

TRUNCATED SAMPLE SCRIPT

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

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

BLAST-OFF!

"Greetings from the Planet Killer"

A radio drama by

Tony Palermo

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PRODUCTION SCRIPT
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BLAST-OFF!

"Greetings from the Planet Killer"

Prod. #1138

CAST

| | |
|---------------|---------------------------------------|
| COMMANDER TAL | Daring spaceship commander - (female) |
| PROFESSOR KEK | Hot-tempered scientist - (male) |
| DR. KRIOV | Older medical doctor - (male) |
| THE SEEGO-MAH | Supreme Ruler - (female) |
| ZOLSHAN | Evil Zopp scientist/general |
| ROBOT ZALA | Tal's Robot aide |
| LT. RIELLE | Tal's first officer - (female) |
| LORE | Tal's young rocket engineer - (male) |
| ZEEN | Zopp spy |
| HOST | The program host |

NOTE:

The above list is for a cast of 10. A smaller cast of 7 can be used if the following roles are combined for one actor each:

PROFESSOR KEK/ZOLSHAN
HOST/ZEEN
LT. RIELLE/THE SEEGO-MAH

Five sound effects artists are also required.
Walla walla can be done by the cast or SFX crew.

SCRIPT NOTE: Asterisks besides a cue number (for example: 3*) indicate that the performer of that cue wait for music or a sound effect to establish itself and in some cases, await a signal from the director to begin. It is recommended that the master script be marked with a hand-lettered "Q" to the left of these special cues, so they stand out better.

Visit Tony Palermo's Radio Drama Resources web site:www.RuyaSonic.com

GLOSSARY/PRONUNCIATION GUIDE:

| | |
|-----------------------|---|
| COMMANDER TAL | Female star-cruiser captain. |
| DR. KRIOV (KREE-ov) | Male medical doctor. |
| RIELLE (ree-ELL) | Tough female warrior. |
| SEEGO-MAH (seego-MAH) | Supreme empress of the world. |
| ZOLSHAN (ZOLL-shan) | Evil alien scientist. |
| ZOPP | Slang for Zopp-zian alien. |
| ZOPPZIA | Home planet for evil aliens |
| ZOPP-ZIAN | Beings from that planet. |
| Cubi-secks | A measurement of size, like meters or miles. |
| Electronic brain | A 1950's term for computers. |
| Fusion core | Nuclear reactor - radioactive furnace. |
| Gravi-pods | Space suit device that allows walking on planets. |
| Hologram | A three-dimensional projection - it looks solid. |
| Intergalactic | Crossing galaxies of star systems. |
| Interstellar | Able to cross the distance between star systems. |
| Medi-tech | A nurse or medical technician, usually male. |
| Neutron rifle | Powerful ray gun. |
| Proton-blaster | Different kind of ray gun. |
| Radiation | Often harmful waves given off by nuclear devices. |
| She-warrior | Large, fierce, female space soldier. |
| Sick-bay | A spaceship's hospital. |
| Strato-ships | Small Zopp space cruisers. |
| Visi-plate | A spaceship's television-type viewing screen. |

"Greetings from the Planet Killer"

SCENE ONE: INT. STAR CRUISER - NIGHT
(TAL, HOST)

1* SOUND: RADIO WHISTLE. STATIC--UNDER.

PRODUCTION NOTE:

Tal's narration is always through a filter, but her dialogue is not.

2* COMMANDER TAL: [FILTERED] (CUE) Mayday. Mayday. This is an intergalactic subspace radio bulletin. This is Commander Tal of the star-cruiser, XB-14. I want to report... my role... in the complete destruction of the world! I repeat, the complete destruction... of the world!

3. MUSIC: [A-1] BLAST-OFF! THEME--UP. ESTABLISH. CONTINUE UNDER, BUT DUCK FOR VOICES.

4* HOST: (CUE) Once again, it's time for... "Blast-Off!" The science fiction adventure series that transports you to the far reaches of the Milky Way! (PAUSE) Today's tale takes place forty thousand years in the future, when females have evolved into large she-warriors and males are the weaker sex! It's called, "Greetings...from the Planet Killer!"

5. MUSIC: BLAST-OFF! THEME--UP FULL. LET IT FADE.

SCENE TWO: INT. STAR CRUISER - DAY
(TAL, REILLE, ROBOT ZALA, KRIOV, KEK)

1* SOUND: RADIO WHISTLE. STATIC.

