . .
22. JOHN: You mean Jesus of Nazareth?
23. MARY MAG: Yes . . . yes . . . and He knew me . . .
24. JOHN: Oh . . . Mary Magdalen . . . tell me all
25. about it.

1. MARY MAG: I went back to the tomb . . there was a
2. man standing there . . I thought he was
3. the gardener . .
4. JOHN: Did he speak to you?
5. MARY MAG: Oh yes . . he said . . "Woman, why weepest
6. thou?"
7. JOHN: Was it the gardener?
8. MARY MAG: Hearken . . until I tell you the rest . .
9. then he smiled and said . . "Mary" . . .
10. JOHN: Then He knew you. .
11. MARY MAG: Yes . . then I looked . . and it was
12. Jesus of Nazareth . .
13. JOHN: But why didn't he come with you?
14. MARY MAG: He said . . "Touch me not . . for I have
15. not yet ascended to my Father . ." . .
16. JOHN: Then it is like He promised . .
17. MARY MAG: Yes . . like He promised . .
18. JOHN: Did He say anything more?
19. MARY MAG: Yes . . He told me . . "Go to my brethren . .
20. and say unto them: . . "I ascend unto my
21. Father and your Father . . to my God and
22. to your God" . . .
23. JOHN: And it was the third day . . just as He said.
24. MARY MAG: Yes . . as He said . . the blessed day
25. has come. . .

1. JOHN: It was truth that the enemies nailed to the
2. cross with Jesus . . and it was truth that
3. they buried. . .
4. MARY MAG: But truth has risen again . . just as
5. Jesus of Nazareth is risen . .
6. THEME: IN AND UNDER
7. ANNC'R: You have just listened to . . HE IS RISEN. .
8. written by Florence Schabel and produced
9. by _____. Heard in
10. the cast were: _____
11. _____
12. Sound effects were by _____
13. and _____ was in
14. charge of music. This is your announcer
15. _____.
16. THEME: UP TO FILL TIME AND OUT
17.
18.
19.
20.
21.
22.
23.
24.
25.

RESPECT TO THE FALLEN HEROES

Characters:

ANNOUNCER: Dignified, stately voice
LINCOLN: Older and with much emotion
NARRATOR: Confidential quality
GREEK: With accent
ITALIAN: With accent
AMERICAN: Any contrasting voice
1ST VOICE: Any contrasting voice
2ND VOICE: Any contrasting voice
1ST MAN: Any contrasting voice
2ND MAN: Any contrasting voice
MOTHER: Older, sympathetic voice
LOGAN: An army officer, softened
with grief.

[illegible]

RESPECT TO THE FALLEN HEROES

1. THEME: UP AND UNDER
2. ANNC'R: We present . . . RESPECT TO THE FALLEN HEROES . .
3. THEME: UP AND OUT
4. LINCOLN: Fourscore and seven years ago . . our fathers
5. brought forth on this continent . . a new
6. nation . . conceived in liberty . . and
7. dedicated to the proposition that all men
8. are created equal . . (FADE OUT)
9. NARRATOR: Having buried the heroes of war . . it is
10. natural that their memory shall long be
11. remembered . . respect shall be paid them . .
12. whether it be in this country . . or in
13. lands across the sea.
14. MUSIC: SOMETHING SUGGESTIVE OF THE COUNTRY OF GREECE
15. GREEK: I am a Greek. I have come to pay homage to the
16. loved ones who fought . . that I might be
17. free. It is our custom in our country, to
18. twine flowers on the monuments of those who
19. have fallen in battle and now sleep forever . .
20. a special joy is theirs . . theirs because
21. they died for Greece . . so on their graves I
22. plant flowers and olives . . a symbol that
23. when these flowers give forth blooms . . then
24. the soul of the departed one has found his
25. place of happiness . . (PAUSE) To you,
(MORE)

1. (GREEK): my friend . . in memory of you who gave
2. All . . may these flowers bloom forever . .
3. as your deeds will live forever . . (FADE
4. OUT)
5. NARRATOR: Respect shall be paid them . . whether it
6. be in this country . . or in lands across
7. the sea.
8. MUSIC: SOMETHING SUGGESTIVE OF THE COUNTRY OF ITALY
9. ITALIAN: My countrymen died for me . . heroes they
10. were . . so shall I see that they have the
11. ceremony that heroes deserve . . over their
12. graves we hold "PARENTALIA" or what we also
13. call the day of the fathers . . for eight
14. days every February . . we close the
15. temples . . we gladly decorate the tombs . .
16. offerings and sacrifices are humbly given .
17. for nothing is too great for our heroic
18. countrymen . . memorial arches are built
19. to honor our dead . . and in a special
20. ceremony we cover the arches with flowers. .
21. living flowers . . that those gone on
22. ahead . . may live on in our memories.
23. (FADE OUT)
24. NARRATOR: Respect shall be paid them . . whether it
25. be in this country . . or in lands across the sea.

1. MUSIC: SUGGESTIVE OF AMERICAN SACRED MUSIC
2. AMERICAN: We in America are honoring our dead as a
3. public holiday . . Memorial Day . . it has
4. taken on deep meanings . . it will take on
5. even greater meaning . . for let us follow
6. back to the beginning of our Constitution.
7. (FADE OUT)
8. 1ST VOICE: It is our purpose to form a more perfect
9. Union.
10. 2ND VOICE: The American Union took on new meaning . .
11. a vastly different thing after the War of
12. 1812.
13. 1ST VOICE: Daniel Webster's constitutional arguments
14. changed it's meaning also.
15. 2ND VOICE: The Civil War showed us that a state cannot
16. leave the Union.
17. 1ST VOICE: We cannot continue half slave and half free.
18. 1ST MAN: We must fight!
19. 2ND MAN: We must volunteer!
20. CHORUS: We are coming . . Father Abraham . . we are
21. coming . . we must fight for what we think
22. is right . .
23. 1ST VOICE: Then came empty chairs . .
24. 2ND VOICE: Then came broken family circles . .
25. 1ST MAN: We must stay united . .

1. 2ND MAN: We shall pour out our blood . .
2. MUSIC: SOMETHING FROM TENSION TO QUIET, SOFT
3. STRAINS. . IN AND UNDER
4. MOTHER: I place these flowers on your grave, son. .
5. may you rest in peace . . somewhere MY
6. son sleeps . . maybe in Arlington
7. Cemetery . . maybe not . . only God knows . .
8. so to you, son, whoever you may be . . I
9. give my love . . that wherever my boy may
10. be . . he will know I'm thinking of him . .
11. may these flowers speak . . and say what
12. is in my heart . . to you, son . . sleep
13. on . . whether you wore the blue . . or
14. wore the gray . . sleep on in peace . .
15. I shall watch over your grave.
16. MUSIC: UP AND OUT
17. LOGAN: I, John A. Logan, Commander of the Grand
18. Army of the Republic, in the year 1868,
19. declare that henceforth we shall decorate
20. the graves of our dead soldiers at a fixed
21. date . . Therefore I am setting aside May
22. the thirtieth for "strewing with flowers . .
23. or otherwise decorating the graves of
24. comrades who died in defense of their
25. country, and whose bodies now lie in almost
(MORE)

1. (LOGAN): every city, village, or hamlet church-
2. yard in the land." (PAUSE) The Grand
3. Army of the Republic shall assign
4. members to decorate the graves of their
5. fallen comrades with both flags and
6. flowers.
7. SOUND: (FIRING OF A SALUTE)
8. LOGAN: And a salute shall be fired as a silent
9. testimony of respect.
10. MUSIC: BUGLE TAPS
11. NARRATOR: Respect shall be paid them . . whether
12. it be in this country . . or in lands
13. across the sea . .
14. 1ST VOICE: Not many soldiers left now, who wore
15. the blue and the gray.
16. 2ND VOICE: No, but our boys in khaki have filled
17. the ranks.
18. 1ST VOICE: World War I . . hope I never live to
19. see another . .
20. 2ND VOICE: It doesn't matter what color they wore. .
21. they all fought for freedom . . Civil
22. War and World War alike . . side by side
23. they marched for freedom for us.
24. 1ST VOICE: World War . . brothers of all nations . .
25. side by side.

1. MOTHER: These flowers I place on your grave,
2. dear boy. My boy may have fought side
3. by side with you. You are all our boys.
4. May we never forget the cause for which
5. you gave your life.
6. 2ND VOICE: As a soldier comrade of you who gave your
7. life, we carry the flag and march today
8. in this parade. Not only as a tribute to
9. our fallen heroes, but a pledge that we
10. stand ready to serve our country in need
11. for freedom.
12. SOUND: (FIRING A SALUTE)
13. MUSIC: BUGLE TAPS
14. NARRATOR: Respect shall be paid them . . whether it
15. be in this country . . or in lands across
16. the sea . .
17. MOTHER: My husband fought in World War I . . then
18. my son in World War II . . I have my
19. husband . . but my son never returned . .
20. but he is not among the forgotten ones . .
21. for every year, his buddies will pay tribute
22. to their heroes. . Decoration Day . .
23. Memorial Day . . flowers . . the flag . .
24. and marching feet . . all remind us of
25. their deeds.

1. 1ST VOICE: Will Carleton wrote:
2. " . . . So in our minds we will name them
3. once more,
4. So in our hearts we will cover them o'er;
5. Roses and lilies and violets blue
6. Bloom in our souls for the brave and the
7. true.
8. Cover them over - yes, cover them over-
9. Parent and husband and brother and lover;
10. Think of those far-away heroes of ours,
11. And cover them over with beautiful flowers!"
12. NARRATOR: Respect shall be paid them . . whether it
13. be in this country . . or in lands across
14. the sea . .
15. 1ST VOICE: Look at the inscription on the Unknown
16. Soldier's grave. .
17. 2ND VOICE: Yes . . and it reads . . "A solemn
18. inscription; a nation's promise that he
19. who lies there dead . . shall not have
20. died in vain. .
21. LINCOLN: That we here highly resolve that these
22. dead shall not have died in vain . .
23. that this nation . . under God . . .
24. shall have a new birth of freedom . .
25. and that . . Government of the people. .
(MORE)

1. (LINCOLN): by the people . . and for the people . .
2. shall not perish from the earth.
3. NARRATOR: "The world has made the promise before; . .
4. all its unknown dead have died in that
5. faith . . and the promise has died with
6. them . . will it die again?
7. THEME: UP AND UNDER
8. ANNC'R: You have just listened to . . RESPECT
9. TO THE FALLEN HEROES . . written by
10. Florence Schabel and produced by _____
11. _____. Heard in the cast were:
12. _____
13. Sound effects were by _____
14. and _____ was in charge
15. of music. This is your announcer _____
16. _____.
17. THEME: UP TO FILL TIME AND OUT
18.
19.
20.
21.
22.
23.
24.
25.

