

THE DOCTOR IS IN

An original audio comedy with music

By George Zarr

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Approximate playing time: 30 minutes

CAST

DOCTOR ACIDOPHOLIS Genial, business-like, mannerly, enthusiastic in his work

LORRAINE Married to Brad. Believes in people, isn't cynical and doesn't jump to conclusions like her husband

BRAD Married to Lorraine. Is naturally suspicious, thinks his wife incorrect in always taking people at face value

RADIO ANNOUNCER Brief fragment of a news story

GUARD One word, and it's a painful one.

OFFICER Hard working man with a badge.

SCENE 1

1 /MUS/ OPEN OF SHOW
2
3 Brad (*Close-miked, asleep*)
4
5 Lorraine (*Close-miked, sotto voce*) Brad?
6
7 Brad (*Mumbles, back to sleep*)
8
9 Lorraine (*More forceful*) Brad.
10
11 Brad (*Suddenly semi-awake*) Wha! Who, what is it, Lorraine?
12
13 Lorraine I'd really like you to read that book.
14
15 Brad (*Half asleep*) Book. Right. I'll read it. (*Falling back asleep*) I'm
16 reading it right now. What a good book I'm reading. I – (*Falls*
17 *asleep*)
18
19 Lorraine (*After a moment*) Brad!
20
21 Brad (*Suddenly semi-awake*) Wha? The book? I finished reading the
22 book. You can have the book back.
23
24 Lorraine You're not listening to me.
25
26 Brad (*Awake*) Lorraine, it's the middle of the night, I'm asleep.
27
28 Lorraine I think it's important that you read it. It's by the self-help guru
29 himself, Oatley Slummox III.
30
31 Brad Aw, Lorraine, I don't like self-help books.
32
33 Lorraine This one's different. It's called (*Lovingly*) "I Believe You, Yes
34 Indeed, I Do." The title says it all. You need this book, Brad.
35 You're always so cynical, always questioning everybody's
36 motives. Sometimes you have to take people at face value. You
37 need to read the book. (*With feeling*) "I Believe You, Yes Indeed,
38 I Do." By Oatley Slummox III.
39
40 Brad The only thing I believe is that I'm going back to sleep. (*Snuggles*
41 *in*) G'night, Lorraine.
42
43 Lorraine Oh, all right. We'll talk about it at breakfast. (*After a pause*)
44 Brad? (*Angry*) Ooooo, good night! (*Exhales*)

1
2 /SFX/ AFTER 3 BEATS, AGITATED DOOR BELL RINGS INTERSPERSED
3 WITH FRANTIC DOOR KNOCKING OFF, CONTINUES UNDER
4
5 Both (Startled)
6
7 Brad (Normal miking) What's that?!!
8
9 /SFX/ LITTLE DOG YAPPING, CONTINUES UNDER
10
11 Lorraine (Normal miking) The front door! Let me get the light!
12
13 Brad Ow, that's my eye, not the light!
14
15 Lorraine (Calls to dog) Quiet, Powder Puff, quiet, girl!
16
17 NOTE DIALOGUE LOUD AND QUICKLY RUNNING OVER EACH OTHER
18
19 /SFX/ SCUFFLING UNDER
20
21 Brad Gimme my slippers!
22
23 Lorraine Those aren't your slippers, they're my slippers.
24
25 Brad Well give me my robe! (Calls to dog) Quiet, Powder Puff, quiet
26 girl!
27
28 Lorraine It's not your robe, it's my robe!
29
30 Brad Who cares whose robe it is, somebody's at the door!
31
32 Lorraine You've got one of your slippers on and one of mine! (Calls to
33 dog) Quiet, Powder Puff, quiet girl!
34
35 Brad Who cares about slippers, I'm answering the door!
36
37 Lorraine You're not leaving me in bed alone with God-knows-what going
38 on out there, I'm coming with you!
39
40 Brad Oh no you're not! (Calls) Quiet, Powder Puff!
41
42 Lorraine Yes I am! (Calls) C'mon, Powder Puff!
43
44 /SFX/ HURRIED SLIPPED FOOTSTEPS ON WOOD MOVE OFF
45

