

TITLE

A Dramatization of ANCIENT TEXT

Ta'wy Podcast Channel
Wisdom for the Ear from Ancient Egypt
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PRODUCTION SCRIPT
DATE
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Ancient Egyptian Culture

Cast of Characters - TITLE

Narrator	The narrator (m/f)
Character #1	Character description (m)
Character #2	Character description (f)
Character #3	Character description (m/f)
Character #4	Character description (m/f)
Character #5	Character description (m/f)
Character #6	Character description (m/f)

One sound effects artist is also required.

SCENE 1 - EXT. OUTSKIRTS OF TOWN - SUMMER EVENING
(ANNOUNCER <1>, KIM <3L>, RAY <3R>,

PRODUCTION NOTE:

The diamond brackets in the Scene Heading indicate what mic the actors should be standing at. The <3L> means Mic #3--on the left, as that mic will be shared with another actor. When writing a script, you may want to leave the mic assign brackets blank. Then fill them in during rehearsal—and have your actors notate their scripts...

1. MUSIC: [MUS-01] (BED) "OPENING THEME"--UP. ESTABLISH. FADE
UNDER ANNOUNCER.

2* ANNOUNCER:

3. SFX TRACK: [FX-01] CRICKETS--UNDER.

4* LIVE SFX: KIM & RAY WALKING ON SIDEWALK--UNDER

5* Character:

6. Character:

7. Character:

8. Character:

9. Character:

10. Character:

11. LIVE SFX:

12. Character:

13. Character:

1. LIVE SFX: KIM RUNNING ON GRAVEL--UNDER.

2. Character:

3. Character:

4. SFX TRACK [FX-02] GIANT SAFE DROPS ON RAY--REVERBERATES 3

SECONDS

AUDIO DRAMA-ON-STAGE BLOCKING NOTE:

Ray—now dead--steps back from the mic and faces upstage.

5* ANNOUNCER:

6. Character:

7. MUSIC: [MUS-02] "CLOSING THEME"--UNDER. LET IT FINISH.

8* ANNOUNCER:

[OPTIONAL CREDIT SEQUENCE ON NEXT PAGE]

NOTE: All cues are numbered to make it easy to refer to a specific Page and Cue in the script. To tell actors, SFX-ers, or booth crew to begin at a specific point, the director can just call out "Page 2, Cue #3." Also, this is actually spoken to "slate" retakes when re-recording blown lines or cues. Just call out, "Retake. Page 3, Cue #5." This way, post-production audio editors can easily know what line goes where.

When rewriting, if cues are added or cut, you'll need to renumber them. Always start with a new Cue #1 at the top of each page.

1. ANNOUNCER: (PAUSE) Our program featured...
as Character #1, _____,
and Character #2, _____.
Our sound effects artists were
_____ and
_____.
Engineering by _____,
our director was,
I'm your host _____.

(PAUSE) TITLE has been a production of Ta'wy
Podcast Channel – Wisdom for the Ear from
ancient Egypt

--END OF EPISODE--

Radio Skills School

Microphone Technique:

- Sensitive and dead areas. Do not touch!
- Proximity effect. (Boomy if too close.)
- Proper distance for radio acting.
- Dynamics and distance. (Back off to yell.)
- Off mic use for distant sounds. Asides.
- Popping "P" s and S-S-S-Sibilance.
- Mic safety. (hitting, blowing, dropping)
- Assume every mic is always ON.
- Quiet script page turning.

Radio Acting:

- Quiet in the studio.
- Don't cough, laugh, or talk during production.
- Watch the director. Wait for your cue. (Q)
- Speed equals excitement. Don't bore the audience.
- Jump in if there's dead air.
- Wait for the director's signal at the end of the show.

Radio Direction "Sign Language"

- "Wait" - Open hand.
- "5-4-3---" - Finger count down.
- "Theme starting" - Form a "T" with hands.
- "Watch for cue" - Point to the person, then the eye.
- "You're on" - Pointing finger.
- "Cut" - Finger slits throat.
- "Faster" - Move index finger clockwise.
- "Stretch it out" - Pulling taffy.
- "Come in/"Back off" microphone - Move hand towards/away from face.
- "Louder" - Elevate the hand, palm up.
- "Quieter" - Lower the hand, palm down.

Casting Monologues: TITLE

All actors are asked to read some lines, called "sides," aloud during their audition. The director will cast roles in our production based upon these readings. Please take a moment to read the lines below several times, both silently and aloud. These monologues can also provide some "back story," giving an idea of who the characters are and what kind of story we are producing. Since radio actors often play several parts, we encourage the use of different voices or accents when auditioning for the various roles.

ANNOUNCER: I'm the announcer. I quickly describe the setting for each scene and report on all spine-tingling suspense for the radio listener. These lines often include underlined phrases to instruct the actor to stress or emphasize or just read the underlined words slower.

CHARACTER #1: Hello, I'm Character #1, this text describes me and contains certain typical phrases I use. It is to educate the cast and crew about the characters before we begin work. Also, by giving a fairly long speech--in character--a director can evaluate my voice for its tone and my ability to read a script--live--well.

CHARACTER #2: I'm Character #2, this text describes me and contains certain typical phrases I use. By having the actors say all these lines we can cast the better speakers in the leading roles.

Sound Effects Cookbook: TITLE

Colored highlighters to mark the script, indicating which SFX artist is responsible for which sounds. Then, array the SFX devices so that they are in front of the artist responsible for those sound effects cues. The brackets on the next two pages are provided so you can verify that you have all the necessary devices to produce the sounds, such as for a picklist.

SOUND EFFECTS ARTIST

- [] Sound effect

Engineer's Notes: 'Radio-play Title Goes Here'

Equipment notes

Murgatroyd-the-dog should always be off-mic--stand 3 feet away from the actors' mics-to simulate the sound of the dog being in the backyard.

Playback devices:

This show uses several back-to-back music tracks. It may require TWO playback devices OR quick triggering, using an inexpensive MP3 playback app, such as Go Button (IOS) or Audio Cues (Android).

Pre-Recorded Music/SFX tracks

The music cues are mostly BEDs--where music plays underneath dialogue. Let the music bed establish itself for a few seconds, then reduce the volume a bit to allow the actors' voices to be clearly heard. There is one BRIDGE music cue--where the music plays with no dialogue on top of it. The SPOT cues (rip-chords) need to finish before the next line is delivered. The INTRO and OUTRO music cues may need to be faded out so as to not intrude on character dialogue or the credit sequence.

Cue #	Volume	Title	Run Time
01			
02			
03			
04			
05			
06			
07			

08			
09			

All music composed by NAME

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When writing a radio script, you may not know the actual music tracks that will be used. Just list the Music Cue Titles used your script. The composer or sound-designer can use this list to name the MP3 files and create a playlist in whatever app being used to trigger pre-recorded cues. If you use pre-recorded sound effects, create a separate SFX-only list -OR- combine those SFX cue tracks with the music cue tracks listed here.