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EPISODE: <S1-001>

<A Fountain TEMPLATE for Audio Drama Scripts>
by **Alisha Awen**

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Note: *(This template Loosly conforms to Tony Palermo's radio drama script style guides)*

Reference

Main Fountain website and docs: "www.fountain.io"

Tony Palemro's Website: "www.ruyasonic.com"

CAST

DR. JEZNIK

A retired eccentric astronomy professor with other-worldly ideas who moved from town to **Lighthouse Island** to live in the abandoned lighthouse caretakers house. Dr. Jeznik's ancestors were the original owners and caretakers of Lighthouse Island for many generations until **The Big Storm** destroyed the lighthouse, and most of the island (*leaving the sheltered caretakers house intact*) Dr. Jeznik enjoys daily walks (*he calls epic adventures*) down a winding rocky path that leads to where the old storm demolished lighthouse still partially stands... (*only the lighthouse base up to about 8 feet is left*). The rest of the lighthouse is rubble, scattared about, covered and entangled with thick blackberry canes. Dr. Jeznik is obsessed with something anomalous about that lighthouse, but most of the folks living back in town think the retired college professor has finally gone batty with dementia!

PETER

A nerdy high school senior, employed as part time companion and assistant to aging Dr. Jeznik who is also Peter's great uncle. Peter, is a sweet, kind hearted, inquisitive soul, who both worries about Dr. Jeznik's health, and his wild adventures, spends his summers taking care of the aging Dr. Jeznik. Although he worries about his great uncle a lot, Peter admires and believes in his great Uncle "*the famous Astronomy Professor*" and is immensely curious about Dr. Jeznik's wild ideas about the universe!

How to Use This Template

This template is a working draft based on Tony Palermo's "**How to Write Radio Drama Cues**". Tony's recommendations are being incorporated here in fountain format... This is a work in progress and not complete yet... Keep updating this template as needed as this is your master doc for audio drama scripts! Use this template to start a new audio drama script... Optionally remove or change this "**How To**" section when you are ready to publish your draft.

Paragraphs prepended with an equal sign (like this one) at the very beginning like this will not be printed. They can

be used for synopsis or any kind of non printing note you would like to add. (like this one). You can put instructions or secret notes anywhere like this.

About Music Cues: - Engineer's Instructions (*template example*)

Typically, music will play alone briefly to establish itself and then, if dialogue will go over it, the music will be faded a bit and finally faded completely out or left to finish or fade itself. These important instructions should be in the script. Include the instruction "LET IT FINISH" so the engineer doesn't fade too soon.

Music cues are used three ways and it can be helpful to let cast and crew know how a cue will function when it plays.

BRIDGE: Music played between scenes with no dialogue over it. Also called "Act In" or "Act Out" music. In radio it is the equivalent of the curtain falling or rising on a scene.

BED: Music that plays under dialogue, either as brief intro before fading or under the entirety of a speech for dramatic use. A SOURCE BED cue has music being heard by the characters while they talk. Say, music playing in the background on a car radio while the characters are driving or an orchestra playing while the characters are whispering at the ballet.

STING: Music that arises suddenly to emphasize a line of dialogue. This was a cliché used in soap operas where a character would get to a certain word in a line and the organist would hold one long note emphasizing the speech. It's still used in film and TV, but with a bit more subtlety. Now, it often leaps out of a music bed as a single sustained note or chord.

Regularly used engineer's instructions regarding music cues:

FADE IN (begin playing the music and fade up the volume gradually)

FADE OUT (cut the volume gradually)

FADE UNDER (cut the volume once the actors begin to speak)

UNDER (let the music play under the following cues)

DUCK UNDER (fade slightly when someone begins speaking, but continue playing)

ESTABLISH (let the cue play a bit before any other sound begins)

QUIETLY IN B.G. (let this cue play quietly in the background)

CUT ABRUPTLY (often with a particular line of dialogue cited for when to cut)

CROSSFADE (fade one music or other cue in, while fading another cue out)

SELF-FADING (indicating that the cue will fade itself out)

LET IT FINISH (play this cue in its entirety. Don't fade it out)