

TRUNCATED SAMPLE SCRIPT

Two thirds of this radio play has been deleted. The full play runs 22 pages--about 26 minutes of air time.

If you wish to secure the royalties to the play and the recorded orchestral score, contact Palermo@RuyaSonic.com

GRIM SCARY TALES

"Crusade of Terror!"

An original radio drama by

Tony Palermo

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PRODUCTION SCRIPT

August 1, 1999

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GRIM SCARY TALES

"Crusade of Terror!"

Prod. #17-B

CAST

HOST	The creepy host
NARRATOR	Episode Narrator
ELSA	Young maiden
SIR GARRICK	Young knight
SIR HARALD	Frightened knight
CLIFF OF THORSNESS	Barbarous Crusader
SARACEN HAG	Angry Turkish witch
EMIR FAH-RUUK	Emir of Uchisar
PRINCESS AMEENA	Wife of Fah-RUUK
PETRA	Handmaid to Elsa
SARACEN MAN	Wounded old man
LEOPOLD'S GHOST	Dead brother of Elsa

TWO GROUPS OF WALLA WALLA ROLES:

SARACENS	Turkish soldiers
IFRITS	Many hissing gorgon-like monsters
GHOULS	Two flesh-eating demons
MOANING HORDES	Many tormented spirits
CRUSADERS	Christian soldiers
MOANING HORDES	Many tormented spirits

NOTE:

The above list is for a cast of 12. A smaller cast of 7 can be used if the following roles are combined for one actor each:

EMIR FAHRUUK/SIR HARALD
SARACEN MAN/CLIFF OF THORSNESS
HOST/PETRA/LEOPOLD'S GHOST
SARACEN HAG/PRINCESS AMEENA

Five sound effects artists and two Walla Walla artists are also required.

Visit Tony Palermo's Radio Drama Resources website at: www.RuyaSonic.com

PRONUNCIATION GUIDE: "Crusade of Terror!"

Allah	AH-law	The Muslim name for God.
Crusaders	crew-SAY-derz	European knights and soldiers fighting in the Middle East to capture Jerusalem.
Dirham	DEER-ham	An Arabian gold piece.
Eblis	EEE-bliss	An evil being from the "1001 Arabian Nights" stories. The Muslim's Satan.
Emir	e-MEER	Arabian word for prince or ruler.
Fah-RUUK	faw-ROOK	Turkish prince's name.
Franj	FRAWNJ	Muslim term for the Crusaders--they called them "Franks" from France and Germany. Still used to refer to westerners today.
Ghoul	GOOLZ	A flesh eating demon from the "1001 Arabian Nights" stories.
Hareem	ha-REEM	Living quarters of royal women. Often <u>mis-pronounced</u> as HAIR-em.
Ifrit	EEEE-frit	A hideous snake hair monster from the "1001 Arabian Nights" stories.
Plunder	PLUN-dur	Treasure and valuables stolen by armies.
Salaam	Saw-LAAM	An Arabian greeting meaning "Peace."
Saracens	SARA-sens	Crusader term for Arab Muslims.
Thorsness	THOR-sness	Baron "from the northern lands."
Thumb-screws	THUMB-screwz	Handy Medieval torture device.
Tomb	TOOMB	A burial place. In this story it is a golden building with a huge lid.
Uchisar	OOO-chiz-AHR	Weird volcanic city in central Turkey.

Crusade of Terror!

1* MUSIC: [A-1] GRIM INTRO. ESTABLISH. CONTINUE UNDER. LET FINISH.