2* COMMANDER TAL: [FILTERED] (CUE) Mayday! Mayday! This is Commander Vaoni Tal--a highly decorated veteran in the war against the Zopp-zian aliens. My star-cruiser carried forty she-warriors, one Science-Bot and two male medics. We were orbiting Planet X on a spy mission when we detected the alien doomsday spacecraft below...

3. MUSIC: [A-2] MEMORY THEME/ROCKET--UP AND UNDER.

SCENE THREE: INT. STAR CRUISER - NIGHT

4* SOUND: CONTINUING BLEEPS. OCCASIONAL BLOOPS.

5* LT. RIELLE: (CUE) Commander Tal! I've spotted the Zopp star-base on the planet's surface. The Zopp weapon is there and it's gigantic, like a huge spider! Two million cubi-secks! Look! It fills the entire Visi-plate!

6. COMMANDER TAL: I see it, Lieutenant Rielle. (TO ZALA) Zala, do your robotic senses detect any alien life signs from the giant space-craft itself?

7. SOUND: ROBOT CLICKING. ROBOT BLEEPS--UNDER.

- 1* ROBOT ZALA: [FILTERED] (MONOTONE) No, Commander. No life signals or power emissions. However, ninety Zopp-zian life-forms are nearby. Wait! Make that eighty-five life forms. Some residual gamma rays detected.
2. COMMANDER TAL: I see. Continue long-range probing. And Dr. Kriov?
3. DR. KRIOV Well, all bio-readings have been relayed to the Science Ministry back home, but is a space attack on this huge Zopp weapon advisable?
4. COMMANDER TAL: Dr. Kriov, I will handle the tactics. You and Nurse Lore will handle sick-bay. Rielle! Arm the proton blasters. Set course niner-two-five on my mark...
5. SOUND: RAPID BLOOP--CONTINUE UNDER.
- 6* LT. RIELLE: Wait, Commander! We're receiving a sub-space holo-gram from headquarters! Here it is...
7. PROFESSOR KEK: [REVERB] Commander Tal? This is Professor Kek, the Science Minister's chief of alien-tology. We are monitoring your signals from Planet X. There's been a change of plan. I want you to evaluate the Zopp weapon before you destroy it. Is that clear?

SCRIPT HAS BEEN TRUNCATED AT THIS POINT

(several scenes later...)

SCENE FOUR: EXT. PLANET X SURFACE - NIGHT
(TAL, LORE, REILLE, KEK)

2. MUSIC: [A-3] PLANET X--UP, ESTABLISH AND UNDER.

3* SOUND: RADIO WHISTLE. STATIC.

4* COMMANDER TAL: [FILTERED] (CUE) Planet X was a barren rock with no atmosphere. Survival suits with gravi-pods allowed us to hike across a canyon on the far side of the Zopp base. Even though we were armed with neutron rifles, the shape-shifting Zopps had the advantage here...

5. SOUND: AIR PUMPS. FOOTSTEPS ON GRAVEL. BLEEPS FOLLOW TALK.

PRODUCTION NOTE:

All dialogue within space suits will be filtered.

6* LORE: [FILTERED] (NERVOUS) I hate moon-scapes! Too many places for Zopps to hide. Lieutenant Rielle! You've fought them face-to-face before, haven't you?

7. LT. RIELLE: Yes, Nurse Lore. If you can call those bulging brains a face! Have you ever dissected one of those blobs, Dr. Kriov?

1. DR. KRIOV: Actually, Zopps are quivering masses of proto-plasm. They form whatever appendages they need and use telepathy to communicate, instead of faces.
2. LT. RIELLE: Yeah, but they're sneaky, those Zopps. They slither up behind you... Even into you if your helmet's not on tight. Only a proton blaster can extract them, but by then, you're dead.
3. COMMANDER TAL: Lieutenant Rielle! Quit scaring Nurse Lore.
4. LORE: It's OK, Commander. (PAUSE) My, but this crater is awful dark! (PAUSE) Hey! My visor's gone blank...
5. SOUND: SCUFFLE. BOINGS.
- 6* LORE: Ahhhhh! Zopps! They got me! Ahhhhh! Rielle!!!

