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THE BLUE CARBUNCLE: THE PODPLAY

**Based on The Adventure of the Blue Carbuncle by Sir Arthur
Conan Doyle**

Adapted for Audio Play by Emma Byrne

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**FINAL SCRIPT
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The Blue Carbuncle

"The Pod Play"

CAST

MAGGIE OAKSHOT	F, 20-40	A Goose breeder.
JAMES RYDER	M, 30-40	Head hotel attendant and thief!.
PETERSON	M, 50+	Commissionaire ¹
HENRY BAKER	M, 40+	A learned drunk
MAGISTRATE	M, 30+	As magistratery as possible!
MRS HUDSON	F, 35+	Housekeeper
DR JOHN WATSON	M, "27"	Doctor, veteran, recently married
SHERLOCK HOLMES	M, "25"	Consulting detective
MA BRECKENRIDGE	F, 35+	Short tempered, gambler, poultry seller

NOTE:

MAGISTRATE may also play HARRIS.

Otherwise HARRIS is a small part that also will be combined with wallawalla duties and reading the credits!

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¹ Founded in 1859 by a retired Cavalry Officer, Sir Edward Walter, the Corps of Commissionaires was a company that employed former soldiers who acted as uniformed porters, messengers and so on. It still exists today - but as a security firm (Corps Security)!

The Blue Carbuncle: the pod-play

1. MUSIC: CHILDREN'S CHOIR SINGING "GOD REST YE MERRY GENTLEMEN" -- FADES

SCENE ONE: EXT. MAGGIE OAKSHOT'S YARD, BRIXTON, EVENING
(MAGGIE, JAMES RYDER)

2. SOUND: GEESE CHATTERING IN THE YARD: CONTINUE UNDER

3. SOUND: A GOOSE PROTESTING AS A THIEF SHOVES A VERY EXPENSIVE GEMSTONE DOWN ITS THROAT

4. MAGGIE: Jem? Jem? Whatever are you doing to that bird, Jem?.

5. RYDER You said you'd gimme one for Christmas, Maggie. I was just feeling which was the fattest.

6. MAGGIE We've set yours aside for you -- Jem's bird, we call it. It's the big white one over yonder. There's twenty-six of them, which

makes one for you, and one for us, and two dozen for the market.

1. RYDER

Thank you, Maggie but if it's all the same to you, I'd rather have that one I was handling just now.

2. MAGGIE

But your'n is a good three pound heavier! We fattened it expressly for you.

3. RYDER

Never mind that Maggie, I'd sooner have the other. I'll take it off now if I might.

4. MAGGIE

(IMPATIENTLY) Oh, just as you like, brother. Which is it you want, then?

5. RYDER

That white one with the barred tail, right in the middle of the flock.

6. MAGGIE

Oh, very well. Kill it and take it with you.

2. RYDER (ANGUISHED GROAN)

SCENE THREE: MAGISTRATE'S COURT (MAGISTRATE)

3. MAGISTRATE ...that you, John Horner, Plumber at the hotel Cosmopolitan, are charged with the theft of a valuable gemstone, known as the Blue Carbuncle, from the room of the Countess of Morcar. You were seen by the upper-attendant, Mr James Ryder, entering the room of the Countess, shortly before the theft occurred. It is also alleged that you assaulted the arresting officer, Inspector Bradstreet. In view of the gravity of these charges, and your previous conviction for robbery, I am remanding you in custody until a date can be fixed for you to answer for these offences.

1: SOUND (LIVE) MOAN AND THUD AS JOHN HORNER FAINTS

2: SOUND (LIVE) GAVEL BANGS X2

3. MAGISTRATE [CUE] Revive Mr Horner and take him to the cells. Next case.

SCENE FOUR: JUNCTION OF TOTTENHAM COURT ROAD AND GOODGE ST (HARRIS PETERSON, HENRY BAKER, WALLA-WALLA ASSAILANTS)

4 SOUND CHURCH CLOCK STRIKING 4, CONTINUE UNDER

5. HARRIS 'Night Peterson. Merry Christmas to you and Mrs Peterson!

6. PETERSON And to you 'arris!

7. SOUND (LIVE/RECORD ON SITE) TWO SETS OF STEPS (ON SNOW?) - ONE APPROACHING, ONE RECEEDING.
CONTINUE UNDER

1. PETERSON (DRUNKENLY, SINGING) [APPROACHING] We all want some figgy puddin'. Oh we all want some figgy puddin. (QUIET BURP) Oh we all want

some figgy pu-u-din' (LOUDLY) So bring it
out here.