BORN TO BE A SAILOR

Characters:

ANNOUNCER: Dignified, stately voice
COLUMBUS: Courteous yet stern
FATHER: Deeper voice
BARTHOLOMEW: Contrasting voice to Columbus
KING JOHN: Sly, tricky
HERALD: Contrasting voice
FERDINAND: Authoritative voice
ISABELLA: Pleasant voice about middle aged
1ST MAN: Contrasting voice
2ND MAN: Contrasting voice

BORN TO BE A SAILOR

1. THEME: UP AND UNDER
2. ANNC'R: We present . . . BORN TO BE A SAILOR . .
3. THEME: UP AND OUT
4. ANNC'R: There are deeds of many whom have helped to
5. write the pages of our history . . there
6. will still be many more . . but there was
7. only one man who made way for the develop-
8. ment of our country . . that man was
9. Christopher Columbus . . Over five hundred
10. years ago in the city of Genoa, Italy
11. lived a boy named Christopher Columbus . .
12. (FADE OUT)
13. CHRISTOPHER: Father, which star is that in the heavens?
14. FATHER: I'm not sure of that one, Christopher. Ask
15. your brother, Bartholomew. He brought home
16. a book today on stars. His friend loaned
17. him the book . . maybe the book will tell
18. you . .
19. CHRISTOPHER: Do you suppose the stars shine in all parts
20. of the world as brightly as they do here?
21. FATHER: Christopher, you're always dreaming of other
22. parts of the world.
23. CHRISTOPHER: Oh Father, those boats . . at the wharf . .
24. they've been to all parts of the world. .
25. FATHER: Your trade is to be a ~~w~~ea~~v~~er.

1. CHRISTOPHER: But I don't want to be a weaver!
2. FATHER: Your father and his father were weavers.
3. CHRISTOPHER: But I still don't want to be a weaver.
4. FATHER: You'll never amount to anything,
5. Christopher, unless you settle down . .
6. CHRISTOPHER: Oh, Father, I've told you so many times. .
7. I want to sail . .
8. FATHER: You still hang around the wharves, don't
9. you?
10. CHRISTOPHER: Oh. . but that salt air . . and the
11. sailors telling their tales. . there's
12. a mystery to the sea, Father . . it calls
13. to me . .
14. FATHER: Still got your heart set on it . .
15. CHRISTOPHER: Yes, Father. Some day I want to be a
16. captain . . a great captain.
17. FATHER: But son, you're only fourteen!
18. CHRISTOPHER: That doesn't make any difference . . I'll
19. learn. .
20. FATHER: Yes, Christopher . . you'll learn the
21. ways of the ships . . you'll learn the
22. ways of the sea . . but what's more . .
23. you'll learn the ways of man . .
24. CHRISTOPHER: I want to learn all that, Father.
25. FATHER: You're sure?

1. CHRISTOPHER: Very sure, Father.
2. FATHER: All right, son. Guess I'll never make a
3. weaver out of you . . so I'll make a
4. sailor out of my son.
5. CHRISTOPHER: Oh Father . . really . . oh thanks . .
6. that's great . .
7. MUSIC: SOMETHING SUGGESTIVE OF EXCITEMENT AND
8. GAIETY
9. ANNC'R: Christopher Columbus did learn the ways
10. of the sea . . and the ways of man . .
11. his hair turned to snow white . . the
12. years passed on . . and in the year
13. 1470 . . (FADE OUT)
14. CHRISTOPHER: Bartholomew Columbus!
15. BARTHOLOMEW: Well . . well . . if it isn't my brother
16. Christopher . . what ever brought you to
17. Portugal?
18. CHRISTOPHER: Oh . . plenty!
19. BARTHOLOMEW: What for instance?
20. CHRISTOPHER: One thing was to see you . .
21. BARTHOLOMEW: Well . . I'm glad to hear that . . here .
22. let me look you over . . my, how tall
23. you are . . and look at those muscles . .
24. I can hardly believe it . .
25. CHRISTOPHER: That's what a life at sea does for a man.

1. BARTHOLOMEW: You can say that again . . you're proof
2. of it . . but your hair . .
3. CHRISTOPHER: Yes . . my hair has turned white . . I
4. know . .
5. BARTHOLOMEW: Oh now . . don't let that bother you . .
6. (LAUGHS) It's still wavy. .
7. CHRISTOPHER: (LAUGHS) Yes, goes with my fair
8. complexion, I suppose.
9. BARTHOLOMEW: I'm serious, Christopher . . you're a
10. sailor . . yet your manner is courteous .
11. I'm proud of you!
12. CHRISTOPHER: Thanks, Bartholomew . . but talking
13. about me, wasn't my reason for coming.
14. BARTHOLOMEW: You said you came to see me.
15. CHRISTOPHER: Yes, I did . . but I have a plan, too.
16. I hear Prince Henry wants to find another
17. way to get to the East.
18. BARTHOLOMEW: Yes, and he's spending his money to fit
19. out exploring expeditions.
20. CHRISTOPHER: What happened to the caravan trade?
21. BARTHOLOMEW: The Turks broke that up . .
22. CHRISTOPHER: HMMMMMM . . that's bad . .
23. BARTHOLOMEW: Yea, they conquered some of the land . .
24. and now they won't let the traders pass
25. through.

1. (KING JOHN): to do . . and remember . . this is to
2. be a complete secret . . remember that!
3. You take these plans . . and you get
4. your ship . . this is your route . .
5. you follow right here where he has it
6. marked . . this is to be a new route to
7. China . . and remember . . I'll reward
8. you greatly . . But not a word to any
9. one about it . . set sail at night . .
10. and no one is to know your plans . .
11. (LAUGHS) . . the glory and profits
12. will all be mine. . (FADES OUT LAUGHING)
13. MUSIC: UP AND OUT
14. SOUND: (BUGLE BLARE)
15. HERALD: Christopher Columbus to see His Majesty,
16. King Ferdinand and Queen Isabella.
17. FERDINAND: Let him enter.
18. SOUND: (DOOR OPENS. FOOTSTEPS)
19. CHRISTOPHER: Your Majesties, the King and Queen.
20. FERDINAND: Arise, sir . . and speak . .
21. CHRISTOPHER: I am Christopher Columbus. I have just
22. arrived from Portugal.
23. FERDINAND: Yes?
24. CHRISTOPHER: You see, sir, I had my maps . . my
25. sailing maps . .

1. FERDINAND: Yes . . well, where are they?
2. CHRISTOPHER: I loaned them to King John of Portugal. .
3. instead of giving them back to me . . he
4. secretly sent a Captain out on this route.
5. FERDINAND: Another man?
6. CHRISTOPHER: Yes . . with my plans . . but his scheme
7. failed . . the sailors became discouraged. .
8. they came home . .
9. FERDINAND: What was your plan?
10. CHRISTOPHER: The map showed that by sailing west across
11. the Atlantic Ocean . . I could find a shorter
12. route to the West Indies.
13. FERDINAND: They failed . . and yet you now want to try?
14. CHRISTOPHER: Yes . . I'll never trust King John again . .
15. but I know that is the route . . so I
16. came to you.
17. FERDINAND: What is it you are asking?
18. CHRISTOPHER: I need ships . . and sailors . .
19. FERDINAND: But don't you understand? My country is
20. at war with the Moors.
21. CHRISTOPHER: Yes, I understand . . but couldn't you spare
22. ships for this?
23. FERDINAND: I'm sorry, sir. No. . Herald, lead this man
24. to the door.
25. SOUND: (FEETSTEPS. HEAVY DOOR OPENS SLOWLY AND CLOSES)

1. ISABELLA: But my husband . . even if you are the King . .
2. and we are at war . . don't you realize
3. what this would mean to the country?
4. FERDINAND: I can't afford to do it now.
5. ISABELLA: Very well . .
6. SOUND: (FOOTSTEPS. DOOR OPENS AND CLOSSES)
7. ISABELLA: (CALLS IN DISTANCE) Columbus . . Christopher
8. Columbus!
9. CHRISTOPHER: (IN DISTANCE, THEN FADE IN) Yes, your Majesty,
10. the Queen.
11. ISABELLA: The King will not send you on this trip . .
12. but I will.
13. CHRISTOPHER: Oh, Your Majesty.
14. ISABELLA: I'll sell my jewels . . I'll get you the
15. money for the ships . .
16. CHRISTOPHER: Of course, but there are other things besides
17. ships.
18. ISABELLA: Beside ships?
19. CHRISTOPHER: Yes. I shall claim the title of Admiral.
20. ISABELLA: Admiral?
21. CHRISTOPHER: Yes, Admiral . . and the office of Governor
22. over the land that I shall discover.
23. ISABELLA: But . . Columbus . . isn't that a lot to ask?
24. CHRISTOPHER: No, not for risking my life. . and not only
25. that. I also demand one tenth of all the wealth
(MORE)

1. (CHRISTOPHER): I shall find.
2. ISABELLA: Oh no. . I cannot send you on those
3. terms.
4. CHRISTOPHER: Very well. Good day.
5. SOUND: (FOOTSTEPS)
6. ISABELLA: (PAUSE, THEN IN DISTANCE) Wait . .
7. wait . . (FADE IN) All right . .
8. all right . . I consent to your terms.
9. MUSIC: IN AND UNDER
10. ANNC'R: And so it came about . . that on
11. August 3, 1492 . . three ships . .
12. the Pinta . . the Nina . . and the
13. Santa Maria . . set sail under the
14. command of Christopher Columbus.
15. (FADE OUT)
16. MUSIC: UP AND THEN UNDER
17. 1ST MAN: Columbus will make us go on!
18. 2ND MAN: He won't let us turn back.
19. 1ST MAN: We'll never see our home again.
20. 2ND MAN: Or our families.
21. 1ST MAN: I fear him.
22. 2ND MAN: Me too.
23. 1ST MAN: We'll break the Pinta's rudder.
24. 2ND MAN: That's a good idea.
25. 1ST MAN: Yea, that's what we'll do . .