2* HOST: Good evening. Welcome to the radio horror series, "Grim... Scary Tales". That's right, I said scary tales....NOT the fairy tales of the Brothers Grimm--there's no... "happily ever after" here! (EVIL LAUGH) So turn up the radio, turn down the lamp, and prepare for a little fright...at Mid-night--a truly... "Grim ...Scary Tale."
(PAUSE) Tonight, we venture back 750 years to the Holy Wars of the Crusades for a Grim Scary Tale we call... "Crusade of Terror!" (EVIL LAUGH)

3. MUSIC: [A-2] EPISODE INTRO/BATTLE. ESTABLISH. CONTINUE. FINISH.

4* NARRATOR: In 1204 A.D., during the Fourth Crusade to conquer the Holy Lands, faith and honor turned to cruelty and greed as brutal Crusader armies waged war on both Muslims and Christians.

5. SOUND: HORSES GALLOP, SWORD #1, SWORD #2, CRUSADERS YELL, CRASHING, SCREECHER. CONTINUE UNDER.

1* NARRATOR: One such Crusader was Cliff of Thorsness. His army of 5000 knights, foot soldiers, and civilians

attacked central Turkey, un-leashing their own
"Wrath of God" upon the Saracen "un-believers."

2. SOUND: [BATTLE SFX INTENSIFY]. CONTINUE UNDER.

3* NARRATOR: Cliff of Thorsness besieged the walled city of Uchisar, realm of the Emir Fah-RUUK. Beneath Uchisar's strange, volcanic spires, the two sides clashed in violent battle, with much savagery from Crusaders and Saracens alike.

4. SOUND: [BATTLE SFX UP.] CRUSADERS YELL. HORSES.

5* SARACENS: Death to the infidels! Death to the Franj!

6. CRUSADERS: Hahhhh! God wills it! Heave! Heave ho! (CONTINUE)

7. SOUND: BATTERING RAM POUNDS (4X).

8* NARRATOR: Arrows flew thick as locusts, blood in rivers. After weeks of warfare, Cliff's forces finally conquered Uchisar, then slaughtered thousands!

9. SOUND: [BATTLE SFX CONT.] CRUSADERS KILL. SARACENS DIE.

1. MUSIC: EPISODE INTRO/BATTLE - LET IT FINISH.

SCENE ONE: EXT. BATTLEFIELD - DUSK

2. MUSIC: [A-3] ELSA'S THEME-UP. ESTABLISH 5 SECONDS. CONTINUE.

3* NARRATOR: But among the soldiers, cooks and nobles of the Crusader army was young Elsa, Cliff's sixteen year-old daughter. Her kind nature and great faith made her a Crusader of a very different sort. In the after-math of the battle, Elsa labors among the wounded, both Christian and Saracen...

4. SOUND: SARACENS GROAN. CONTINUE. WAGON ROLLS, STOPS.

5* ELSA: 'Tis almost dark. Petra! Bring the water over here.

6. PETRA: Nay, Elsa. These men won't live long and 'tis a waste to provide comfort to a Saracen.

7. ELSA: They may not be Christian, Petra, but they are still men. Here, my poor man. Salaam. Drink.

8. SARACEN MAN: Salaam. (WEAKLY) On you be peace (COUGHS) and the mercy and blessings of Allah.

9. MUSIC: ELSA'S THEME-QUICK FADE OUT.

1. SARACEN HAG: (TO ELSA) Be off infidel! That water must be poisoned, like everything else you Franj do!
2. ELSA: I only wish to aid this dying soldier. To help...
3. SARACEN HAG: Help deliver us to Eblis! We'll roast in one of his thousand hells--thanks to you! A curse upon you!
4. PETRA: Elsa! Young Sir Garrick approaches with his party!
5. SOUND: HORSES APPROACH AND STOPS.
- 6* SIR GARRICK: Elsa of Thorsness! Only ye would comfort our dying foes. (PAUSE) But does this Saracen hag mock you? Off with ye, hag! Or feel my sword! Begone!
7. ELSA: Thank ye, Garrick. That awful woman cursed me! She spoke of a thousand hells.
8. SIR GARRICK: These Saracens have strange devils. Look at their city, tunneled out of the volcanic mountains. It is Satan's handi-work. Your noble father would do well to sack this city and move on.
9. ELSA: Alas, after three years of this Crusade I am afraid that is all he desires now. I do so fear for Father's soul. In these long months since my brother's death, my father seeks nothing but revenge and plunder.