2. SOUND (LIVE) BOTTLE BOUNCING ON PAVEMENT

3. SOUND WALLA - STREET TOUGHS ASSAULTING BAKER:
"GIVE IT HERE..." "GERR' IM" "YOU 'OLD IM DOWN
AN I'LL PUNCH 'IS LIGHTS OUT" CONTINUES
UNDER

4. BAKER Help! Help!

5. PETERSON (SHOUTING) Oy! You there

6. SOUND (LIVE) FLEEING FOOTSTEPS AND FADING WALLA

1. PETERSON 'Scushe me sir. You dropped yer 'at! And yer
goose! Sir! Sir?!

SCENE FIVE-A: 221B Baker St! (MRS HUDSON, SHERLOCK HOLMES, DOCTOR JOHN WATSON, COMMISSIONAIRE PETERSON)

2. SOUND: CRACKLING FIRE, CONTINUE UNDER.

3. MRS HUDSON (APPROACHING) Mr Holmes! It's Doctor Watson, come to pay us a visit!

4. HOLMES Show him in Mrs Hudson, do! What's this Watson? Standing on ceremony and waiting to be announced? You may be married but you may always consider Baker Street your home, you know.

5. WATSON (CHEERILY) Compliments of the season my dear Holmes. You look busy. Am I interrupting you?

1. HOLMES Not at all. The matter is a perfectly trivial one, but it's not entirely devoid of interest. Take a look at this.

2. WATSON

Do you mean to tell me that this rather shabby-looking hat is the clue to the solution of some mystery? The punishment of some deadly crime?

3. HOLMES

(LAUGHING) No, no. No crime. Only one of those little incidents that will happen when you have four million human beings all jostling each other within the space of a few square miles. Amid the action and reaction of so dense a swarm of humanity, every possible combination of events must eventually take place, and there are plenty of little problems that are striking and bizarre without being criminal. You know Peterson, the commissionaire?

4. WATSON

Yes...

1. HOLMES

It is to him that this (PAUSE) trophy belongs.

2. WATSON

This monstrosity is Peterson's hat?

3. HOLMES

No, no, he found it. It arrived upon Christmas morning, in company with a good fat goose, which is, I have no doubt, roasting at this moment in front of Peterson's fire. (PAUSE) The facts are these: about four o'clock on Christmas morning, Peterson was returning from some small jollification and was making his way homeward down Tottenham Court Road. As he reached the corner of Goodge Street, a row broke out between a tallish man - walking with a slight stagger, and carrying a white goose slung over his shoulders - and a little knot of rougths. One of the latter knocked off the man's hat, upon which he raised his stick to defend himself and, swinging it over his head, accidentally smashed the shop window behind him.

Peterson had rushed forward to protect the stranger from his assailants; but the man, shocked at having broken the window, and seeing an official-looking person in uniform rushing towards him, dropped his goose, took

to his heels, and vanished. The roughs had also fled, so Peterson was left in possession of the field of battle, and also of the spoils of victory in the shape of this battered hat and a most unimpeachable Christmas goose

1. WATSON

Which, surely, he restored to their owner?

2. HOLMES

My dear fellow, therein lies the problem.

'For Mrs. Henry Baker' was printed upon a small card which was tied to the bird's left leg, and the initials 'H. B.' are legible upon the lining of this dreadful hat, but as there are some hundreds of Henry Bakers in this city of ours, it is not easy to restore lost property to any one of them.

1. WATSON

So what did Peterson do?

2. HOLMES

He brought round both hat and goose to me on Christmas morning, knowing that even the smallest problems interest me. The goose we

kept until this morning, when there were signs that, despite the frost, it would be well that it should be eaten without further delay. Its finder has carried it off to fulfil the ultimate destiny of a goose, while I retained the hat of the unknown gentleman who lost his Christmas dinner. I beg that you will look on this not as a battered billycock but as an intellectual problem.

3. WATSON

But you are joking? What can you gather from this old battered felt?

4. HOLMES

Here is my lens. You know my methods. What can you gather as to the identity of the man who has worn this article?

1. WATSON

It's a very ordinary type of a hat, and much the worse for wear. The lining is red silk, but badly discoloured. Pierced in the brim for a hat-securer, but the elastic is missing. Otherwise it's just a cracked,

exceedingly dusty, ink-spotted and rather ugly hat. I'm afraid I can see nothing more.

2. HOLMES

On the contrary, Watson, you can see everything. You fail, however, to reason from what you see. You are too timid in drawing your inferences.

3. WATSON

Then, pray tell me what it is that you can infer from this hat?

4. HOLMES

(INTROSPECTIVE) It is perhaps less suggestive than it might have been, and yet there are a few inferences which are very distinct. (LIVELIER) It is obvious on the face of it that the man was fairly well-to-do within the last three years, and has fallen upon evil days recently. He had foresight, but has less now than formerly, pointing to a moral retrogression, which, when taken with the decline of his fortunes, seems to indicate some evil influence, probably drink, at work upon him. This may

account also for the obvious fact that his wife has ceased to love him.

1. WATSON

You are certainly joking, Holmes!

2. HOLMES

Not in the least! Is it possible that even now, when I give you these results, you are unable to see how they are attained?

3. WATSON

I have no doubt that I am very stupid, but I must confess that I am unable to follow you. For example, how did you deduce the decline in the man's fortunes?