1. 2ND MAN: Then he'll have to turn back.
2. MUSIC: SOMETHING SUGGESTIVE OF UNREST
3. SOUND: (POUNDING OF STEEL AND BOARDS)
4. CHRISTOPHER: The boat will be ready in the morning.
5. We shall leave these Canary Islands and go
6. on. We shall set sail at dawn.
7. 1ST MAN: Then we are to sail on?
8. CHRISTOPHER: Yes . . we sail on!
9. 1ST MAN: How much longer will it take us to reach
10. the new land?
11. CHRISTOPHER: We do not know . . but you men have no
12. reason to complain . . these Islands are
13. owned by Spain . . you have been treated
14. well.
15. 1ST MAN: (SOBS) Oh . . ohhhhhhhh . .
16. CHRISTOPHER: Sail on! . . and on!
17. MUSIC: SNEAK IN SOMETHING SUGGESTING CALM WATER
18. IN THE BACKGROUND
19. 1ST MAN: It's been almost two months now.
20. 2ND MAN: Yes, almost two months. .
21. 1ST MAN: This good weather can't keep up forever.
22. 2ND MAN: Let's hope so.
23. 1ST MAN: Look . . look over there . .
24. 2ND MAN: Why . . it's seaweed . .
25. 1ST MAN: And look at those fish jumping out of the water.

1. 2ND MAN: Why men . . look! It's a bush floating in
2. the water.
3. 1ST MAN: We must be near land.
4. 2ND MAN: We spotted birds flying to the southwest
5. yesterday . . remember?
6. 1ST MAN: Yea . . yea . . go get Columbus . . quick!
7. 2ND MAN: Get him to steer in that direction.
8. MUSIC: UP AND UNDER
9. SOUND: (FOOTSTEPS)
10. CHRISTOPHER: Hmmm . . look at that bright light.
11. 1ST MAN: It looks like a torch.
12. CHRISTOPHER: But a torch would mean that someone was
13. carrying it.
14. 1ST MAN: Yea . . must be land.
15. 2ND MAN: (CALLS IN DISTANCE) Land . . land!
16. MUSIC: UP AND OUT
17. 1ST MAN: Look . . look . . Columbus is kneeling.
18. 2ND MAN: He kissed the ground.
19. 1ST MAN: Now he's got the banner.
20. 2ND MAN: Listen to what he is saying.
21. CHRISTOPHER: (FADE IN) In the name of Queen Isabella of
22. Spain . . I plant this royal banner . . in
23. the name of Queen Isabella . . and in the name
24. of Spain . . I claim this land . . on this
25. twelveth day of October, 1492.

1. THEME: IN AND UNDER
2. ANNC'R: You have just listened to . . BORN TO
3. BE A SAILOR . . written by Florence
4. Schabel and produced by _____.
5. Heard in the cast were: _____
6. _____.
7. Sound effects were by _____
8. and _____ was in charge of
9. music. This is your announcer _____.
10. THEME: UP TO FILL TIME AND OUT
- 11.
- 12.
- 13.
- 14.
- 15.
- 16.
- 17.
- 18.
- 19.
- 20.
- 21.
- 22.
- 23.
- 24.
- 25.

THE LIVE GHOST

Characters:

ANNOUNCER: Dignified, stately voice
SALLY: Teen-age girl
JANE: Teen-age girl
JACK: Teen-age boy
GHOST: Low, wierd voice

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THE LIVE GHOST

1. THEME: IN AND UNDER
2. ANNC'R: We present . . . THE LIVE GHOST . .
3. THEME: UP AND OUT
4. SALLY: Oh, Jane . . . how do you like the invitations
5. for the Halloween party?
6. JANE: I think they're clever myself, Sally
7. SALLY: I like the big black witch . .
8. JANE: That white ink shows up well on the black.
9. SALLY: But I had a hard time with the verse.
10. JANE: I didn't know you were a poet.
11. SALLY: (LAUGHS) You mean you can call me a poet?
12. JANE: (LAUGHS) Sure . . . it rhymes.
13. SALLY: Yes . . and that's about all.
14. JANE: Oh no, Sally . . it says what you want it to say.
15. SALLY: Well, I'll add the date and time . .
16. JANE: Do you want me to help?
17. SALLY: You may if you like.
18. JANE: How many invitations are you sending?
19. SALLY: Twelve, unless somebody turns it down.
20. JANE: Don't worry, nobody will turn down that
21. invitation . . not for Halloween.
22. SALLY: If it weren't a couple affair . . I'd
23. invite thirteen.
24. JANE: You're really not superstitious, are you?
25. SALLY: No. I was just kidding.

1. JANE: I think it'll be fun to be at a cottage for
2. Halloween.
3. SALLY: I thought it would be fun, too.
4. JANE: It's super of your folks to chaperone us.
5. SALLY: Jim's Dad is going to go along too . . he'll
6. drive his station wagon.
7. JANE: Oh, it sounds like fun . . I can hardly wait.
8. SALLY: But now . . say! . . you were talking about
9. superstitions.
10. JANE: Yea, well what?
11. SALLY: Superstitions are thought of at Halloween time.
12. JANE: Guess you're right, Sally.
13. SALLY: Why wouldn't that make good entertainment?
14. JANE: Entertainment? . . I don't follow you . .
15. SALLY: Sure . . here, let me get this book . . listen
16. to this . . (READS) "There are many
17. superstitions connected with this custom."
18. JANE: You mean in different countries?
19. SALLY: Well I guess so . . here, take this book. .
20. see what you can find . . I'll get this
21. other one . .
22. JANE: O.K. . . what countries do you suppose had them?
23. SALLY: I'll guess the Irish . . what do you think?
24. JANE: I'll take England . .
25. SALLY: You're sure this is only a guess?

1. JANE: Positive!

2. SALLY: O.K. then . . and the first one to find

3. something about their country . . gets

4. the prize . .

5. JANE: And what might that be?

6. SALLY: Oh . . maybe a dance with a good looking

7. man.

8. JANE: Ohhhhhh . . that's for me . . 1 . . 2 . .

9. 3 . . go!

10. SALLY: (PAUSE) Wow! Mine didn't take long . .

11. here it is.

12. JANE: Oh really? . . say . . you're sure you

13. didn't plan all this . . and know right

14. where you could lay your hands on it . .

15. did you?

16. SALLY: (LAUGHS) No. I played it honest, Jane.

17. JANE: Well . . what did you find?

18. SALLY: Oh listen . . I'd like to play this one . .

19. (READS) A girl throws a ball of yarn out of

20. the window . . holding the end of the thread .

21. JANE: Can't you imagine that . . at a cottage in

22. the woods?

23. SALLY: Well . . I wouldn't throw it very far . . but

24. then it goes on to say . . (READS) Then

25. rewind it . . and at the same time say a
(MORE)

1. (SALLY): verse . . backwards. .
2. JANE: Backwards?
3. SALLY: Yes . . and after that you are supposed
4. to see your future mate . .
5. JANE: Golly, what we women won't do for a man!
6. SALLY: Oh . . here's another one . . (READS)
7. wet the left sleeve of a shirt . . and
8. hand it on a chair . . before the fire . .
9. then go to bed . . but don't go to sleep.
10. JANE: Who wants to go to sleep Halloween night,
11. anyway?
12. SALLY: About midnight . . expect your spouse-to-be
13. to enter the room . . and turn over the
14. drying sleeve . .
15. JANE: Oh no! I never heard that one before . .
16. SALLY: Well . . that's enough about the Irish . .
17. did you find out anything about England?
18. JANE: I think it is right along here . . oh yes,
19. here it is . .
20. SALLY: I'm ready . . read it.
21. JANE: Any maid may find out the first initial of
22. her future husband . . by peeling an apple.
23. SALLY: What does an apple have to do with it?
24. JANE: Well . . they take the paring . . swing it
25. over the head three times . . then let it fall.

1. SALLY: You wouldn't have even the peeling if
2. you swung too hard . .
3. JANE: Nor a man. .
4. SALLY: (LAUGHS) Guess you're right . . but go
5. on . .
6. JANE: Well . . the peeling will form the shape. .
7. of the initial of his name.
8. SALLY: Oh, that sounds like fun . . let's use
9. that custom at our party.
10. JANE: Then there's always ducking for apples. .
11. SALLY: Yea. . that's an old one . . we used to
12. do that at our parties. .
13. JANE: And how we'd get our hair wet . .
14. SALLY: And a nose full of water.
15. JANE: Here's another one we could use . . a girl
16. secretly gives a lover's name to each
17. hazelnut . .
18. SALLY: Does it have to be a hazel-nut?
19. JANE: Well . . it says hazel-nut in the book . .
20. SALLY: All right . . then what?
21. JANE: She throws two of them in the fire . . if
22. one of the nuts bursts . . that lover is
23. unfaithful . .
24. SALLY: Oh . . that would be fun . . what does it
25. mean if it burns?

1. JANE: Then her lover's faith is true . .
2. SALLY: What if they both burned?
3. JANE: Sally, you've heard of triangles, haven't
4. you?
5. SALLY: (LAUGHS) Jane, you're growing up fast!
6. JANE: Here's another one about an apple. . two cut
7. apple-seeds are stuck on the lids of the eye . .
8. SALLY: They're getting harder all the time . .
9. JANE: Oh no . . that wouldn't be hard . . listen . .
10. each seed is named after a lover . . the seed
11. that drops first . . then that lover is not
12. true. .
13. SALLY: You could help that one along . .
14. JANE: What do you mean?
15. SALLY: By winking . .
16. JANE: Oh, Sally . . that would be cheating . .
17. SALLY: You think some girls wouldn't cheat for a
18. man?
19. JANE: That would spoil the fun of the game . .
20. SALLY: I'll play it straight . . you can depend on
21. me.
22. JANE: I wonder what other countries we can find that
23. celebrate Halloween customs?
24. SALLY: Oh here is a Scottish custom . .
25. JANE: Let's hear it.