SCRIPT HAS BEEN TRUNCATED AT THIS POINT

(several scenes later...)

SCENE FIVE: INT. ZOPP LABORATORY - NIGHT
(TAL, ZOLSHAN, LORE, KRIOV, KEK, WALLA)

4. MUSIC: [A-4] ALIEN LAB--UP AND UNDER.

5* SOUND: ALIEN MACHINES. BOINGS. TOOLS RATTLE--CONTINUE.

6* COMMANDER TAL: [FILTERED] (CUE) I awoke strapped to an exam table inside the Zopp base. Twenty Zopps with long tentacles worked feverishly nearby. Lieutenant Rielle lay there--what was left of her. The Zopps had extracted her brain--while she was still alive! (PAUSE) I felt a tingling as one alien slithered over and mentally probed my mind...

PRODUCTION NOTE:

Use reverb to convey Zopp telepathy. They also blubber talk.

1. ZOLSHAN: [REVERB] Commander Tal! You are a prisoner of the Zopp-zian Empire. I am Zolshan. Why have you come you to Planet X?
2. COMMANDER TAL: [NO FILTER] Where's my crew, you Zopp butcher?
3. ZOLSHAN: Your she-warriors refused to "cooperate" with our interrogation. But your males are much easier subjects. Take, for example, your Dr. Kriov in the next chamber...
4. SOUND: BRAIN-SQUEEZING.
- 5* DR. KRIOV: (DISTANT) No. No! Get away! I... (SCREAM) Ahhhhh!

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(several scenes later...)

SCRIPT HAS BEEN TRUNCATED AT THIS POINT

(several scenes later...)

SCENE SEVEN: INT. HOME BASE CONTROL ROOM - HOURS LATER.
(TAL, KEK, KRIOV, SEEGO-MAH, ZEEN)

11* SOUND: RADIO WHISTLE. STATIC--UNDER.

1* COMMANDER TAL: [FILTERED] (CUE) Professor Kek and his team began testing the alien space-craft, with Dr. Kriov assisting. It was odd to see Kriov acting so bold, for a male...

2. SOUND: WHIRRING MACHINES. CONTINUING BLOOPS.

3* DR. KRIOV: Now, Professor Kek, we must supply power to the space-craft and re-activate its electronic brain.

4. PROFESSOR KEK: But Doctor, we don't know the purpose of this alien craft. Providing power to it may be dangerous!

5. DR. KRIOV: Your timidity astounds me, Professor. Look below--
an entire regiment of she-warriors is standing by,
armed with high-energy proton-blasters.
6. THE SEEGO-MAH: Enough! Enough chatter! The Seego-Mah is impatient.
Apply the power source! NOW!
7. MUSIC: [A-8] ALIEN AWAKENING-UP AND UNDER.
- 8* SOUND: OCCASIONAL BLEEPS.
- 9* PROFESSOR KEK: Yes... Ten thousand pulsars... The craft's nuclear
furnace is ignited. Its electronic brain is
activating. Look out the window to the deck below.
10. SOUND: WALLA: BUSY. THEN--GASPS! PANIC.

**SCRIPT HAS BEEN TRUNCATED AT THIS
POINT**

(several scenes later...)

7. PROFESSOR KEK: A Zopp spy! You knew the weapon was of alien
origin. Well, your sabotage failed.
8. THE SEEGO-MAH: That's right. The alien craft is still intact.

9. ZEEN: Yes, but I have wasted your time. The Zopp-zian empire cannot allow this weapon to be deployed. An attack fleet is already on its way here. Look!

10. SOUND: WARNING ALARM--CONTINUE UNDER.

11* COMMANDER TAL: On the Visi-plate! Ten thousand Zopp destroyers are entering the atmosphere. It's a full-scale invasion!

SCRIPT HAS BEEN TRUNCATED AT THIS POINT

(several scenes later...)

[SCRIPT CONTINUES ON NEXT PAGE...]

1* HOST: (CUE) Join us again next time for more tales of outer space adventure on "Blast-Off!" (PAUSE) Today's program was written and scored by Tony Palermo and directed by _____.