4. HOLMES

This hat is three years old. These flat brims curled at the edge came in fashion then. It's a hat of the very best quality. Look at the band of ribbed silk and the excellent lining. If this man could afford to buy so expensive a hat three years ago, and has had no new hat since, then he has assuredly gone down in the world.

1. WATSON

Well, that's clear enough, certainly. But how about the foresight and the moral retrogression?

2. HOLMES

Here is the foresight - this little device here, the hat-securer. Hats are never sold with them already affixed, so if this man ordered one it is a sign of a certain amount of foresight. But as we see that he has since broken the elastic and not troubled to replace it, it is obvious that he has less foresight now than formerly. On the other hand, he has endeavoured to conceal some of these stains upon the felt by daubing them with ink, which is a sign that he has not entirely lost his self-respect.

1. WATSON

Your reasoning is certainly plausible. But his wife -- you said that she had ceased to love him.

2. HOLMES

This hat has not been brushed for weeks.

When I see you, my dear Watson, with a week's accumulation of dust upon your hat, and when your wife allows you to go out in such a state, I shall fear that you also have been unfortunate enough to lose your wife's affection.

3. WATSON

(LAUGHS) You have an answer to everything.

But since there has been no crime committed, and no harm done, save the loss of a goose, all this seems to be rather a waste of energy!

4. SOUND

SEVENTEEN FOOTSTEPS ON THE STAIRS -
APPROACHING CONTINUE UNDER

5. HOLMES

(LAUGHS DRYLY) Well, since you...

1. SOUND

(LIVE) THUNDEROUS KNOCKING ON WOODEN DOOR

2. SOUND

(LIVE) DOOR BEING WRENCHED OPEN

3. PETERSON (WHILE ENTERING) The goose, Mr. Holmes! The goose, sir!
4. HOLMES What of it Peterson? Has it returned to life and flapped off through the kitchen window?
5. PETERSON See here, sir! See what my wife found in its crop!
6. HOLMES (LOW WHISTLE) By Jove, Peterson this is treasure trove indeed. I suppose you know what you have got?
7. WATSON Not the Countess of Morcar's blue carbuncle!
1. HOLMES Precisely so. I ought to know its size and shape, seeing that I have read the advertisement about it in The Times every day lately. The reward offered of one

thousand pounds is certainly not within a twentieth part of the market price.

2. PETERSON

(WEAKLY) A thousand pounds! Great Lord of mercy!

3. HOLMES

Quite. (INTROSPECTIVE) It's a bonny thing - look how it glints and sparkles. Of course it is a nucleus and focus of crime - every good stone is. In some jewels every facet may stand for a bloody deed. (LIVELIER) This stone is not yet twenty years old but, in spite of its youth, it has already a sinister history. (ALMOST WITH RELISH) There have been two murders, a vitriol-throwing, a suicide, and several robberies brought about for the sake of this forty-grain weight of crystallised charcoal. I'll lock it up in my strong box now and drop a line to the Countess to say that we have it.

1. WATSON

If I remember right, it is one John Horner, the hotel plumber, who is currently awaiting

trail for the theft. Do you think this man Baker was his accomplice?

2. HOLMES

My dear Watson, I'm not even sure that Horner should be on trial, but I am fairly certain that Henry Baker is an innocent man who had no idea that the bird he was carrying was of more value than if it were made of solid gold. That, however, I shall determine by a very simple test if we have an answer to our advertisement.

Give me a pencil and that slip of paper.

Now, then: 'Found at the corner of Goodge Street, a goose and a black felt hat. Mr. Henry Baker can have the same by applying at six thirty this evening at 221B, Baker Street.'

Here you are, Peterson, run down to the advertising agency and have this put in the evening papers. And you'd better fetch me another goose to give to this gentleman in

place of the one that your family is now
devouring.

1. PETERSON Right-o sir.

2. SOUND (LIVE) DOOR OPENS AND CLOSES -

3. SOUND (LIVE) RECEEDING FOOTSTEPS CONTINUE UNDER

4. HOLMES You see, Watson, our little deductions have
suddenly assumed a much more important and
less innocent aspect. Here is the stone; the
stone came from the goose, and the goose
came from Mr. Henry Baker, the gentleman
with the bad hat and all the other
characteristics with which I have bored you.
So now we must wait for this gentleman, and
ascertain what part he has played in this
little mystery.

1. WATSON Then we can do nothing until this evening?

that Doctor Watson is dining with me
tonight?

2. MRS HUDSON Oh yes. I've laid on a nice pheasant for you
both.

3. HOLMES Splendid! (AMUSED AT HIMSELF) Perhaps in
view of recent events you ought to examine
its crop! Show in my visitors would you?

4. MRS HUDSON As you like, Mr Holmes. (EXITING) This way
please. Shall I take yer 'ats Doctor Watson,
(STIFLED GIGGLE AT STATE OF BAKER'S
HEADGEAR) Sir.