1. SALLY: Cabbage . . or kale . . is put in the
2. tradition for Halloween . . by pulling the
3. first one they find . . and then it is taken
4. to the house for inspection . .
5. JANE: What on earth is that for?
6. SALLY: The shape . . straight . . crooked . . fat . .
7. or lean . . means the appearance of their
8. future husbands or wives.
9. JANE: Golly, that's a queer one.
10. SALLY: I wonder how Halloween ever started, anyway?
11. JANE: Yea . . I wonder too . .
12. SALLY: Well, let's both look and see if we can find
13. it . .
14. JANE: Oh, here it is . . like so many other holidays
15. . . we have inherited Halloween from the
16. Pagan days.
17. SALLY: Pagan days?
18. JANE: Yea . . it is a survival of the ancient
19. Briton's autumn festival . . in honor of
20. the sun-god.
21. SALLY: Were there other versions?
22. JANE: Must be . . because it says . . other rites
23. and beliefs have been grafted on the
24. primitive custom . .
25. SALLY: Such as?

1. JANE: Our Halloween is almost equally descended
2. from the Roman festival . .
3. SALLY: Roman . . there's another country . .
4. JANE: Yea. . Roman . . in honor of Pomona . .
5. SALLY: Oh, Pomona was the goddess of fruits and
6. vegetables. .
7. JANE: I suppose that's the reason for the apples
8. and nuts . .
9. SALLY: Must be!
10. JANE: What else does it say?
11. SALLY: Halloween is still regarded as the occasion
12. for those who live in darkness . . to have
13. visions about death . . love . . and
14. marriage . .
15. JANE: Say . . there must be a superstition about
16. a mirror . . I've heard them tell about that
17. one so much . .
18. SALLY: Oh . . I know that one . . a girl looks into
19. a mirror while she eats an apple . .
20. JANE: An apple again . .
21. SALLY: She is supposed to see the face of her future
22. husband in the mirror . . but she must not
23. turn around and face him . .
24. JANE: I wonder how we got witches and black cats
25. along with Halloween?

1. SALLY: Oh, black cats are the witches companions.
2. JANE: Yea. . 'spose so . . and witches would be the
3. spirits . . Jack-O-lanterns come from
4. pumpkins . . that is part of the harvest.
5. SALLY: It begins to mean something to me now . .
6. all this . .
7. JANE: Yea, me too. . and I love spooks. .
8. SALLY: Well, I'm sure we'll keep the traditions and
9. customs on our party . . after reading this .
10. JANE: Yea . . we'll say your cottage is haunted.
11. SALLY: Jane, you talk as if you thought it were. .
12. JANE: Well . . . it's an idea . .
13. SALLY: Let's hurry and finish these invitations. .
14. . . I can hardly wait for the party . .
15. MUSIC: SOMETHING SUGGESTING WIERD ATMOSPHERE
16. SOUND: (SMALL CROWD IN BACKGROUND. HOLD UNDER)
17. SALLY: Jane, did Jack come in the station wagon
18. with Jim?
19. JANE: I think so . . ask him . .
20. SALLY: No. . I was just wondering if we were all
21. here yet . .
22. JANE: We must be . . both cars are here . .
23. SALLY: Oh . . there's Jack . . Hi, Jack!
24. JACK: Hi, Sally. . oh, what a place for a Halloween
25. party . . it's perfect. .

1. JANE: It wouldn't take much to make me believe
2. that the cottage was haunted. .
3. SALLY: There you go again, Jane.
4. JANE: Well . . spooks . . witches . . and ghosts. .
5. SALLY: (LAUGHS) All right. . call them . . they
6. can play the games with us . . come on,
7. gang . . here are the nuts . . are you
8. ready to throw them into the fire?
9. JANE: You have to name them first. .
10. JACK: Can't the boys play this game, too?
11. SALLY: Sure . . . just choose girl's names. .
12. JACK: O.K. . . here they go . .
13. GHOST: YUUUUUUUUUUUUUUUUUU YUUUUUUUUUUUUUUUUUU
14. JACK: Golly, what noisy girls I have . .
15. SALLY: It sounds more like a ghost to me. .
16. JACK: A ghost?
17. JANE: Didn't you know this cottage was haunted?
18. JACK: (HESTITANTLY) Oh, sure . . sure . .
19. JANE: Remember, this is Halloween.
20. SOUND: (LOUD KNOCK ON DOOR)
21. GHOST: HEEEE HEEEEEE HEEEEEEEEEEEEEEEEEE
22. SOUND: (DOOR STARTS TO OPEN SLOWLY, SQUEAKS)
23. JACK: Some one is trying to be funny . .
24. GHOST: Funnnnnnnny? . . welllllllll.....we'll seeee. .
25. SOUND: (CREAKING DOOR SLOWLY OPENS)



1. JANE: Oh . . look . . the door is opening . .
2. SALLY: Jane . . don't be scared . .
3. JANE: Oh . . I'mmmmm . . notttt. . .
4. JACK: I'm not going to move . .
5. JANE: Oh . . look . . it is . . it's a ghost . .
6. SOUND: (GIRL SCREAMS)
7. SALLY: Oh, those spooky stories haven't helped . .
8. GHOST: Noooooooobodyyyyyyy moveeeeeee . . I'mmmmmmmmm
9. cominggggggggg closerrrrrrrr . .
10. SALLY: Jack, you're white . .
11. JACK: Oh, it's the reflection from the ghost's
12. sheet . .
13. SALLY: Jane . . don't hold on so tight . .
14. JANE: Ohhhh . . I'mmm scareddddd . .
15. SALLY: But you're pinching . .
16. JANE: Sally. . I'm not holding on to you now. .
17. SOUND: (GIRL SCREAMS)
18. GHOST: You'reeeeeeee the boyyyyyy IIIIIIIIIIIIIII
19. wantttt . . commmmme withhhhhh meeeee . .
20. JACK: Oh, really. . ghost . . some other . . .
21. time . .
22. GHOST: IIIIII wanttttt noooo oneee else . . anddd
23. IIIII . . wantttt youuuuuuu nowwwwww. . .
24. JACK: Ohhhh . . really Ohhhh
25. really

1. GHOST: Commmmmmmm withhhhhh meeeeee . . commmmmm
2. withhhhhh meeeeee (LAUGHS) HEEEEEEEEEEEE. .
3. HEEEEEEEE. . . HEEEE. .
4. MUSIC: SOMETHING SUGGESTIVE OF EXCITEMENT CHANGING
5. TO CALMNESS
6. SALLY: Oh, Jane . . it's funny now . .
7. JANE: The ghost certainly was real . .
8. SALLY: Daddy heard us planning the party . . and he
9. decided to have some fun himself . . but he
10. didn't let us in on the secret . .
11. JANE: Big folks still enjoy Halloween, too.
12. SALLY: Yea. . it's a time of fun for all . .
13. JANE: Well . . what happened to Jack?
14. SALLY: Daddy put a pillowcase over his head . . led
15. him into the woods . . and made him find his
16. way back . .
17. JANE: Did Jack know who the ghost was?
18. SALLY: No . . and he still doesn't know . .
19. JANE: And because he laughed at us so . . we won't
20. tell him.
21. SALLY: (LAUGHS) No . . we'll lock the ghost up . .
22. in our memory closet . .
23. SOUND: (GIRLS LAUGHING)
24. THEME: IN AND UNDER
25. ANNC'R: You have just listened to . . THE LIVE GHOST . .
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1. (ANN'C'R): written by Florence Schabel and
2. produced by _____.
3. Heard in the cast were _____
4. _____
5. Sound effects were by _____
6. and _____ was in
7. charge of music. This is your announcer
8. _____.
9. THEME: UP TO FILL TIME AND OUT
- 10.
- 11.
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THE UNSUNG HERO

Characters:

ANNOUNCER: Stately, dignified voice
NARRATOR: Confidential quality
1ST SAILOR: Contrasting voice
2ND SAILOR: Contrasting voice
CAPTAIN: Brusk, sharp voice
BOY: Child about eight years old
MAMA: Motherly quality in voice
PADRE: Gentle and soft-spoken
MERCHANT: Kind and sympathetic
SQUANTO: With broken accent
STANDISH: Authoritative yet gentle
BRADFORD: Contrasting voice to Standish

[illegible]

THE UNSUNG HERO

1. THEME: IN AND UNDER
2. ANNC'R: We present . . . THE UNSUNG HERO . . .
3. THEME: UP AND OUT
4. NARRATOR: On an autumn day in New England . . over
5. three hundred years ago . . Indians and
6. white men together . . bowed their heads
7. in prayer . . gave thanks to the white man's
8. God . . and gave thanks to the Indian's
9. Great Spirit . . a special thanks for their
10. friends . . for their health . . and for
11. their harvest. Today, we to, bow our heads
12. in thanks and appreciation for a lone
13. Indian . . Squanto . . who made it possible
14. for the Pilgrim Fathers to hold Thanksgiving
15. Day . . This is a story of courage . . this
16. is a story of faith . . this is the story
17. of Squanto. (FADE OUT)
18. SOUND: (WIND AND WATER LASHING, FOG HORN)
19. 1ST SAILOR: Any idea how long before our boat will
20. land?
21. 2ND SAILOR: Soon . . I hope . .
22. 1ST SAILOR: Sure . . me to . . this sea is really
23. rough.
24. 2ND SAILOR: America's a long way from England. .
25. 1ST SAILOR: Yea . . and I don't aim to come again.

1. 2ND SAILOR: I think the Captain is getting anxious to
2. see land, too.
3. 1ST SAILOR: Yea . . he doesn't say very much . .
4. 2ND SAILOR: He doesn't stay on deck very long either . .
5. 1ST SAILOR: Say . . there isn't anything wrong, is
6. there?
7. 2ND SAILOR: Hope not . . I want to see my wife and
8. child again.
9. 1ST SAILOR: Why do you suppose he wanted to make this
10. trip?
11. 2ND SAILOR: Why . . . to trade with the Indians . .
12. of course . .
13. 1ST SAILOR: But he isn't getting anything out of this. .
14. 2ND SAILOR: The deuce he isn't . .
15. 1ST SAILOR: But the merchants . .
16. 2ND SAILOR: What the merchants don't know . . won't
17. hurt them . .
18. 1ST SAILOR: You mean. .
19. 2ND SAILOR: Yea . . he does his trading on the side . .
20. 1ST SAILOR: But if they find out . .
21. 2ND SAILOR: Remember . . we make a stop in Spain before
22. we see the merchants . .
23. 1ST SAILOR: Do you suppose . .
24. 2ND SAILOR: Don't suppose anything . . shhh . . here
25. comes the Captain now .