2. MUSIC: ORGAN SWELLS/OUTRO--FADES.

3* HOST: (PAUSE) Our program starred:

_____ as Commander Tal

_____ as Professor Kek

_____ as Zolshan

_____ as Doctor Kriov

_____ as The Seego-Mah

_____ as Lieutenant Rielle

_____ as Zala, the Robot

_____ as Mister Lore AND...

_____ as Zeen, the Zopp spy

With our sound effects artists:

_____, _____,

_____, _____,

_____, _____,

_____, _____,

Engineering was _____, I'm _____,

(PAUSE) This has been a production of the RuyaSonic Radio Network.

THE END.

Writer/Director's notes for "BLAST OFF! - Greetings from the Planet Killer" by Tony Palermo

Blast-Off! is a 1957-style science fiction anthology series in the tradition of *Dimension X* or *X-minus One*. This episode, "Greetings from the Planet Killer" is envisioned as being broadcast just two months after the Soviet "Sputnik" satellite was launched. The Cold War is in full swing, with the Space Race just starting up.

"Greetings from the Planet Killer" is an example of the "Space Opera" genre of science fiction--two fisted good guys, an older scientist and a pretty young thing meet evil aliens intent on destroying the world, but this particular story puts a unique spin on the genre. It is set 40,000 years in the future. Evolutionary changes have resulted in a female-dominated society. The two-fisted good guys are large, fierce she-warriors while the men are the weaker sex and assigned to lower-status positions and as window-dressing. The story is full of retro-futuristic lingo about "electronic brains," "proton-pistols," and "visi-plates" as well as other Sci-Fi staples such as blobby aliens and the inevitable Planet X.

Commander Tal is first heard admitting guilt in the destruction of the world. She then recalls the events leading up to the catastrophe. In flashback, we follow Commander Tal and her crew approaching Planet X to destroy an alien super-weapon, but they are captured by the evil Zopp-zians. Zopps are refrigerator-sized quivering masses of proto-plasm who can form tentacles at will. They butcher most of Tal's crew and torture Dr. Kriov, the male medic. To test their weapon, they subject Tal and young nurse Lore to radiation. However, the Zopps begin to melt. Discovering this, Central Command orders Tal to tow the giant space craft/weapon to their home base, where disaster follows when the device is used to destroy a Zopp invasion. A chain reaction ensues and the craft explodes in a nuclear holocaust that incinerates the world.

As her flashback ends, Tal's science-bot translates memory banks from the alien craft and they discover its makers were "hideous" TWO LEGGED beings. A taped message is played back identifies the "Children of the Earth" as the monsters who unleashed this doomsday weapon upon these unsuspecting, but hardly innocent, aliens.

The space-craft is actually an 20th Century space probe which traveled for 40,000 years to arrive at the nearest star system, Alpha Centauri. Once power was supplied to it, the probe resumed its programmed tasks--drilling a core sample and scooping up rocks. The craft only appears huge and deadly because the aliens in the story are tiny--perhaps an inch or two high. Their small planet could easily be destroyed by a single atomic bomb-like blast.

This is a precautionary tale about using nuclear power in space probes, the danger of the arms race and can even work as a parable about children playing with guns.

The musical score keeps to vintage mid-1950s "electronic tonalities" using a Theremin and other early synthesizer-type sounds. The cues follow the lead of the 1956 film, *Forbidden Planet* with collections of "space noises" and few recognizable musical themes. However, I do model portions of the score after Bernard Herrmann's scary 1951 space soundtrack to *The Day the Earth Stood Still*. Science fiction sound effects are difficult to produce manually, so having plenty of space sounds in the score enhances the outer space atmosphere and helps establish the planet-scapes and alien laboratories.

For dialogue, I rely on a telephone filter to mimic space suit radios and use a reverb to portray Zopp telepathy. The Zopps also speak in a blubbery way by having the actors flick their lips with their fingers as they talk. The robot voice can be a filter or an actor imitating an stiff, monotonic robot.

I used female space warriors to give girls a chance to be authentic radio-era female action heroes. Most old radio genres (Westerns, Detective Shows, Super-heroes) excluded women from powerful or exciting roles. Whereas a science fiction show can do anything and so our star is a female--although, not human. The entire reversing of men's and women's roles in the story is actually a red-herring to distract the audience from realizing the characters are not from the Earth. The Zopps and the robot are un-sexed.