5. SOUND (LIVE) TWO SETS OF FOOTSEPS, ENTERING THE
ROOM FROM THE LANDING

1. HOLMES Ah, Watson! And Mr Baker I presume. Do take
a seat here by the fire. Now - is this
yours?

2. BAKER (POSH AND WITH THE CAREFUL STACCATO OF THE NOT-QUITE-SOBER) Why yes, sir, that is undoubtedly my hat. I am much indebted to you, sir, for that Scotch bonnet was fitted neither to my years nor my gravity.

3. HOLMES We kept your goose and hat for some days. I am at a loss to know now why you did not advertise, giving your address.

4. BAKER (EMBARASSED LAUGH) Ah well - shillings have not been so plentiful with me as they once were. I had no doubt that the gang who assaulted me had carried off both hat and bird. I didn't care to spend more money in a hopeless attempt to recover them.

1. HOLMES Naturally. By the way, about the bird, we were compelled to eat it.

2. BAKER (HORRIFIED) To eat it?

3. WATSON

Now, now, Mr Baker. After so many days, it would have been of no use to anyone had we not done so.

4. HOLMES

I presume that this other goose upon the sideboard will answer your purpose equally well?

5. BAKER

(RELIEVED) Oh, certainly, certainly

6. HOLMES

Of course (SIGNIFICANT PAUSE) we still have the feathers, legs, crop, and so on of your own bird, so if you wish—

7. BAKER

(LAUGHS HEARTILY) They might be useful to me as mementoes of my adventure but beyond that I can hardly see what use the *disjecta membra*² of my late acquaintance are going to be to me. Good gracious no, sir, I think that, with your permission, I will confine

² *dis-jek-tuh mem-bruh* - "scattered fragments"

my attentions to this excellent bird upon the sideboard.

1. HOLMES

Very well - here is your hat, then, and there your bird. By the way, would it bore you to tell me where you got the other one from? I have seldom seen a better grown goose.

2. BAKER

Certainly, sir. There are a few of us who frequent the Alpha Inn, near the Museum. This year our good host instituted a goose club, by which, in return for some few pence every week, we were each to receive a bird at Christmas.

3. HOLMES

And does he raise the birds himself?

1. BAKER

Ah, no, now you mention it. The birds came from Ma Breckenridge, down in Covent Garden.

1. WATSON We might just as likely confirm his guilt.

2. HOLMES Ah Watson - you're quite right, of course. Facts before theories always. But we have a line of investigation which has been missed by the police, and which a singular chance has placed in our hands. Let us follow it out to the bitter end. Faces to the south, then, and quick march!

SCENE SIX: Covent Garden Market (SHERLOCK HOLMES, DOCTOR JOHN WATSON, MA BRECKENRIDGE, JAMES RYDER)

3. SOUND MARKET SOUNDS, CONTINUES UNDER

1. SOUND (LIVE BUT RECORD SEPARATELY) WALLA-WALLA
COSTERMONGERS, CONTINUES UNDER

2. SOUND CARRIAGE WHEEL & HOOFBEATS RECEEDING

3. HOLMES Good-evening. It's a cold night, isn't it?
(PAUSE) Sold out of geese, I see.

4. MA BRECKENRIDGE Let you have five hundred to-morrow morning.

5. HOLMES That's no good.

6. MA BRECKENRIDGE Well, there are some on the stall with the gas-flare.

7. HOLMES Ah, but I was recommended to you.

8. MA BRECKENRIDGE Who by?

9. HOLMES The landlord of the Alpha.

1. MA BRECKENRIDGE Oh, aye; I sent him a couple of dozen.

2. HOLMES Fine birds they were, too. (IDLY) Where did you get them from?

3. MA BRECKENRIDGE (FURIOUS) Now, then, mister, what are you driving at? Let's have it straight, now.

4. HOLMES (CALM, VERGING ON AMUSED) It is straight enough. I should like to know who sold you the geese which you supplied to the Alpha.
5. MA BRECKENRIDGE (CROSS) Well then, I shan't tell you. So now!
6. HOLMES Oh, it is a matter of no importance; but I don't know why you should get so warm over such a trifle.
7. MA BRECKENRIDGE Warm! You'd be as warm, maybe, if you were as pestered as I am. When I pay good money for a good article there should be an end of the business; but it's all 'Where are the geese?' and 'Who did you sell the geese to?' and 'What will you take for the geese?' One would think they were the only geese in the world, to hear the fuss that is made over them.

shillings, Supplied by Mrs. Oakshott, one-one-seven Brixton Road at... (GROAN)

4. MA BRECKENRIDGE What have you to say now?

5. HOLMES (CHAGRINED) Here - take your sovereign.

6. SOUND (LIVE) COIN THROWN ONTO STALL CONTINUES UNDER

7. SOUND (LIVE - BUT SEE LOGISTICS PLAN - H&W STAY PUT, MA BRECKENRIDGE MOVES) HOLMES AND WATSON'S FOOTSTEPS STEADY UNDER MA B, VOICE RECEEDING

1. MA BRECKENRIDGE (LAUGHING) Looks like I had one silly goose left in my shop after all!

2. WATSON Holmes, my good man! Surely she's lying? If you'll allow me to return I'm sure I can...

3. HOLMES Thank you Watson - I know you have a particularly effective manner with women, but I assure you it's not necessary. She was telling the absolute truth.