1. SOUND: (FOOTSTEPS)
2. CAPTAIN: Sailor . . tie this rope tighter . .
3. 1ST SAILOR: Aye, aye, sir.
4. CAPTAIN: You idiot . . now watch those ropes with
5. this wind . . or we won't have any masts
6. left.
7. 1ST SAILOR: Aye, aye, sir.
8. CAPTAIN: And you . . over there . . get to your
9. posts . .
10. 2ND SAILOR: Aye, aye, sir.
11. CAPTAIN: You blundering fools . . we'll never get
12. to America if this keeps up.
13. MUSIC: SEGUE FROM WIND AND WATER TO QUIET
14. PEACEFUL MUSIC. ESTABLISH AND THEN FADE
15. UNDER.
16. 1ST SAILOR: Ahoy! Ahoy! Ship Ahoy!
17. 2ND SAILOR: Land! Land!
18. MUSIC: UP AND OUT
19. 1ST SAILOR: See that Indian over there . .
20. 2ND SAILOR: That must be the one the Captain calls
21. Squanto . .
22. 1ST SAILOR: Well . . see Squanto look at us . .
23. 2ND SAILOR: Watch him look at our trading goods . .
24. 1ST SAILOR: Look . . . Squanto has the copper kettle
25. in his hands . .

1. 2ND SAILOR: He means to keep that thing!
2. 1ST SAILOR: Look at him swing it over his head . .
3. 2ND SAILOR: No wonder the Captain had us polish it.
4. CAPTAIN: Sailors, quiet . . we must make them
5. understand . . bring the furs here . .
6. (PAUSE) There, now . . all of us motion
7. and point to these furs . . we want their
8. furs . . (PAUSE) now point to our
9. trading goods . . motion that they can
10. have these . . that's it . . yes . .
11. yes . . they understand . . see? . . they
12. leave now . . (LAUGHS) we will get their
13. furs . . their winter furs . . they are
14. worth a great deal of money.
15. MUSIC: SOMETHING SUGGESTIVE OF EXCITEMENT
16. NARRATOR: During the winter . . the Indians trapped
17. in the woods . . Spring would again bring
18. the big white bird on the sea . . and
19. again . . the pale faces . . Squanto led
20. all the rest . . he had the most furs . .
21. part of these he gave to his Mother . .
22. and part to the Indian girl, Morning Star. .
23. whom he had promised to marry . . the rest
24. he kept to trade with the white men . .
25. to exchange for trinkets from the pale faces.

1. CAPTAIN: Sailors . . go back to the ship . . .
2. bring more beads . . watch! . . see those
3. Indians over there . . wave that red
4. ribbon . . now show them that we want them
5. to help carry the furs to our ship . .
6. sailors. . motion to them . . point to
7. the furs . . then to the ship . . get
8. them to help carry the furs. . (PAUSE)
9. show them that we will give them more
10. gifts . . yea . . that's it . .
11. SOUND: (FOOTSTEPS RUNNING)
12. CAPTAIN: There they go . . follow them . . that's
13. it . . we have . . twelve. . fifteen . .
14. eighteen. . twenty . . twenty-one . .
15. twenty-two . . twenty-three braves. .
16. (LAUGHS) that's it . . hurry men . .
17. good work . . my plan worked . . we have
18. Squanto too . . I saw to that! (LAUGHS)
19. Quick! pull up the rope ladder . . now . .
20. be quick . . pull up anchors . . make
21. ready to sail at once. (LAUGHS HEARTILY)
22. SOUND: (INDIANS HOLLERING IN BACKGROUND)
23. MUSIC: SOMETHING SUGGESTIVE OF SORROW
24. NARRATOR: Only Squanto showed no fear . . he even
25. gave courage to the other braves . .
(MORE)

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1. (NARRATOR): But all the Indians were tied with ropes
2. and held as prisoners until the white men
3. reached Spain . . there they were separated. .
4. and only by chance escaped being sold as
5. slaves . .(FADE OUT)
6. BOY: Oh, Mama . . look . .
7. MAMA: Oh, The Padre . . the Padre . .
8. BOY: What the man say?
9. MAMA: Hush . . hush . . the Padre will speak . .
10. BOY: Look . . Mama . . he holds up his cross . .
11. MAMA: Shhhh . . he wants to speak . .
12. PADRE: (GENTLY) This is not right . . men, you
13. should be ashamed . . these Indians shall
14. come with me . . they shall not be sold as
15. slaves . . I shall be their friend . . come,
16. my new friends . . follow me . .
17. NARRATOR: The priest in his log robe, pushed his
18. way through the crowd. The twenty-three
19. Indians followed. One by one, through his
20. many friends, he helped them to escape
21. the country. Squanto was sent to London.
22. He went to live with a rich merchant. (FADE
23. OUT)
24. MERCHANT: It has been a good many years since you came
25. here, Squanto.

1. SQUANTO: Yes . . you . . you very good to me. .
2. MERCHANT: But you aren't happy, are you?
3. SQUANTO: I miss my people . . I miss Morning Star .
4. MERCHANT: But I am a rich merchant . . I have money . .
5. I can buy you anything, Squanto . . look . .
6. now you wear the white man's clothes . .
7. and you speak our language.
8. SQUANTO: Yes . . you very, very good to me.
9. MERCHANT: Do you really want to go back to your
10. people? I thought you had forgotten them.
11. SQUANTO: No! No! I haven't forgotten them. Every
12. night I pray to the Great Spirit. Great
13. Spirit knows what is in my heart.
14. MERCHANT: Poor Squanto . . you really are lonely . .
15. I'll send you back to your people . .
16. SQUANTO: Will you? . . will you?
17. MERCHANT: Yes . . I have ships that sail to America
18. to get furs. I'll send you on the next
19. ship.
20. SQUANTO: You have taught me how to say thanks . .
21. but I can't remember any of the words now.
22. MERCHANT: You don't need to thank me, Squanto.
23. SQUANTO: I know . . I know how to thank you . .
24. MERCHANT: How?
25. SQUANTO: When I get home again . . I will tell my
(MORE)

1. (SQUANTO): people that you are good . . all white
2. men aren't bad . .
3. MERCHANT: No . . there are many kind men among
4. my people . .
5. SQUANTO: And when I am hunting in the forests,
6. I will remember you . . when I sing and
7. dance with my people . . I will remember
8. you . . and when I pray to the Great
9. Spirit . . I will remember you.
10. MERCHANT: You show me far better than words can
11. say it, Squanto, that you are thankful.
12. MUSIC: SOMETHING SUGGESTIVE OF SACRED CEREMONY
13. NARRATOR: Squanto returned to his country . . but
14. not to his people . . for a great sickness
15. had come to the land of the Indians . .
16. came to Squanto's village . . and now the
17. village was silent . . only Squanto
18. remained of the Patuxet tribe. Squanto
19. went to live with Chief Massasoit's tribe
20. until the white men came on the Mayflower. .
21. Squanto went with his friend, Samoset, to
22. visit the white men. (FADE OUT)
23. SQUANTO: My heart tells me you are good, Captain
24. Standish.
25. STANDISH: Thank you, my friend.

1. SQUANTO: You will be my friend.
2. STANDISH: Thank you, my friend. You must really
3. mean it when you tell me that . . after
4. the way the white men treated you before.
5. SQUANTO: But the Padre and the Merchant were my
6. friends, too.
7. STANDISH: Yes . . and we mean to be your friends,
8. too.
9. SQUANTO: Great Chief Massasoit is near . . he come
10. to visit you.
11. STANDISH: Does he come alone?
12. SQUANTO: No. He bring sixty braves.
13. STANDISH: Sixty braves? . . oh no. . tell him to
14. only bring twenty.
15. SQUANTO: He is a great chief . . I give no orders
16. to Massasoit.
17. STANDISH: Very well . . you are right . . tell
18. Massasoit to come to our village . . we
19. wish to talk to him.
20. NARRATOR: When the Indians and the white men met,
21. Squanto repeated the words first to the
22. white men . . and then to the Indians. .
23. thus a treaty was made between the white
24. men and Massasoit's tribe. And then
25. Governor Bradford spoke. (FADE OUT)

1. BRADFORD: Squanto . .
2. SQUANTO: Yes. . Chief of the white men . .
3. BRADFORD: Samoset has tried to tell me as best he
4. could . . he tells me this was your old
5. village.
6. SQUANTO: Yes. Once my people lived here. . we were
7. so happy.
8. BRADFORD: What did you call your village?
9. SQUANTO: Patuxet . . it means "Little Bay".
10. BRADFORD: We call our village . . Plymouth. It is
11. named after the town in England where
12. we sailed from.
13. SQUANTO: I not know that town in England.
14. BRADFORD: Come and live with us, Squanto . . live
15. in the village of your people.
16. SQUANTO: You are kind.
17. BRADFORD: We need you, Squanto . . you do not need
18. to give me your answer now. I will go
19. home . . the door will be open.
20. SQUANTO: I will stay . . I will stay in my village
21. with you . . yes . . I will stay with
22. you . . always. .
23. NARRATOR: The Pilgrims were kind to Squanto . .
24. and Squanto taught them how to hunt and
25. fish . . and plant their corn.