1 Brad Hey, wait a minute, Lorraine! (*Calls dog*) Sit, Powder Puff, heel!
2 Hold on, Lorraine!
3
4 /SFX/ SECOND SET OF SLIPPERED FOOTSTEPS ON WOOD FOR A
5 MOMENT, THEN STOP
6
7 /SFX/ DOOR KNOCKING UNDER IS NOW ON MIKE
8
9 Lorraine Go ahead, see who it is!
10
11 Brad (*Calling to door*) Who is it? Who's there?
12
13 /SFX/ DOOR KNOCKING AND BELL RINGING STOP
14
15 Lorraine Quiet, Powder Puff!
16
17 /SFX/ DOG STOPS YAPPING
18
19 Brad (*Calling*) Hello? Who's out there?
20
21 Lorraine (*Whispers*) Who is it, Brad?
22
23 Brad (*Whispers, sarcastic*) Somebody I invited to our house at 3AM to
24 wake us up, how the hell do I know who it is?
25
26 /SFX/ BELL RINGING AND DOOR KNOCKING START AGAIN, UNDER
27
28 /SFX/ DOG STARTS YAPPING AGAIN, UNDER
29
30 Lorraine Open the door, Brad! I'll hit 'em with this umbrella!
31
32 Brad (*Calls*) Who is it?
33
34 /SFX/ SEVERAL SWATS OF UMBRELLA ON HEAD
35
36 Brad Ow! Let me open the door first, then you hit 'em!
37
38 Lorraine Your head got in the way!
39
40 Brad Well I can't unscrew my head so you can have a clear shot.
41
42 /SFX/ DOOR KNOCKING AND BELL RINGING STOP
43
44 (*After a pause, yelling*) Shut up, Powder Puff!
45
46 /SFX/ DOG STOPS YAPPING

Notes for “ZPPR-SCI FI Script Format George Zarr

As opposed to a stage or TV script, an audio script functions much like an orchestral score. It's something that's designed to be performed as it's being read. That makes clarity and simplicity very important. In the ZPPR-SCI FI format, there are no font changes or fancy graphic doodads to clutter up the page. It's all done with upper case, lower case, and italics.

1. FONT

I've found that 12-point Times Roman, single space seems to be a happy compromise for everybody.

2. COVER PAGE

- a. Title, author, copyright, length, and whatever may be needed appear on the upper left.
- b. The cast list follows, including name of character and a brief description. The characters can be listed alphabetically or by appearance or in size order, whatever doesn't cause a fight among the cast.
- c. The version number, or date of draft, or draft number, appears in the lower right of the page.

2. BODY OF SHOW

- a. The upper left of every page after the cover has the show title, author, and page number (starting at 1). Especially important when somebody drops their script or there are multiple scripts floating around in a production.
- b. Each scene begins on a new page, indicated by the word SCENE and the scene number.
- c. All pages after the COVER PAGE are line numbered, single space. That way, the director or technical person or actor barks out an unambiguous page number and line number and all eyes immediately go there. It certainly helps those in the technical departments who are up to their necks in door knocks and footsteps and are too crazed to count "three speeches up from the bottom." With single-space numbering, blank lines between speeches and effects are also numbered. It easily provides a page/line number when you need to write in additional material. The numbering is actually a parameter that can be set in Microsoft Word, under “page setup.”
- d. Sound effects begin with the term /SFX/ at column position 1. The instructions (what sound you want and its execution) appear in caps and begin at the 1-inch tab. If the description runs to additional lines, indent one inch to line up with the first word of the

description. Keep the instructions down to the sound and its execution – too much wordy poetry and flowery imagery make sound effects people use colorful language. Different sounds should each have their own /SFX/ listing on a new line.

e. Music cues begin with the term /MUS/ at column position 1. The instructions (what music you want and how it is to be performed, such as "UP AND UNDER) appear in caps and begin at the 1 inch tab. If the description runs to additional lines, indent one inch to line up with the first word of the description.

f. Character names are written upper/lower case, beginning in column 1. The dialogue also appears as upper/lower case and begins at the 1½-inch tab. If the dialogue runs to additional lines, indent 1½ inches to line up with the first word of the dialogue.

g. All performance directions, such as "*(Sad)*" or "*(Defensively)*" appear in italics within parenthesis. Like stage scripts, they should only be included when needed. Unlike stage productions, the actors have minimal rehearsal time and read their scripts during the performance; they will probably need more parenthetical instructions. However, if the parenthetical descriptions are too wordy, there will be unexplained pauses as the actors read the instructions mentally before speaking.

h. Separate each sound effect, music cue, and dialogue block by a blank line. Single space within each sound effect, music cue, and dialogue block.

i. All speeches and sound/music cues should be complete on a page and not broken up over two pages. It's better to have a space at the bottom of the page than paper shuffling or pausing in the middle of sentence.

j. The version number, or date of draft, or draft number, appears in the lower right of every page.