4. WATSON But surely, you don't mean that you were...

5. HOLMES Wrong? (LAUGHING) Of course not! But when you see a woman wearing shoes of that type and a copy of the 'Pink 'un' protruding out of her apron, you can always draw her by a bet. I daresay that if I had put 100 pounds down in front of her, that woman would not have given me such complete information as was drawn from her by the idea that she was doing me on a wager!

1. WATSON Well, Holmes - that was quite the stroke of ingenuity. But it's clear that there are others besides ourselves who are anxious

about the matter. Perhaps we should go to the Brixton Road immediately..

2. SOUND (LIVE) DISTANT, MA BRECKENRIDGE AND JAMES
RYDER'S VOICES.

3. MA BRECKENRIDGE (HEATED) I've had enough of you and your geese! I wish you were all at the devil together! If you come pestering me any more with your silly talk I'll set the dog at you. You bring Mrs. Oakshott here and I'll answer her, but what have you to do with it? Did I buy the geese off you?

1. RYDER (WHINING) No; but one of them was mine all the same.

2. MA BRECKENRIDGE Well, then, ask Mrs. Oakshott for it.

3. RYDER She told me to ask you.

4. SOUND (LIVE - SEE LOGISTICS PLAN - H&W RUN IN SITU, RYDER JOINED THEM AT MIC) HOLMES AND WATSON'S FOOTSTEPS IN HOT PURSUIT. RYDER IS WITH THEM WHEN HE NEXT SPEAKS

5. HOLMES
It seems that Brixton Road has come to us.
(SHOUTING) Sir! Sir!

6. RYDER
(NERVOUS) Who are you, then? What do you want.

1. HOLMES
You will excuse us, but I could not help overhearing your conversation just now. I think that I could be of assistance to you.

2. RYDER
You? Who are you? How could you know anything of the matter?

3. HOLMES
My name is Sherlock Holmes. It is my business to know what other people don't know.

4. RYDER (DEFENSIVE) I meant nothing by it. My real name is James Ryder.
5. HOLMES Precisely so. Head attendant at the Hotel Cosmopolitan...
6. RYDER (GASP)
7. HOLMES And you want to know what became of those geese?
1. RYDER (WARY) Yes, sir.
2. HOLMES Or rather, I fancy, of that goose. It was one bird, I imagine in which you were interested -- white, with a black bar across the tail.
3. RYDER (ANXIOUS) Oh, sir! Can you tell me where it went?

4. HOLMES

It came to my rooms.

5. RYDER

To you?

6. HOLMES

Yes, and a most remarkable bird it proved. I don't wonder that you should take an interest in it. It laid an egg after it was dead -- the bonniest, brightest little blue egg that ever was seen.

7. RYDER

(STRANGLED CRY)

1. HOLMES

(QUIETLY) The game's up, Ryder. Hold up, man, or you'll be on the cobbles! Give him a dash of brandy from your flask Watson. He's not got blood enough to go in for felony with impunity. So! Now he looks a little more human. What a shrimp he is, to be sure!

2. RYDER

(WEAKLY) But how?

3. HOLMES

I have almost every link in my hands, and all the proofs which I could possibly need, so there is little which you need tell me. Still, that little may as well be cleared up to make the case complete. You had heard of this fantastic stone. The temptation of sudden wealth was too much for you. You knew that Horner, the plumber, had a previous brush with the law, and that suspicion would rest the more readily upon him. What did you do, then? You made some small job in the Countess's room and managed that he should be the man sent for. Then, when he had left, you rifled the jewel case, raised the alarm, and had this unfortunate man arrested. You then...

1. RYDER

(DESPERATE) For God's sake, have mercy! Think of my father! of my mother! It would break their hearts. I never went wrong before! I never will again. I swear it. I'll swear it on a Bible. Oh, don't bring it into court! For Christ's sake, don't!

2. HOLMES (STERN) Stand up man -it is very well to cringe and crawl now, but you thought little enough of this poor Horner in the dock for a crime of which he knew nothing.

3. RYDER I will fly, Mr. Holmes. I will leave the country, sir. Then the charge against him will break down.

1. HOLMES Hum! We will talk about that. And now let us hear a true account of the next act. How came the stone into the goose, and how came the goose into the open market? Tell us the truth, for there lies your only hope of safety.

2. RYDER (NERVOUS, BUT GROWING IN CONFIDENCE THROUGHOUT) I will tell you it just as it happened, sir. When Horner had been arrested, it seemed to me that it would be best for me to get away with the stone at once. I went out, as if on some commission,

and I made for my sister's house, where she fattens fowls for the market. All the way there every man I met seemed to me to be a policeman or a detective; and, for all that it was a cold night, the sweat was pouring down my face before I came to the Brixton Road. My sister asked me what was the matter, and why I was so pale; but I told her that I had been upset by the jewel robbery at the hotel. Then I went into the back yard and smoked a pipe and wondered what it would be best to do.