1. SQUANTO: Indian corn is new to you white men. .
2. STANDISH: You tell us how, Squanto, and we'll all
3. help.
4. SQUANTO: Watch the oak leaves . . see? . . when
5. no bigger than squirrel's foot . . time
6. to plant corn . . we get willow twigs .
7. fix a snare . . catch tiny fish in brook.
8. STANDISH: Why Squanto, what are we going to do with
9. fish . . they're too small to eat . .
10. SQUANTO: Ground hungry now . . we must feed hungry
11. earth . . then grow good Indian corn.
12. STANDISH: You have taught us many things, Squanto.
13. SQUANTO: You my friend.
14. STANDISH: You have taught us where to find the
15. sweetest berries . . isn't that right,
16. Governor Bradford?
17. BRADFORD: Very right, Captain Standish. . and he
18. has taught us the secrets of the forest. .
19. and how to hunt.
20. STANDISH: And which plants to use for food . .
21. NARRATOR: Yes, Squanto had lived with the white men
22. . . he had taught them many things . . things
23. which they were never to forget . . things
24. which they taught their children. . and they
25. in turn. . to their children. . . and then. .
(MORE)

1. (NARRATOR): came fall . . and fall brought with
2. it . . the harvest . .
3. BRADFORD: God has been good to us . . we must
4. thank Him for all our blessings . .
5. SQUANTO: We thank Great Spirit, too.
6. BRADFORD: Yes, we will thank Him for all the
7. blessings that He has given us . .
8. and Squanto we will thank Him for
9. giving us . . you . .
10. SQUANTO: Indian have dance . . to please the
11. Great Spirit.
12. BRADFORD: Squanto, go and invite Massasoit and
13. his braves. We shall have a feast
14. and a dance.
15. STANDISH: This will be our very first Thanks-
16. giving in America.
17. BRADFORD: God has been good to us . . let us
18. bow our heads in thanks . . God gave
19. us Squanto . . without Squanto we
20. would have nothing . . he is our best. .
21. our dearest friend. . Squanto gave us
22. the harvest . . Squanto made it possible
23. to have our first Thanksgiving.
24. THEME: IN AND UNDER
25. ANNC'R: You have just listened to . . . (MORE)

1. (ANNOUNCER): . . THE UNSUNG HERO . . written by
2. Florence Schabel and produced by
3. _____. Heard in the cast
4. were: _____
5. _____
6. Sound effects were by _____
7. and _____ was in
8. charge of music. This is your announcer
9. _____.
10. THEME: UP TO FILL TIME AND OUT
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A REAL GIFT

Characters:

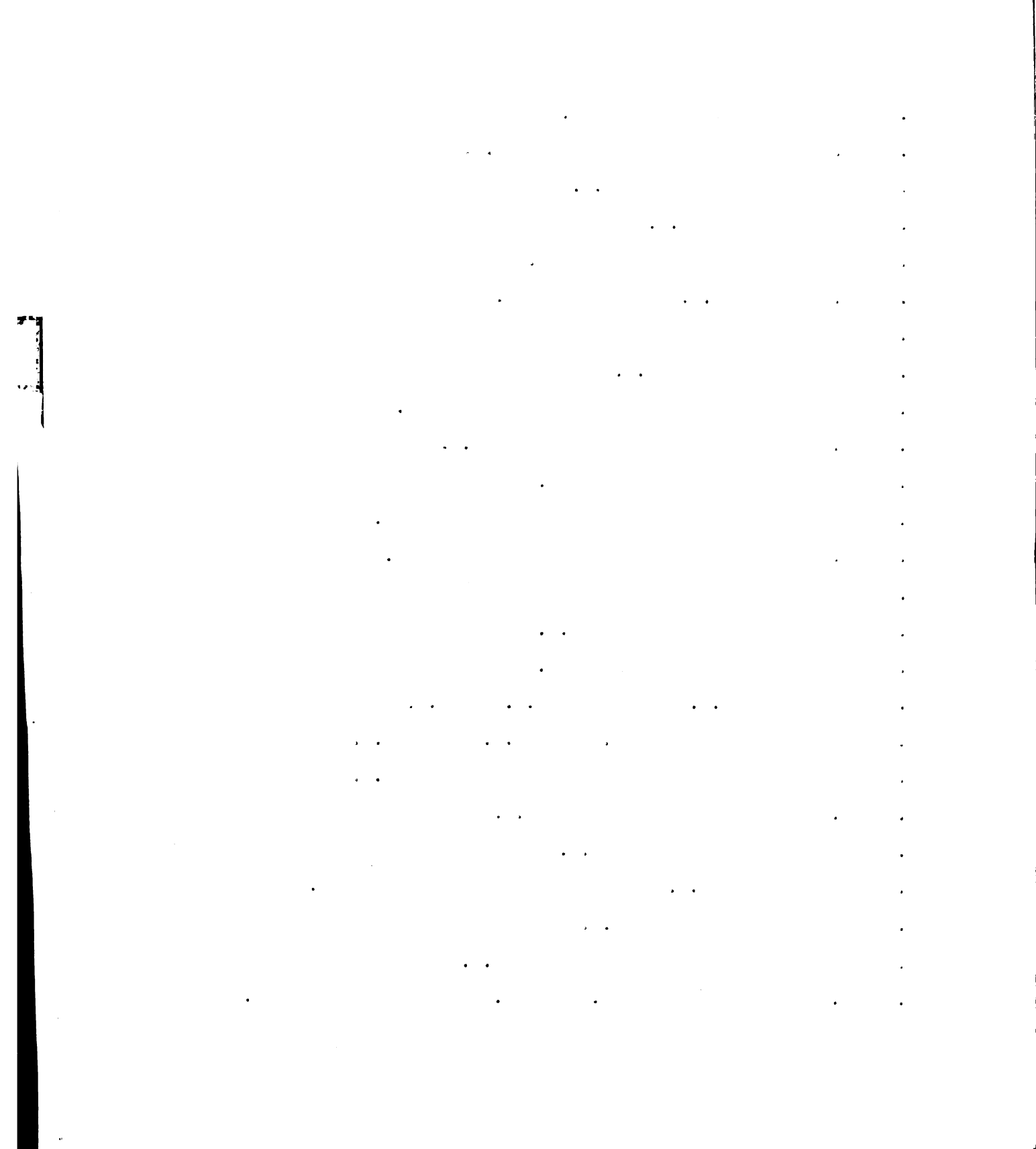
ANNOUNCER: Stately, dignified voice
MOTHER: Motherly
ROGER: Teen-age boy
MRS. PARKER: Club-woman type
DAD: Sympathetic
MRS. SMITH: Soft-spoken
JUDY: Teen-age girl

A REAL GIFT

1. THEME: IN AND UNDER
2. ANNC'R: We present . . . A REAL GIFT . .
3. THEME: UP AND OUT
4. MOTHER: (IN DISTANCE) Roger!
5. ROGER: Yes, Mother.
6. MOTHER: (FADE IN) Roger, I don't hear any music.
7. ROGER: I'm not ready to practice yet.
8. MOTHER: Now Roger Stanton, I told you over an hour
9. ago to get busy and practice on that
10. saxophone. . well . . where is it?
11. ROGER: Where is what?
12. MOTHER: You know what I'm talking about . . your
13. sax, of course.
14. ROGER: Oh . . my sax . .
15. MOTHER: Yes. Where is it?
16. ROGER: Oh golly, Mother . . why do I have to
17. practice? Why do I have to take lessons?
18. MOTHER: Roger! We aren't going through all that
19. again. Now where is that sax?
20. ROGER: (DISGUSTED) Oh . . it's upstairs . .
21. in my room . .
22. MOTHER: Well, march right up there this minute
23. and get it.
24. ROGER: Why can't I practice up there? It's quieter.
25. MOTHER: I'm afraid it would be too quiet. No music.

1. ROGER: I can't go skating with the gang . . oh no . .
2. and when the gang wants to go bowling . . .
3. little Roger has to say (MIMICING) Sorry, I
4. have to practice Christmas carols.
5. MOTHER: Roger! That will be enough of that! Upstairs. .
6. right now!
7. ROGER: O.K. . . But darnit all, anyway.
8. SOUND: (DOORBELL RINGS)
9. ROGER: Oh . . the doorbell . . I'll go, Mother.
10. MOTHER: You'll go right upstairs! I'll get the door.
11. SOUND: (DOOR OPENS)
12. MOTHER: Oh hello, Mrs. Parker.
13. MRS. PARKER: Hello, Mrs. Stanton.
14. MOTHER: Won't you come in? . . It's been so long since
15. I've seen you.
16. MRS. P: Thank you. I will.
17. SOUND: (DOOR CLOSES. FOOTSTEPS)
18. MOTHER: Come on in the living room.
19. SOUND: (FOOTSTEPS OUT)
20. MOTHER: Here, sit over by the fireplace. I think
21. you'll be more comfortable.
22. MRS. P: It is cold outside, isn't it?
23. MOTHER: Yes. I think it's going to snow.
24. MRS. P: Oh, I hope so . . It doesn't seem like
25. Christmas without snow.

1. MOTHER: Yes, that's right.
2. MRS. P: And I do love Christmas . . with all the
3. lighted trees . . and all the stores look
4. so gay . .
5. MOTHER: But it's a busy time.
6. MRS. P: Yes . . but a happy one.
7. MOTHER: I've been making my Christmas cookies
8. this week . . I wanted to get it out of
9. the way before I did my shopping.
10. MRS. P: You are wise to plan early. . so you can
11. get everything done.
12. MOTHER: I always try to do that every year.
13. MRS. P: That's why I came over here today. I'm
14. chairman for the Christmas program for
15. the Woman's Club . . and I'd like to have
16. you on my committee.
17. MOTHER: Oh . . for December . . well . . I'd love
18. to do it, Mrs. Parker . . that is . . I
19. hope I can be of some help to you . .
20. MRS. P: Oh, I'm sure of that . . that's why I
21. thought of you . .
22. MOTHER: Well . . I'll surely try to do all I can.
23. I always say . . the Stanton's always try
24. and help where they can . .
25. Mrs. P: Oh thanks, Mrs. Stanton. I was sure you would.



1. MOTHER: You just tell me what you want me to do.
2. MRS. P: Well . . I have some one who will give a
3. Christmas reading . .
4. MOTHER: Oh, that will be fine . . there are so many
5. lovely Christmas stories.
6. MRS. P: But I need some music . . Christmas music.
7. MOTHER: You mean Christmas carols?
8. MRS. P: Yes, that's it.
9. MOTHER: Why don't we all sing Christmas carols? . .
10. the music teacher could lead us.
11. MRS. P: Well . . I suppose that would be all right . .
12. but you see . . we meet at Mrs. Johnson's
13. . . and they don't have a piano.
14. MOTHER: Of course, we really wouldn't need a piano . .
15. MRS. P: Well, I thought if we had an instrument solo
16. . . it would make it more impressive.
17. MOTHER: Yes, I think you're right.
18. MRS. P: But I don't know anyone who has an instrument.
19. MOTHER: Well . . Roger plays a saxophone. .
20. MRS. P: Oh that would be lovely . . oh yes.
21. MOTHER: He doesn't like to practice very well . . but .
22. MRS. P: He's like all boys.
23. MOTHER: Maybe if he had a purpose . . maybe he'd
24. practice more. . this might be good for
25. him. . .