Science fiction is often a horror story that substitutes technology for the supernatural. I've treated it here as a scary action show that tackles important ideas, such as nuclear power, sexism, Pandora's Box, the U2 incident, Communist infiltrators, and the Cuban Missile Crisis. This late 1950s science fiction style is so old it is new, especially to young people.

The program was envisioned for a Jet Propulsion Laboratory workshop to illustrate how teachers can use radio drama to teach science. There was a bit of controversy regarding the depiction of a planetary holocaust from using nuclear reactors onboard space craft.

Note: This show is very busy with sound effects, filter microphones and reverb effects. It can be quite challenging to some workshops.

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) "You're on." Pointing finger.
- 4) "Wrap it up." 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.

CASTING MONOLOGUES: "BLAST OFF!: Greetings from the Planet Killer"

Everyone participating in our radio workshop is asked to read some lines aloud for an audition. The 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. Radio dramas require both actors and sound effect artists, so if you don't get the role or job you want this time, you can try again on next week's show.

HOST: I'm the host for "Blast-Off!"--a 1957 science fiction adventure series. Each week, we take you across the universe in search of adventure! Today's story takes place forty thousand years in the future. It's called "Greetings from the Planet Killer!"

COMMANDER TAL: I am Commander Vaoni Tal, a fierce she-warrior aboard a star-cruiser in our interplanetary war against the horrid Zopp aliens. I am a loyal subject of The Seego-Mah, and will give my life for her. The only thing I hate more than aliens are pushy men. I feel men belong at home!

PROFESSOR KEK: I am Professor Deetel Kek, chief alien-tologist for the Seego-Mah's Science Ministry. I am in charge of a spy mission out to steal a dangerous Zopp weapon. My biggest foe is one of our own commanders! She feels that men are too small or too weak to be good space soldiers. I'll show her!

ZOLSHAN:

(BLUBBERY VOICE -- MOVE FINGER OVER LIPS)

Greetings Earthlings. I am Zolshan, a scientist from the Zopp-zian empire. We Zopp-zians are large quivering creatures who form tentacles as we need them. We oppose the Seego-Mah and her she-warriors and will defeat them with our new secret weapon. Our star-base on Planet X will bring death to Commander Tal and her crew!

ROBOT ZALA:

(ROBOTIC MONOTONE VOICE)

I am Zala, a Science-robot in service to Commander Tal. I remain on-board her star-cruiser, unless my services are required on a mission. I can also access files stored in the ship's electronic brain. In a fight, I can handle a proton-pistol or neutron-blaster as well as any she-warrior.

SOUND EFFECT ROLES: "Greetings from the Planet Killer"**SOUND EFFECT ARTIST #1:**

RADIO WHISTLE
BLOOPS (OCCASIONAL, RAPID, CONTINUING)
BOINGS (RAPID, CONTINUING)
ROBOTIC ARMS
DRILL

SOUND EFFECT ARTIST #2:

STATIC / FRYING
PROTON-PISTOL
TOOLS RATTLE
RIPPING STRAPS
ROBOT CLICKING
SCOOPING
PLANET BEING DESTROYED

SOUND EFFECT ARTIST #3:

BLEEPS (OCCASIONAL, CONTINUING, RAPID, BRIEF)
BLEEPS FOLLOW TALK
ROBOT BLEEPS
ROLLING CART
RAY GUNS
PLANET BEING DESTROYED

SOUND EFFECT ARTIST #4:

FOOTSTEPS RUNNING UP
SCUFFLE
ALIEN MACHINES
BODY DROPS TO FLOOR
WARNING ALARM
NEUTRON BLASTERS
PLANET BEING DESTROYED

SOUND EFFECT ARTIST #5

AIR PUMP
AIR LEAK
WHIRRING MACHINES
BRIAN SQUEEZING
BUBBLING
SMALL CRASH/CRUSHING/EXPLOSIONS
PLANET BEING DESTROYED

WALLA WALLA ARTISTS:

ZOPP SCREAMS

BUSY

"ATTENTION!"

OOHS and AHHHS.

GASPS

PANIC

SCREAMS

SOUND EFFECT HOW TO: "Greetings from the Planet Killer"**RADIO WHISTLE:**

Blow on slide whistle while slowly moving the plunger.

BLEEPS AND BLOOPS:

Push buttons on toy telephone or SFX player.