I thought of the agonies I had gone through in coming from the hotel. I might at any moment be seized and searched, and there would be the stone in my waistcoat pocket. I was leaning against the wall at the time and looking at the geese which were waddling about round my feet, and suddenly an idea came into my head which showed me how I could beat the best detective that ever lived.

1. HOLMES

I see it all now! You thrust the stone down the neck of one of the birds - first choosing one with some identifying marking - the barred tail of course - not knowing that there were two alike. When you claimed your bird and discovered the stone gone there was nothing for it but to try to trace its twin.

1. RYDER

My sister thinks that I am going mad. Sometimes I think that I am myself. And now -- and now I am a branded thief, without ever having touched the wealth for which I sold my character. God help me! (SOBBING)
God help me.

2. HOLMES

(AFTER A LONG PAUSE) Go.

3. RYDER

What, sir! Oh, Heaven bless you!

4. HOLMES

No more words. Just go.

5. RYDER

(RECEEDING) Oh thank you sir!

6. HOLMES

A most satisfactory conclusion. If Ryder will not appear against him, and the case against Horner must collapse. The Countess will get her stone, Peterson the reward and Baker has his hat.

1. WATSON

But what of Ryder, Holmes.

2. HOLMES

I am not retained by the police to supply their deficiencies. I suppose that I am commuting a felony, but it is just possible that I am saving a soul. That fellow will not go wrong again; he is too terribly frightened. But send him to jail now, and you make him a jail-bird for life. Besides, it is the season of forgiveness. Chance has put in our way a most singular and whimsical problem, and its solution is its own reward. As for our reward - Mrs Hudson has laid in a pheasant for supper. Will you join me?

3. WATSON

With great pleasure!

4. HOLMES

(HORRIBLY AMUSED BY HIMSELF³) Then let's return to Baker St, where we will begin another investigation, in which a bird will also be the chief feature!

1. MUSIC: CHILDREN'S CHOIR SINGING "GOD REST YE MERRY GENTLEMEN" - CONTINUES UNDER

2. CREDITS

That was The Adventure of the Blue Carbuncle, adapted for audioplay by Emma Byrne. Staring:

Nigel Williams as Sherlock Holmes

Sean McMullan as Doctor Watson

Moira Cane as Mrs Hudson

Kevin Healey as James Ryder

Susan Hodgetts as Maggie Oakshot

James McKendrick as Peterson

Steve Simler as Harris

Susan Small as Ma Breckenridge

Keith Wait as the Magistrate

³ In "The Problem of Thor Bridge," Watson describes Holmes as possessing a certain "sinister cheerfulness." That might help here.

And Chris Watkins as Baker

**The "Baker Street Irregulars Choir" was
played by the Christ Church Barnet Brownies.**

**The sound engineers were David Harvey and
Paul D'Orley, The Director was Emma Byrne
and the Producer was Cathy Neeson.**

**This was a Network Theatre production -
www.networktheatre.org**

Writer/Director's notes for "Episode Title Goes Here"

NOTE :

Radio Skills School

Microphone Technique:

- 1) Sensitive and dead areas. Don't touch!
- 2) Proximity effect. (Boomy if too close.)
- 3) Proper distance for radio acting.
- 4) Dynamics and distance. (Back off to yell.)
- 5) Off-mic use for distant sounds. Asides.
- 6) Popping "P"s and S-S-S-Sibilance.
- 7) Mic safety. (hitting, blowing, dropping)
- 8) Assume every mic is always ON.
- 9) Quiet script page turning.

Radio Acting:

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

Radio Direction "Sign Language"

- 1) "Wait." Open hand.
- 2) "5-4-3---" Finger count down.
- 3) "You're on." Pointing finger.
- 4) "Quicken the pace." Finger draws circles.
- 5) "Stretch it out." Pulling taffy.
- 6) "Louder." Pull ear.
- 7) "Quieter." Finger to lip (Shhhh-style)
- 8) "Cut." Finger slits throat.
- 9) "Come in" or "Back off" microphone.

NOTE:

The next two pages cover the casting monologues and casting

sheet listing the characters. The director uses this to cast the show.