1. SIR GARRICK: Hush, woman! Cliff of Thorsness is a good Christian warrior and will be a good father-in-law.
2. ELSA: Garrick, my darling, I do want to marry and return home, but I worry of...
3. SARACEN HAG: Revenge! Seek and ye shall find it! Seven-fold! If not by human warriors, than by the in-human! The demons of hell, the Ifrits, the flesh eating ghouls! You and your entire....
4. SOUND: SWORD UNSHEATHED.

**SCRIPT HAS BEEN TRUNCATED AT THIS POINT
(several scenes later...)**

5* MUSIC: [A-5] STORMY DREAMS-ESTABLISH. CONTINUE. LET IT FINISH.

6* NARRATOR: That evening, Cliff of Thorsness and one hundred men explored the sinister caverns beneath Uchisar-- in search of treasure. Meanwhile, Elsa slept in the tower of the hareem, but was tormented by evil dreams--dreams...of doom!

SCENE THREE: INT.- ELSA'S ROOM IN TOWER - LATER.

7* SOUND: THUNDER-CRACK. THUNDER-RUMBLE.

- 8* ELSA: (SCREAMS) Ahhh! Ahhh! Ahhhhhhh!
9. PETRA: Elsa! What is it? Elsa! Wake up! Wake up!
1. ELSA: (FRIGHTENED) Oh! Petra! How horrible! (SHUDDERS)
The searchers! I fear for Sir Garrick and Father.
2. PETRA: M'lady, did a dream awaken you?
3. ELSA: A nightmare, Petra. I dreamed of the under-world!
Flesh eating creatures, an oozing black
swarm...calling my name! My name! I couldn't...
- 4* SOUND: THUNDER-CRACK. THUNDER-RUMBLE. FOOTSTEPS RUN UP.
- 5* SIR HARALD: (OUT OF BREATH) Elsa! Yaaaahhh! A curse! Disaster!
6. PETRA: Sir Harald! What? What news?
7. SIR HARALD: Good Elsa! The searchers! Attacked! By demons!
8. ELSA: Demons? Saints protect us. Tell me!
9. SIR HARALD: (PANTING) Let me collect myself, m'lady. I will...
10. MUSIC: [A-6] CAVERN TOMB-[BED]--CONTINUE UNDER.

PRODUCTION NOTE:

Put these SFX and voices (but NOT Sir Harald) through a reverb.

- 11* SIR HARALD: At dusk, one hundred of us ventured into the
infernal caverns, led by that evil Princess Ameena-
-a curse upon her! It was a devilish trap!
12. SOUND: MANY FOOTSTEPS. BUBBLING LAVA. RUMBLING. CONTINUE.

1. SIR HARALD: Deeper we went, past hellish lava pits, the remains of ancient camps--ghastly and strange. But in a large grotto, lit by some far off dim glow, a foul stench arose! The smell of a thousand open graves! (PAUSE) Some wished to turn back, but Cliff of Thorsness refused! Up ahead, Sir Garrick yelled...
2. SIR GARRICK: [REVERB] Lord Cliff! Look! Ahead! An ocean of...
3. SIR HARALD: Bones!--a vast sea of bones--skeletons, strewn hither and yon! In the center of this grisly pool, we spied an...ancient tomb! The treasure of the Saracens, we thought, but this tomb was not Muslim. It looked much older--not made by man!
4. SOUND: WADING THROUGH BONES.
5. SIR HARALD: We waded through the sea of bones to reach the tomb. Strong men fainted along the way! Some of the skeletons weren't...fully human! Upon the walls of the tomb was a long, black list of names, written in blood! (GASPS) The names of the damned! (PAUSE) Just then, Sir Garrick and his men had dug around the tomb's lid and began...to pry...it...open...
6. SOUND: SWORDS DIGGING. SLOWLY PRYING DOOR.