1. MRS. P: Oh that would be fine, Mrs. Stanton. . .
2. I'll plan on Roger then. .
3. MOTHER: Yes . . I know he can do it for you . .
4. MRS. P: Well . . I'll have to be going now. . .
5. thanks so much . . and I'll be calling you
6. if any thing changes our plans. .
7. SOUND: (FOOTSTEPS. DOOR OPENS)
8. MOTHER: Come again, Mrs. Parker.
9. MRS. P: Thank you . . and I'll see you and Roger
10. at the meeting . . good-bye. .
11. MOTHER: Good-bye.
12. SOUND: (DOOR CLOSES)
13. ROGER: (IN DISTANCE) Who was it, Mother?
14. MOTHER: (OFF MIKE AND LOUDER) Bring your sax down,
15. Roger . . and I'll tell you all about it.
16. MUSIC: SOMETHING SUGGESTIVE OF TURMOIL
17. ROGER: And Dad, besides all that . . Mother promised
18. I'd play for her old Woman's Club . .
19. MOTHER: I was only trying to help them out . . and
20. besides . . I thought maybe it would help
21. Roger with his practicing . .
22. DAD: You ought to be glad some one would ask you.
23. ROGER: But they didn't ask me!
24. MOTHER: Let's forget all about it now . . and come
25. to supper . . it's all ready. .

1. ROGER: Forget it . . yea . . that's easy to say . .
2. and I can practice . . and practice . .
3. and practice. .
4. DAD: Roger, I'm getting tired of hearing you
5. complain about practicing.
6. ROGER: But Dad . . . it takes all my time.
7. MOTHER: All your time? Roger, aren't you
8. exaggerating just a little bit?
9. ROGER: Well . . it does take all the time that I
10. want to be skating . . and doing things with
11. the gang . .
12. DAD: I'm through, Roger. . I'm not going to force
13. you to take lessons . . if you want lessons
14. from now on . . you'll have to earn the
15. money yourself.
16. ROGER: (EXCITEDLY) Oh. . Dad . . you mean I can
17. quit?
18. DAD: Yes . . you may quit.
19. MOTHER: Don't you think you're being hasty on your
20. decision?
21. DAD: No! I've heard this about long enough . .
22. now let's eat.
23. SOUND: (PHONE RINGS)
24. MOTHER: Now who could that be?
25. ROGER: I'll answer . . I'll find out.

1. DAD: That's usually the best way to find out.
2. ROGER: Hello . . yes this is Roger . . who? . .
3. oh yes . . Mrs. Smith . . our new neighbor
4. next door . . tonight? . . why sure . . we're
5. just ready to eat now . . but I'll come right
6. over after that . . sure . . good-bye, Mrs.
7. Smith. . .
8. MOTHER: Mrs. Smith? . . is that Mrs. Smith next door?
9. ROGER: That's what she said.
10. MOTHER: They just brought their daughter home from
11. the hospital last week.
12. ROGER: How old did you say she was?
13. MOTHER: She's your age, Roger.
14. ROGER: Is she good looking?
15. DAD: Oh now, Roger . . why don't you go over and see?
16. ROGER: That's what I'm going to do . . right after
17. supper . . that's why her Mother called.
18. MOTHER: That's funny . . I wonder what she wanted?
19. ROGER: Yes . . I wonder too . . I wonder (FADE OUT)
20. MUSIC: SOMETHING SUGGESTIVE OF SUSPENSE
21. SOUND: (DOOR BELL. DOOR OPENS)
22. MRS. SMITH: Oh hello, Roger . . come in.
23. ROGER: Hello, Mrs. Smith . . oh . . er . . you
24. called me. . .
25. MRS. S: Yes . . Judy wants to see you.

1. ROGER: Judy?
2. MRS. S: Yes . . that's our daughter . . we just
3. brought her home from the hospital last
4. week . .
5. ROGER: That's what my mother said . . how is she?
6. MRS. S: Oh, much better. Thanks.
7. ROGER: What was wrong?
8. MRS. S: Oh . . it was an automobile accident . .
9. ROGER: That's too bad . .
10. Mrs. S: Well . . come on in here . . Judy's
11. waiting for you . .
12. SOUND: (FOOTSTEPS)
13. MRS. S: Roger, this is my daughter, Judy.
14. JUDY: Hello, Roger.
15. ROGER: Ohhhhh . . hello . . Judyyyyyyy.
16. JUDY: Won't you sit down?
17. ROGER: Golly . . . thanks . .
18. JUDY: Roger . . you're staring at me!
19. ROGER: But golly . . you're so pretty.
20. JUDY: Thanks.
21. ROGER: Ohhhh . . errr . . are you going to be
22. in bed long?
23. MRS. S: We don't know, Roger. The doctors can't
24. say.
25. JUDY: Oh, Mother . . please hand me that gift?

1. MRS. S: Oh sure, darling . . (PAUSE) here.
2. JUDY: Roger . . here is a small gift for you . .
3. it's Christmas you know. . .
4. ROGER: A present . . for me?
5. JUDY: (LAUGHS) Yes, Roger . . for you . . I know
6. that I don't know you very well . . but you
7. see you've done so much for me . . well . .
8. I wanted to show you that I appreciated it.
9. ROGER: Me? . . . what have I done?
10. MRS. S: You see . . Judy's hand was paralyzed.
11. ROGER: Paralyzed? . . . oh golly . . that's too bad.
12. MRS. S: Yes . . and every day that you practiced . .
13. Judy would try and move her hand . .
14. JUDY: I'd keep time to the music with you . .
15. MRS. S: And it has helped her so much . . now she
16. can begin to move it . .
17. ROGER: You mean you could hear me play?
18. JUDY: Sure, Roger . . you see our houses are so
19. close.
20. ROGER: Oh golly.
21. JUDY: And Roger . . it was so beautiful. .
22. MRS. S: Judy likes those Christmas carols.
23. ROGER: (MUMBLES) Oh yes . . those Christmas carols.
24. JUDY: What did you say?
25. ROGER: Oh I said. I just love to play Christmas carols.

1. JUDY: I'm glad . . because then I'll hear more of
2. them . .
3. ROGER: (LAUGHS) Oh . . oh sure . .
4. MRS. S: Oh, that will be nice. It passes so much
5. time for her . . and we do appreciate how
6. it's helped her hand.
7. ROGER: Gee . . I never thought anybody liked to
8. hear me play.
9. JUDY: Oh . . I do, Roger. Promise you'll practice
10. every day . . so I can hear you . .
11. ROGER: (GULPS) Oh sure . . I love to practice.
12. JUDY: And this gift says the words much better
13. than I can ever say them . .
14. ROGER: But Judy . . I don't have a gift for you.
15. JUDY: Oh, but you will, Roger . . just play my
16. favorite Christmas carol . . that is all
17. the gift I ask. .
18. ROGER: Oh sure. . I'll do it, Judy . . what's
19. your favorite carol?
20. JUDY: The one you've been practicing.
21. THEME: CHRISTMAS CAROL. IN AND UNDER
22. ANNC'R: You have just listened to . . A REAL GIFT . .
23. written by Florence Schabel and produced by
24. _____. Heard in the cast were:
25. _____

1. (ANNOUNCER): Sound effects were by _____
2. and _____ was in charge
3. of music. This is your announcer
4. _____.
5. THEME: UP TO FILL TIME AND OUT
- 6.
- 7.
- 8.
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- 25.

CHAPTER IV

PRODUCTION NOTES FOR THE SCRIPTS

A VISIT TO FATHER TIME

CASTING: Father Time must be carefully cast, as the entire plot revolves around this character. Must be a deep, older voice and be very sympathetic. Lucy calls for special attention; as a professional cry and reading of lines at the same time might be difficult. Suggest you use pages 14 and 15 for reading, when casting Lucy. Jimmy should have a friendly quality in his voice.

ACTING: PAGE 12 Line 9. Be sure Father Time's voice contrasts with the announcer. Be ready to come in on line 9 without any delay. The dots (. . .) are for a pause.

Line 23. Sound irritated.

PAGE 13 Line 2. Continue irritation.

Line 17. Must sound anxious.

PAGE 14 Line 5. See directions for FADE OUT.

Line 6. This entire scene to page 16, line 4 must be fast paced.

PAGE 15 Line 18. This speech must be stern.

PAGE 16 Line 5. See directions for FADE IN.

Line 9. Father Time must be very sympathetic. Do not hurry this scene.

PAGE 18 Line 13. This is an important line.

Make the most of it. Build
it up.

Line 23. Delivered in a reminiscent
mood.

PAGE 19 Line 2. Defiantly.

Line 16. Substitute the present
year. (19--)

SOUND: No special problems.

MUSIC: No special problems.

LINCOLN LIVES AGAIN

CASTING: The Narrator appears throughout the entire script. Therefore should have the quality to keep the continuity of the story. Abraham Lincoln should be very versatile to portray the character. The Master should have a deep, stern voice which is able to mellow at will.

ACTING: PAGE 22 Line 6. Delivered with reverence.

Line 12. Contrast Narrator's voice
with Hank and Abe.

Line 23. Hurry this line after the
crash.

PAGE 23 Line 8. Do not hesitate on this line.

Line 13. Emphasize both "honest" and
"trustworthy".

PAGE 24 Line 21. Repeat words "away they go"
so that no words are lost
on the fadeout. See directions
for FADE OUT.

Line 23. See directions for FADE IN.

PAGE 25 Line 2. Emphasize "myself".

Line 25. Increase tension in voice
to portray excitement.

PAGE 26 Line 1. Must be realistic. Slow.

Line 17. See directions for DEAD AIR.

Line 19. About 3 seconds pause.

PAGE 27 Line 21. Rapid pace.

PAGE 28 Line 10. Build up this scene and
mood. Must sound convincing.

Line 16. This scene deserves time
and sincerity.

PAGE 29 Line 12. Delivered as a speech.

Line 24. Repeat the speech form.

PAGE 30 Line 5. This is the climax. Make
it so.

SOUND: PAGE 22 Line 4. Must be used and then segue
to music. See directions for
SEGUE.

PAGE 24 Line 22. Must be realistic.

PAGE 25 Line 11. A record may be used.

PAGE 27 Line 5. A record may be used, but
add studio noise with it.

PAGE 29 Line 7. Must be typical of this age.
Realistic and monitored.

MUSIC: Bugle taps may be used either on record or live.
Watch volume.

GRANDMA'S VALENTINES

CASTING: No special problems except that the children should be realistic for their particular ages. Contrast the voices of the King and Valentine.

ACTING: PAGE 32 Line 14. Grandma should be sincere and not sound "preachy".