"Episode Title Goes Here"**CASTING MONOLOGUES:**

All actors are asked to read some lines, called "sides," aloud, to audition. The director will cast the 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 different 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 EFFECT ROLES: "Episode Title Goes Here"

SOUND EFFECT ARTIST #1:

SOUND EFFECT NAME GOES HERE
SOUND EFFECT NAME GOES HERE
SOUND EFFECT NAME GOES HERE
SOUND EFFECT NAME GOES HERE

SOUND EFFECT ARTIST #2:

TRAIN SLOWING
CAR CRASH

SOUND EFFECT ARTIST #3:

SOUND EFFECT NAME GOES HERE
SOUND EFFECT NAME GOES HERE

CAST MEMBERS:

AUDIENCE APPLAUSE
AUDIENCE WALLA WALLA
WOMAN SCREAMS

PRODUCTION NOTES:

This page is provided by the Director and/or Sound Effects Chief and is used to organize the sound effect artists' roles. Go through the script and find which effects are used at the same time and then split those effects up between several SFX artists. Then, use colored high-liter pens and highlight the scripts for the SFX artists so they can see which effects are coming up as they read along during the cue rehearsal and actual production. I usually assemble 3-5 SFX books with identical highlighted scripts and put them in plastic page slip covers, so they can be turned silently with one hand by the SFX artists. I also make little notes a page or so in advance of when the cue comes--to allow the artist to have that device ready ahead of time.

SOUND EFFECT HOW TO: "Episode Title Goes Here"

TRAIN SLOWING:

Drummer's brush on washboard

TRAIN WHISTLE:

Wooden train whistle.

SWORD UNSHEATHED:

Pancake flipper scraped against metal mixing spoon.

INTERMISSION CHIME:

Doorbell SFX device.

SCREECHING AUTO BRAKES:

Train brake SFX device.

TAPPING ON WINDOW:

Tapping on glass sheet.

BLOWGUN:

Blowing through a cardboard tube, then slapping the tube.

OPEN/CLOSE WINDOW:

Roll wooden cart back and forth on table.

FIRE:

Crinkle plastic bag.

SIREN:

Blow on siren whistle.

RAIN: [A-5S]

Pre-recorded sample of jungle downpour on tin roof shack from inside POV--1 minute long.

PRODUCTION NOTE:

This page is provided for, or by, the Sound Effects Chief explaining exactly how each sound effect is produced. It is then incorporated into the script so future productions won't have to figure it out again. It is arranged, not alphabetically, but grouped by the SFX artists designated for these sounds. I include it in the front of the SFX books--also in a plastic page slipcover.

ENGINEER'S NOTES: "Episode Title Goes Here"

EQUIPMENT REQUIREMENTS:

A typical notice here would be: This show requires the use of a filter mic for telephone effects (A "Go-Filter Mic" available from www.RuyaSonic.com/s Depot page.) Also, run the Sound Effects microphone through a reverb and be prepared to vary the amount of reverb as the director indicates by hand signals.

MUSIC CUES:

A complete engineer's script will be provided with colored highlighting to show how long music cues run (through scenes and dialogue) and which characters are using reverb or filters, and when.

- 1) The Program Name Goes Here theme: (0:14) [A-1]
Composer Name "Musical Title Goes Here"
It is used in intro and outro only.
- 2) Action theme:
Composer Name "Musical Title Goes Here" [A-2]
(If it is a CD track, list the times of the cue)
- 3) Sinister theme:
Composer Name "Musical Title Goes Here" [A-3]
- 4) Graduation theme:
Edgar Elgar "Pomp & Circumstance, op.39 - March No. 1 [A-4]
in D major" from approx. 1:56 - 3:07
- 5) Hypno theme: [A-5]
Pat D. Musica "Hypno Tripping"

PRODUCTION NOTE:

This page is provided to the engineer for technical requirements for the program. It also lists the music cues in order of appearance in the script. This page goes into an Engineer's book that includes a full script which has the music and mic. effect cues highlighted. During production, the engineer will read along and see where the music and effects start and end. I usually put these pages in plastic slip covers so they can be turned easily with one hand. This page also serves as the table of contents for the music/sampled sound effects CD (or MiniDisk or

whatever playback device you use.) See the [A-1] [A-2]
etc.

NOTE:

This page is for the writer to list changes made to the script after initial production or other notes about possible problems, the origins of character names, or anything else the writer may want to write down. I often find it a useful place to keep scenes that were cut--just in case I want to restore them in a future re-write or later episode.

TEMPLATE NOTES:

This radio script template allows you to write in the final format of the script. This classic "block" style format uses a 12-point Courier font of 1940s typewriters, although I've bolded it to make it photocopy better. Each page of script in this format runs about 55 seconds of air time--it depends on the pace of the direction. Other conventions of the format are explained in the script itself.

Let me stress a few conventions I use in my radio drama scripts that differ from conventional script styles for stage and screen.

DIALOGUE DELIVERY INSTRUCTIONS

For dialogue, I specifically recommend that you make full use of underlines, ellipses [But...] and parentheticals [(DRUNK) (WHISPERS) (PAUSE) etc.] to indicate how the actors should deliver the lines. There's never much rehearsal time in radio drama, so these instructions quickly convey just what the writer intended. We are working live, remember.

Some directors wish to let the actors deliver lines the way they feel it, and hope they get it right. However, as the writer, I wrote it one way and want to make sure it reads easily and is delivered as I intended it. Actors can still bring nuance and interpretation to their parts, but I don't want them mis-understanding what the lines are about--especially live! Clarity is paramount in audio theatre. Do it!