SCRIPT HAS BEEN TRUNCATED AT THIS POINT.

(many scenes later...)

2* MUSIC: [A-12] RIDGO COMMERCIAL--UP. LET IT FINISH.

3. MUSIC: [A-13] GRIM SCARY OUTRO-[BED]-CONTINUE UNDER.

4* HOST: This concludes tonight's "Grim... Scary Tale." Our program was written and scored by Tony Palermo. Until another midnight, we bid you well and remind you--nothing is more evil than the mind of... man!
(EVIL LAUGH)

5. MUSIC: GRIM OUTRO--LET IT FINISH (WOLF HOWLS).

1* HOST:

(PAUSE) Our program starred:

_____ as the Narrator

_____ as Elsa

_____ as Sir Harald

_____ as Sir Garrick

_____ as Cliff of Thorsness

_____ as Princess Ameena

_____ as Emir Fah-ruuk

_____ as the Saracen man

_____ as the Saracen hag

_____ as Leopold's Ghost AND

_____ as Petra

Our sound effects artists were:

_____/ _____ /

_____/ _____ /

_____/ _____ /

_____/ _____ /

Engineering by _____.

Our director was _____, I'm your host, _____,

(PAUSE) "Grim Scary Tales" been a production of the RuyaSonic

Radio Network.

THE END

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

Grim Scary Tales

Our program, *Grim Scary Tales*, is a 1955-style horror anthology written especially for the MT&R Re-creating Radio workshop. The genre, music, sound effects, and themes are all period-authentic. What's more, the series itself has a back story that's also an education in radio drama.

In the mid-1950s, network radio was dying because television was luring away the game shows, sitcoms and dramas--and their big audiences. That left radio open to more "eccentric" programs--things that you couldn't do on TV such as horror and science fiction. These genres were also in vogue with the emerging teenage culture of the time. So our program is a contemporary of those irony-filled E.C. comic books such as *Weird Science* and *Tales from the Crypt*, as well as movies like *Creature from the Black Lagoon* and *The Thing*.

Our fictional series, *Grim Scary Tales*, is what was called a "sustaining" show--meaning it was being produced by the network *without* a commercial sponsor. Orson Welles' famous 1938 "War of the Worlds" radio drama was also a sustaining show--which sparked such ratings that Campbell's Soup immediately signed on. Sustaining shows often tackled controversial subjects and were much artier than sponsored shows since they were free from advertiser meddling or ratings anxiety. This freedom was attractive to radio dramatists and produced interesting programs. However, as desirable artistic freedom may appear, most radio shows aspired to being sponsored, since the alternative was low budgets and eventual cancellation.

So, our fictional producer *Grim Scary Tales*, trying desperately to turn his sustaining program into a sponsored one, has talked the makers of Rid-Go, a rat poison, into a trial sponsorship. Rid-Go has little need for radio advertising, however they will sponsor the show, on the condition the program deal with rats and motivate listeners to rush out and buy Rid-Go rat poison. They not only want to run a commercial, they want the whole show to *be* a commercial for Rid-Go.

Our fictional radio writer agrees to do a rat-themed horror story and decides to use the Bubonic Plague, which was carried by rats, as an angle. Since Biblical epics and Knights of the Round Table films were popular in the mid-1950s, he decides to write a story about Crusaders bringing plague-ridden rats back to Europe from the Middle East. In Medieval times, witches were burned at the stake, so there are some nice horror elements already available here. But witches bring to mind the anti-Communist "witch hunts" of the McCarthy-era. Our writer--and let's go ahead and make him a blacklisted screenwriter slaving for a low paying "sustaining" show--decides to write a parable about Senator Joe McCarthy getting a divine comeuppance. This inspires the writer to add a political subtext to this tale about rats. So he writes a story where you have a zealous despot torturing confessions out of "un-believers", burning a lying politician at the stake and forcing people to "rat" on their friends. The Crusaders even discover a "long, black list of names, written in blood--the names of the damned!" Our writer concocts a horror drama that ties all these elements together with the highly infectious Bubonic plague (payback for intolerance and persecution) and of course, the all-important rats that Rid-Go insisted upon.