BOINGS / RAPID BOINGS:

Flex a large plastic sheet.

ROBOTIC ARMS:

Flex a thunder drum (or screen door) spring.

DRILL:

Touch vibrator pen to some small dishes.

STATIC / FRYING:

Crinkle a stiff plastic bag

PROTON-PISTOL:

Fire a toy ray gun. Or shake a tube spring reverb toy.

TOOLS RATTLE:

Drop silverware on a metal tray.

RIPPING STRAPS:

Peel velcro on cardboard box.

ROBOT CLICKING:

Shake an abacus. "Clickety clack" like an old "adding machine."

SCOOPING:

Scoop up gravel in a dustpan or scrape metal against a walkboard.

PLANET BEING DESTROYED:

Make a LOT of noise. Shaking, quaking, crashing, etc.

ROLLING CART:

Roll small wooden wagon or roller skate.

RAY GUNS:

Fire a toy ray gun. Or shake a tube spring reverb toy

FOOTSTEPS IN GRAVEL / FOOTSTEPS RUNNING UP:

Walk wooden shoes through a gravel box. / Run on walkboard.

SCUFFLE:

Stir gravel box and/or beat cardboard box with plastic clubs.

ALIEN MACHINES:

Turn on electric motor, car driving toy or wind a ratchet.

BODY DROPS TO FLOOR:

Drop plastic clubs on walkboard.

WARNING ALARM:

Push buzzer on SFX player device.

NEUTRON BLASTERS:

Shake tube spring reverb toy.

AIR PUMPS:

Pump a balloon inflator.

AIR LEAK:

Use mouth sound to producing hissing.

WHIRRING MACHINES:

Twirl wind-wand or bull roarer (carefully)

BRAIN SQUEEZING:

Rapidly shake egg shakers.

BUBBLING:

Blow bubbles in a water pitcher.

SMALL CRASH / CRUSHING:

Roll crash box SFX device.

EXPLOSIONS:

Shake crash box. / Shake plastic thunder sheet.

WALLA WALLA:**ZOPP SCREAMS:**

Blubbery screaming. Move fingers over lips while moaning

BUSY:

Excited walla walla with "look" and "hmmm" and "yes", etc.

"ATTENTION":

Guards break up a fight by saying "Attention!"

OOHS and AHHHS:

Amazed reaction to giant space craft opening up.

GASPS, PANIC, SCREAMS:

"Huh!", "No" and higher pitched squeals.

ENGINEER'S NOTES: "Greetings from the Planet Killer"**EQUIPMENT REQUIREMENT:**

This show requires the use of a telephone filter device for radio voice effects. Please set up a microphone using a filter device for use by several actors. Here's a link to various ways to achieve this telephone filter effect: www.ruyasonic.com/sfx_phone.htm A reverb should be on the same line. Also, run the Sound Effects microphone through a reverb and be prepared to vary the amount of reverb (Wet/Dry) as the director signals for it.

MUSIC CUES:

A complete engineer's script will be provided with highlights to show how long music cues run (through scenes and dialogue) and which characters are using reverb or filter and when. The music cues often come on the heels of one another--having two CD players would be good, but one will do--just fade out as needed, advance to the next cue, fade back up quickly and trigger the cue. If you have two CD players, just alternate between with odd-numbered tracks on CD player #1 and even-numbered tracks on CD player #2.

- 1) The Blast-Off! Theme [BED] (0:40)
- 2) Memory Theme/Rocket [LONG BED] (3:24)
- 3) Planet X [LONG BED] (3:21)
- 4) Alien Lab [LONG BED] (3:08)
- 5) Radiation #1 [BED] (2:51)
- 6) Flying Home [BRIDGE] (0:23)
- 7) Control Room [BRIDGE] (0:27)
- 8) Alien Awakening [LONG BED] (1:54)
- 9) Blastoff [BRIDGE] (0:24)
- 10) Radiation #2 [BED] (1:24)
- 11) Memory/Rocket #2 [BED] (1:45)
- 12) Children of the Earth [Spoken message] (0:13)
- 13) Organ Swell/Outro [BED] (0:40)

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PRODUCTION NOTE:

The music cues sometimes consist of only space sounds. They will play as background except for the bridges. Cue #12 is a voice message from a child. It should be mixed high.