CHARACTERS IN A SCENE

After the "slug line" identifying a new scene, I include the character names used in the scene, to alert any actors who are sitting down to get up and come to the mic. It also allows for quick casting calls in rehearsal. ("I need Debs, Fido, and Cap'n Twitshire for this scene.")

Here's an example of the slug line with featured characters for a scene:

SCENE FOUR - EXT. PIRATE SCHOONER - DAY

(NEVILLE, TERESA, CATALINA, BAPTISTE, LOOKOUT)

CUE NUMBERING

Also, when I'm writing my script, I just put an "X" instead of a number for the cue. Then after I've finished with all my drafts, I replace the Xs with numbers.

Example:

X. NEVILLE: (CALLS OUT) Ahoy, you skulking dogs!

X. BAPTISTE: (DISTANT) Aye, Cap'n!

MARKING UP THE FINAL DRAFT

After I've printed out the production draft, I take a Sharpie pen and hand-write the letter "Q" alongside any cues where the actor, music, or SFX crew should wait for the director to cue them. Everybody will work off of the marked up script. This is usually in specific places:

- 1) On the first dialogue cue following a music cue--so the director can wait until the music cue is established or fades. This is often at the beginning of a new scene.
- 2) On a dialogue cue after an important sound effect--so that effect can "clear" and not get stepped on by the actors.
- 3) On a music or SFX cue that must precisely follow the director's timing. Say, where a gunshot SFX cue is followed by a suspenseful pause and then the sound of a body dropping to the floor.

These "Qs" easily tell everyone to wait for the director. They make rehearsals and performances run much smoother. Since it's handwritten and bold, these "Qs" really stand out amidst the typed text.

What I do when typing a script is substitute an asterisk for the period after a cue number, so I can remember where these hand-written "Q" marks should go. So, you'll see:

2* NARRATOR: Some dialogue goes here.

When marking up scripts, I also use a Sharpie pen to circle the walla walla cues (background crowd sounds). This way the cast can all see when walla is required.

PREPARING RADIO SCRIPTS FOR PRODUCTION

If you're using my script template, also take a look at my website's pages about preparing for production. The advice on using hi-lighters for the engineers and SFX department are real time savers.

<http://www.RuyaSonic.com/pre-prod.htm>

HOW TO CUSTOMIZE THIS TEMPLATE FOR YOURSELF

- 1) Make a copy of the template under a new name and store it as a template in your MS Word template folder. They end in .dot, instead of .doc for the file name's extension.
- 2) Now, print out the template, so you'll have a paper reference of the "how to" aspects.
- 3) Go through the template and delete all my notes, like this one. You may also choose to delete most of the dummy dialogue and other radio cues.
- 4) Go to the first page and use the MS Word "search and replace" feature to put your own info in place of my generic entries about author name and production company.
- 5) Go to the "View" menu, click on "Headers and Footers" and replace the footers entries for the production company address and e-mail address with your own info.
- 6) Make sure the floating toolbar is visible. Go to the "View" menu, click on "Toolbars" and check the "Radio Script" toolbar. You may wish to uncheck the standard Word "Formatting" toolbar since there are several duplications of commands.
- 7) Now, save the template again to whatever name you want. This will be your regular starting template for writing radio scripts. Close the document.
- 8) To write a script, go to the "File" menu, click on "New" and choose to base the document on your template. Then use MS Word's "search and replace" feature to put in your program name and episode title throughout the document and also in the headers.

Now, just remember--"write between the ears" and you'll be a radio dramatist in no time!

TONY'S TRICK TO WORKING FASTER

I make a second copy of my radio master template. On it, I go to the "Format" menu and alter the color for the following styles from black to:

- Red for Radio Music
- Blue for Radio Sound
- Green for Radio Scene
- Magenta for Radio Notes

I use this colored template when writing a script. It makes it very easy to see the sound and music cues. However, when I print the script, I must remember to attach the black master template and click on "update styles" or these cues will not print as darkly and thus, be hard to read for rehearsals and performances.

PRINTING BY SECTION:

This script uses many section breaks to allow for quick printing. The pages used for actors copies are Sections 1-3. You can print just these sections by going to the MS Word "Print" page, and designating pages: S1-S3. To print just a few pages from within a section, specify a page range first, like p18-24 S3 (Section is always last).

Here's a breakdown of the sections:

Section 1 - Title (fly) page
Section 2 - Cast listing page
Section 3 - Script pages (dialogue, music, SFX)
Section 4 - Casting Evaluation page
Section 5 - Casting Monologues
Section 6 - Director's Notes
Section 7 - Sound Effects Chief's notes
Section 8 - Engineer's Notes
Section 9 - Writer's Notes.

EXTRA BONUS:

I've created a blanked out version of this template—so all the instructional text is gone. You can download it at http://www.ruyasonic.com/wrt_template.htm#BLANK

GOOD LUCK!

Tony Palermo <Palermo@RuyaSonic.com>

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