So, in the *Grim Scary Tales* episode "Crusade of Terror!" we have a scarifying show with ghouls and demons and caverns and curses; a struggling radio producer bending to a sponsor's wishes; a black-listed writer with an ax to grind; and the political damnation of a persecuting zealot. Oh yes, since this script was *actually* written in October 1998, you'll see parallels to Ken Starr's inquisition of President Clinton. Any similarities to the 2003-2010 disaster from the U.S. invasion of Iraq is purely coincidental.

“Crusade of Terror” relies heavily upon mood music playing underneath the dialogue and sound effects. I composed the music to sustain a sense of dread--which is key to producing horror. In keeping with the 1955 setting of the series, the instruments used are all authentic--there are no synthesizers here, but that is a real Theremin playing on the introduction.

As a radio dramatist, I wrote with the music in mind, intending to create a story that was truly scary and not just a rehash of vampires, werewolves and other horror clichés that, by endless repetition, have lost much of their power to frighten. At the same time, I wrote a drama with 1950s levels of horror, since contemporary-style horror would not be suitable for a family listening. Students performing the show won't be frightened, but listening to it may be another story. Radio drama is a perfect medium for horror. I hope you enjoy telling this grim, scary tale as much as I did creating it.

Tony Palermo

Writer/Composer

CASTING EVALUATION: "Crusade of Terror!"

Director: _____

Date: _____

_____	NARRATOR	Episode narrator
_____	ELSA OF THORSNESS	Young daughter of a Baron
_____	SIR HARALD	Frightened knight
_____	SIR GARRICK	Young knight, suitor to Elsa
_____	CLIFF OF THORSNESS	Barbarous Crusader Baron
_____	HOST	The creepy host
_____	PRINCESS AMEENA	Evil Wife of Emir Fah-RUUK
_____	EMIR FAH-RUUK	Dignified Muslim ruler
_____	-also- SARACEN MAN	Dying old man
_____	SARACEN HAG	Angry Turkish shrew
_____	-also- LEOPOLD'S GHOST	Ghost of Elsa's dead brother
_____	PETRA	Handmaid to Elsa

=====
 Audition ratings: A to F

Actor Name	Bold	Emotion	Accent	Who	X

CASTING MONOLOGUES: "Crusade of Terror!"

Everyone participating in our radio workshop is asked to read some lines aloud in front of a microphone. The casting director will cast the roles in our production based upon these "lukewarm readings." Please take a moment to read the lines below several times, both silently and aloud. These monologues provide a bit of a "back story" giving an idea of who the characters are. Since radio actors often play several parts, we encourage the use of different voices or accents for the different roles.

HOST: Good evening! I'm the creepy host of "Grim...Scary Tales," a 1955 monster-horror-chiller radio show. I do a pretty good Dracula imitation and act real scary to introduce each episode. I have a laugh so evil, it gives me the creeps! (EVIL LAUGHS) Boo!

NARRATOR: I'm the narrator for this episode of "Grim Scary Tales" and treat it as a history lesson. At the end of the episode, I wrap up the story with a nasty twist. I'm not as scary as our host, but hardly friendly--this is a horror show after all.

ELSA OF THORSNESS: Hello, I'm Elsa, the 16 year-old daughter of the baron, Cliff of Thorsness. I'm kind to friend and foe, but worry that my father is going mad with revenge. Since I'm the daughter of a knight, I am skilled in defending myself. I carry a dagger along with my conscience. I hope to marry Sir Garrick, if we both survive this horror story.

SIR HARALD: I'm Sir Harald, a formerly brave knight serving Cliff of Thorsness. I say "formerly brave" because I saw such evil in the caverns beneath the city, that my hair turned white! I'm a good storyteller and ghost stories are my specialty. Boo!