Line 19. Emphasize the underlined words.

PAGE 33 Line 2. See directions for FADE OUT.

Line 11. Hesitate on phrasing.

Line 15. Must sound irritated.

Line 25. Sound teasingly.

PAGE 34 Line 23. Sound submissive.

PAGE 35 Line 6. Sternly.

Line 17. Must be sincere. Deliver as though these are his thoughts which he is pondering.

PAGE 36 Line 6. Build up this scene to show excitement and enthusiasm.

PAGE 38 Line 6. Must be delivered as "reading".

PAGE 39 Line 2. Grandma is reading this information.

Line 15. Delivered light and airy.

SOUND: PAGE 34 Line 19. Real chains will be more realistic.

MUSIC: No special problems.

TRULY A SOLDIER

CASTING: The Corporal should be carefully chosen, as this character requires a sudden change of expressions which have to be relayed through the voice. Contrast the Lieutenant and the Corporal's voice so there is no confusion.

ACTING: PAGE 42 Line 21. Urgent and worried. Continue this scene.

PAGE 45 Line 9. Surly and demanding. Sharp tone.

PAGE 46 Line 11. Must be very sarcastic.

PAGE 47 Line 20. Surprised and shocked.

Line 23. Terrified.

PAGE 48 Line 7. Deliver as though he really hoped that it weren't Washington under these conditions.

SOUND: PAGE 46 Line 1. Must be realistic.

Line 6. Watch volume. Should be more like a thud.

MUSIC: PAGE 42 Line 17. Fade in music and fade out, when established.

HE IS RISEN

CASTING: This is one of the more difficult scripts to produce because of the characters and scenes. Care should be taken that Mary of Nazareth and Mary Magdalen are distinctly different in voice qualities to avoid confusion. This is also true for John and Joseph, the disciples. The angel could be put on filter microphone to add to the mysterious quality, if one is available. The entire story is slow paced.

ACTING: PAGE 51 Line 4. Reverent, to set the pace.
Line 10. See directions for FADE OUT.

PAGE 52 Line 25. Doubtfully.

PAGE 54 Line 3. Suspense and fright in voice.
Line 24. Sincere.

PAGE 55 Line 3. As though she is recalling her thoughts. This is the beginning of this scene.
Line 21. Frightened.

PAGE 57 Line 11. Difficult line as it must be realistic, yet audible.

PAGE 58 Line 3. See directions for FADE IN.
Various voices should be paced fast to build the scene.

PAGE 60 Line 1. Slow and sincere. This is the climax.

SOUND: No special problems.

MUSIC: Music should be chosen on the heavy and reverent theme, to coincide with the type of play.

RESPECT TO THE FALLEN HEROES

CASTING: Characters should be carefully chosen as they represent many countries and accents. The Narrator plays an important part in keeping continuity, and therefore should have a confidential and sincere quality. Much emotion is expressed in the lines and should be used for casting the Mother, Lincoln and Logan.

ACTING: PAGE 62 Line 8. See directions for FADE OUT.

Line 9. Slowly paced.

Line 15. With a Greek accent, if possible.

PAGE 63 Line 5. As this line is repeated often, it must be delivered with great importance.

Line 9. With Italian accent, if possible.

PAGE 64 Line 8. Increase the pace of these lines. Continue until page 65, line 2.

PAGE 65 Line 4. Delivered with much emotion.

Line 17. Reverent, yet softened with grief and sorrow. Much emotion.

PAGE 66 Line 14. Thoughtful and sincere.

PAGE 67 Line 17. Very slowly paced. Must be carefully done.

PAGE 69 Line 6. Make this a challenge.

SOUND: No special problems.

MUSIC: Music should be chosen from the suggested countries.

PAGE 65 Line 2. This is a segue. See directions for SEGUE.

BORN TO BE A SAILOR

CASTING: As all the characters but one are male, care should be taken to have contrasting voice qualities. Suggest various parts of the script be used for casting to be sure that at no time is there confusion of characters.

ACTING: PAGE 71 Line 12. See directions for FADE OUT.

Line 13. Christopher is a young boy at this particular time. Makes the change to a man on Page 73, line 14.

PAGE 74 Line 14. Jokingly.

Line 22. Thoughtfully.

PAGE 75 Line 4. Irritated.

Line 21. Suspiciously and tricky. Make the character from the voice quality and delivery of lines.

PAGE 76 Line 12. Must be well done to be effective.

Line 20. Stern.

PAGE 78 Line 7. Must be "off microphone". See directions for OFF MIKE.

Line 16. Columbus is defiant and demanding. He feels he is already risking his life.

PAGE 79 Line 6. Queen Isabella is greedy
and cannot give up her plans
for self gain, so accepts
the plan.

Line 7. See directions for FADE IN.

Line 17. The next few lines are
paced very fast. Build up
excitement.

PAGE 80 Line 15. Must be realistic.

PAGE 81 Line 15. Delivered "off mike".

Line 21. With much meaning.

SOUND: PAGE 80 Line 3. Try the real thing.

MUSIC: PAGE 80 Line 17. The music is sneaked
in slowly, then up.
See directions for SNEAK
IN.

THE LIVE GHOST

CASTING: This script offers no particular problems.
The whole story is light and with fun. The
pace is fast. Contrast Jane and Sally's voice.

ACTING: PAGE 86 Line 19. Follow directions, "Reads".
PAGE 91 Line 15. Emphasize the word, "must".
PAGE 92 Line 17. Tension begins.
PAGE 93 Line 13. Must be spooky and wierd.
May use a filter microphone.
Line 18. Pretending he is not scared.
Line 22. Follow directions.
PAGE 94 Line 1. Frightened.
Line 15. More frightened than ever.
Line 21. Trying to be naive.

SOUND: No special problems.

MUSIC: No special problems.

THE UNSUNG HERO

CASTING: The Narrator must be contrasted to the various characters. Suggest try all instances so there is no confusion at any time. The Captain is a tricky character. The Padre and Merchant have the same voice qualities; therefore they must contrast. Squanto must pace his speech slowly and with a slight accent. Standish and Bradford must be distinct characters. Choose the cast carefully.

ACTING: PAGE 98 Line 17. See directions for FADE OUT.

Line 19. Hopefully. These next lines are interruptions. Pick up the clues rapidly.

PAGE 100 Line 16. "off mike". See directions.

PAGE 101 Line 4. This scene should be carefully done to build up the scene.

Suspense is important.

PAGE 103 Line 12. Delivered gently.

PAGE 104 Line 16. Excitedly.

PAGE 109 Line 17. Make this an important speech.

It is the essence of the play.

Line 23. Emphasize the word "have".

SOUND: PAGE 98 Line 18. This is a tricky segue. See directions for SEGUE.

MUSIC: PAGE 100 Line 13. This is another segue.

See directions for

SEGUE.

A REAL GIFT

CASTING: There are no special problems, except the characters must be typical of an American family with a teen-age boy. Contrast the voices of Mrs. Stanton and Mrs. Parker.

ACTING: PAGE 112 Line 1. Use a Christmas Carol for the THEME.

Line 4. "Off mike" See directions.

Line 6. See directions for FADE IN.

Line 8. Disgustingly.

Line 25. With irony.

PAGE 113 Line 20. Make this scene very "chatty".

PAGE 116 Line 17. Very disgusted.

PAGE 118 Line 2. Frequent pauses to make it realistic for a phone call.

Line 19. See directions for FADE OUT.

PAGE 119 Line 15. Very confused.

PAGE 120 Line 1. Long enough pause for Judy to receive the package.

Line 23. Mumble must be audible.

Line 25. Make this line important.

It is a punch line.

PAGE 121 Line 11. Confused and excited.

Line 20. The climax of the play.

SOUND: No special problems.

MUSIC: No special problems. Use a Christmas Carol
for the THEME. Be ready with the music right
after Line 20, PAGE 121.

CHAPTER V

GLOSSARY OF RADIO TERMS

GLOSSARY OF RADIO TERMS

BACKGROUND:	Any effect used behind another effect.
CONTINUITY:	Material read on the program.
CROSSFADE:	To fade in, one effect while another is faded out.
CUE:	A signal, either written or by gesture.
DEAD AIR:	Silence. A period when nothing is heard over the air during the broadcast.
EFFECT:	A result.
FADE IN:	Moving gradually toward mike and/or increasing volume.
FADE OUT:	Moving gradually away from the mike and/or decreasing volume.
FILTER:	An electrical device used to alter tone characteristics by eliminating or adding various frequencies.
IN AND UNDER:	Sneak in and hold volume under during next conversation or until script says "OUT".
LINE:	A sentence read by one actor.
MIKE:	Microphone.
MIX:	The act of modulating or adjusting the sounds being broadcast.
NARRATOR:	A commentator who describes an event or material being broadcast.
PACING:	The control of tempo of a performance.
SCRIPT:	A copy of the play. All actors and music and sound effect men should have one; as well as

the director and engineer.

- SEGUE: Musical transition, without a break from one tempo or mood to another.
- SNEAK IN: To introduce an effect in softly behind dialogue or narration before swelling to full volume.
- SOUND EFFECTS: Sound made to make the drama more realistic and continue the action.
- THEME: The music used at the beginning and ending of a production.
- TRANSITION: The change from one scene to another.
- UNDER: Behind another effect.
- UP AND OUT: A direction used to indicate that music that has been supporting an effect should increase in volume and fade quickly.

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A REAL GIFT:

None.

BIOGRAPHY

Florence Ann Laird Schabel was born August 30, 1910 at Chelsea, Michigan. She graduated from Chelsea High School in 1927 and attended Michigan State Normal College from 1927 to 1929 after which she received her Life Certificate.

For five years she taught in the Grand Ledge Public Schools, and then in the Lansing Public Schools for nine years. She resigned to marry Lloyd Schabel.

As a contribution to the war effort, she took an accounting position with Oldsmobile Division of General Motors. However, with the conclusion of the war and a shortage of teachers, she accepted a position in the East Lansing schools and attended night classes at Michigan State College.

Following a serious accident in 1948, she returned to Michigan State full time and received her Bachelor of Arts degree in Education in December 1949.

She then entered the Graduate School of Michigan State College and majored in Radio Education with a minor in Audio-Visual Education. Upon finishing her academic work for the Master of Arts degree, she accepted a position as principal of Millett School. She received the Master of Arts degree in March 1951.

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