PRINCESS AMEENA: I am Ameena, wife of the Emir of Uchisar. As a Muslim princess, I am offended at the war-like Crusaders who have invaded our land. I know some black magic and will use my clever ways to punish these infidels--even if I have to come back from the dead to do it!

SOUND EFFECT ROLES: "Crusade of Terror!"**SOUND EFFECTS ARTIST #1:**

HORSES GALLOP, HORSES, HORSE APPROACHES AND STOPS, HORSE WHINNY,
WADING THROUGH BONES
SLOWLY PRYING DOOR
QUIET SCUFFLING ROCKS, SCUFFLING ROCKS
BODY STUMBLES

SOUND EFFECTS ARTIST #2:

SWORD #1, SWORD UNSHEATHED, SWORDS DIGGING
BUBBLING LAVA
VIBRASLAP
RAT #1 SQUEAKS IN CONVERSATION, RAT #1 SQUEAKS
SWORD STRIKES

SOUND EFFECTS ARTIST #3:

CRASHING, SMALL CRASH, BIG CRASH
WAGON ROLLS, STOPS
ONE MAN APPLAUDS
THUNDER-CRACK
BONES CRACKING AND MAN SCREAMS
RATTLE, CONTINUOUS RATTLE, RATTLE SLOWS THEN STOPS
SHAKING CHAINS

SOUND EFFECTS ARTIST #4:

SWORD #2
THUNDER-RUMBLE, RUMBLING
SKELETON RIPPING
BOTTLES RUBBING
GHOUL APPROACHES SLATHERING.
MAN'S FOOTSTEPS

SOUND EFFECTS ARTIST #5:

SCREECHER
BATTERING RAM (4X)
FOOTSTEPS RUN up, MANY FOOTSTEPS, FOOTSTEPS RUNNING
WOMAN'S FOOTSTEPS, WOMAN RUNS
BODY DROPS TO FLOOR
HEADS DROP
ALL RATS SQUEAK

WALLA WALLA VOICE ARTISTS #1:

CRUSADERS (DIALOGUE LINES)
CRUSADERS YELL
CRUSADERS KILL
APPLAUSE AND WALLA WALLA
MEN HOOT AND LAUGH
MEN CHEER AND LAUGH
FRIGHTENED WALLA WALLA
GRUMBLING
MEN GRUNT "UHH" IN PAIN
MOANING HORDE

WALLA WALLA VOICE ARTISTS #2:

SARACENS (DIALOGUE LINES)
SARACENS DIE
SARACENS GROAN
APPLAUSE AND WALLA WALLA
IFRITS ROARS
QUIET FLESH EATING, LOAD FLESH EATING
GHOUL #1 ROARS, GHOUL #1 SHRIEKS
GHOULS ROAR
MOANING HORDE

SOUND EFFECT HOW TO: "Crusade of Terror!"

HORSES GALLOP, HORSES, HORSE APPROACHES AND STOPS,
Use coconut shells on gravel box.

HORSE WHINNY,
Vocal imitation - "Neigh-hay-hay-hay-hay"

WADING THROUGH BONES
Pull gravel up the sides of wooden box in walking rhythm.

SLOWLY PRYING DOOR
Pull lever on creaker box.

QUIET SCUFFLING ROCKS, SCUFFLING ROCKS
BODY STUMBLES
Stir up gravel box.

SWORDS, SWORD STRIKES
Large metal cooking spoons hit together and on pancake flipper.

SWORD UNSHEATHED
Scrape metal cooking spoon against the edge of pancake flipper.

SWORDS DIGGING
Large metal cooking spoon digging in gravel box.

BUBBLING LAVA
Blow bubbles in a plastic cup of water.

VIBRASLAP
Shake "Vibra-Slap" device while bending metal with thumb.

RAT #1 SQUEAKS IN CONVERSATION, RAT #1 SQUEAKS
Rub wet cork on the end of a bottle. Or squeeze rubber duck.

CRASHING, SMALL CRASH, BIG CRASH
Rotate crash box SFX device.

WAGON ROLLS, STOPS
Roll little wagon across table.

ONE MAN APPLAUDS
One person clapping weakly. (As in "Not Funny")

THUNDER-CRACK
Shake crash-box SFX device. (Used along with THUNDER-RUMBLE)

BONES CRACKING AND MAN SCREAMS
Break some carrots and scream as if bones are being broken.

RATTLE, CONTINUOUS RATTLE, RATTLE SLOWS THEN STOPS

Use two different maracas as two people are required for this sound.

SHAKING CHAINS

Shake some chain links together.

THUNDER-RUMBLE, RUMBLING

Shake Thunder-drum.

SKELETON RIPPING

Twist a plastic ratchet--by degrees.

BOTTLES RUBBING

Rub two rough juice bottles (Orangina) together.

GHOUL RUNS.**GHOUL APPROACHES SLATHERING.**

Heavy footed running on walk board. As Ghoul approaches, slow down and make mouth sounds of hungry ghoul.

MAN'S FOOTSTEPS

Walk on walk board with heavy steps.

SCREECHER

Crank the Nail Scratch SFX device. Or use mouthsounds.

BATTERING RAM (4X)

Pound a cardboard box with large plastic clubs.

FOOTSTEPS RUN up, MANY FOOTSTEPS, FOOTSTEPS RUNNING**WOMAN'S FOOTSTEPS, WOMAN RUNS**

Run at various speeds on walk board.

BODY DROPS TO FLOOR

Club a large cardboard box and drop clubs to the floor.

HEADS DROP

Drop a phone book onto the walk board.

ALL RATS SQUEAK

Use several people to twist corks against glass juice bottles.
Or use rubber ducks.

WALLA WALLA VOICE ARTISTS #1:

CRUSADERS (DIALOGUE LINES)
CRUSADERS YELL
CRUSADERS KILL
APPLAUSE AND WALLA WALLA
MEN HOOT AND LAUGH
MEN CHEER AND LAUGH
FRIGHTENED WALLA WALLA
GRUMBLING
MEN GRUNT "UHH" IN PAIN
MOANING HORDE

WALLA WALLA VOICE ARTISTS #2:

SARACENS (DIALOGUE LINES)
SARACENS DIE
SARACENS GROAN
APPLAUSE AND WALLA WALLA
IFRITS ROARS
QUIET FLESH EATING, LOAD FLESH EATING
GHOUL #1 ROARS, GHOUL #1 SHRIEKS
GHOULS ROAR
MOANING HORDE

ENGINEER'S NOTES: "Crusade of Terror!"**EQUIPMENT NOTES:**

To simulate caverns, one dialogue microphone and the sound effects microphone will be processed through two separate reverb devices. These mikes will be "wet" or "dry" depending on where the scene is set. The engineer will change the mix of wet/dry as needed. The host and narrator will always be "dry." Scene Three (the story of the search party) mixes actors who are dry, with SFX and one actor being wet. We will move that one actor to the SFX area for his single line of dialogue. Scenes with reverb are indicated in the marked up script.

MUSIC CUES: "Crusade of Terror!"

- 1) Grim Scary Tales Intro (1:02) [A-1]
- 2) Episode Intro/Battle: (1:31) [A-2]
- 3) Elsa's theme (1:03) [A-3]
- 4) Citadel Celebration (0:29) [A-4]
- 5) Stormy Dreams (0:32) [A-5]
- 6) Cavern Tomb (2:30) [A-6]
- 7) Eblis theme (1:00) [A-7]
- 8) Elsa Underground (2:08) [A-8]
- 9) Ghoul Attack (1:03) [A-9]
- 10) Tender Garrick (1:53) [A-10]
- 11) Ascent of Eblis (1:33) [A-11]
- 12) Rid-Go Commercial (0:32) [A-12]
- 13) Grim Scary Tales Outro (0:53) [A-13]

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