THE_CITY Battery
a Neurological Evaluation of THE_CITY

ERIK BELGUM

Publishing the Unpublishable
/ubu editions
2009
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INTRODUCTION

THE_CITY Battery (a neurological evaluation of the City of THE_CITY) is a dramatic radio series which employs radio broadcast as a tool to perform five neurological and psychological experiments and evaluations on the listening audience of your city.

Each episode of THE_CITY Battery deploys a different neurological/psychological evaluation or experiment using a variety of radio formats and forces (call-in, live interview, in-studio sleight-of-hand, live sampling, etc.). The topics covered by the five episodes are: déjà vu, perseveration, hearing, memory, and infant language development. The HOST and EXAMINER appear in every episode and unite the presentation.

Anyone who has participated in a modern neurological or psychological evaluation or experiment can attest to the mysterious, theatrical quality of the experience. From the de-realized setting, to the unspoken motivations behind the uncanny requests, to the exhausting quality of the event, these supposedly objective and rational moments of modern medical science feel hermetic and confused.

THE_CITY Battery hopes to amplify that confusion.

- Erik Belgum (belgu003@umn.edu)

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1 “THE_CITY” is a variable and is to be replaced with the name of the broadcast city. For example, a performance of the series in Topeka would be called “Topeka Battery (a neurological evaluation of the City of Topeka).”
GENERAL INFORMATION FOR PRODUCERS OF

THE_CITY Battery

a Neurological Evaluation of THE_CITY

- Replace THE_CITY with the name of the broadcast city.
- Replace PHONE_NUMBER with the call-in number of the radio station.
- Replace CALL_LETTERS with the call letters of the station.
- PAUSE is 2-3 seconds long. LONG PAUSE is 8-10 seconds long.
- The HOST and the EXAMINER [sometimes called ON-AIR EXAMINER] should be played by the same performer in all episodes.
- Each episode should have a unique feel and each episode should have a feeling shared by the other pieces. The series should have a unified feel.
- Some episodes are scripted from start to finish. Other episodes are scripted in a more open-ended manner and require some improvisation.
EPISODE I.
CALVIN VERSUS DARNELL: AN EXPERIMENT IN THE STIMULATION OF DÉJÀ VU AND JAMAIS VU IN THE_CITY

CAST:

HOST
ON-AIR EXAMINER
OFF-AIR EXAMINER
CALVIN’S MOTHER
CALVIN’S FATHER

PRODUCTION NOTES:

- The OFF-AIR EXAMINER performs the dual role of interviewer and live DJ. The OFF-AIR EXAMINER’s voice is not heard during the broadcast. The OFF-AIR EXAMINER interviews callers, samples their responses, prepares those samples, and plays them later in the broadcast.

- Samples should not be played over any other dialogue or used as mere sound design, but they should be given the time allotted.

HOST [SERIES INTRO]
So, tell me THE_CITY… what brings you here today? [5 SECONDS OF A NOISY BUNCH OF OVERDUBBED, SIMULTANEOUS RESPONSES] OK. Well, let’s see if CALL_LETTERS can’t do something about that. We’ll start with an assessment. We’ll start with [PAUSE] this. [THEME MUSIC FOR SERIES]

CALVIN’S FATHER
Who’s that?

CALVIN’S MOTHER
That’s Calvin’s friend Darnell. Hi Darnell. Hi Darnell.

Who’s Darnell?

CALVIN’S FATHER
It’s Calvin’s friend. It’s Calvin’s friend. From THE_CITY. From THE_CITY. He’s from THE_CITY.
CALVIN’S FATHER

Darnell? Darnell? Who’s that?

HOST

Please temporarily turn your radio off or change to another station. [LONG PAUSE] Smells can evoke memories more easily than our other senses. [SOUND OF RADIO STATION CHANGE]

For example, smells can evoke memories more easily than our other senses. Today, we’re going to be testing THE_CITY for déjà vu – the feeling that something novel has happened before; and jamais vu – the feeling that something familiar has never happened before. We’re not going to test any one individual; instead, we’ll be testing THE_CITY as a whole. I’m asking individuals to call in to PHONE_NUMBER. Again dial PHONE_NUMBER to be a part of this assessment of THE_CITY for déjà vu and jamais vu. Just dial PHONE_NUMBER and we’ll get started. I know THE_CITY has had some concerns over the years about the familiar and the unfamiliar. I hope this testing will put those concerns to rest or otherwise give us some sense of what might be done about them. First I’ll need to get some initial information from THE_CITY. Please temporarily turn your radio off or change to another station. [SOUND OF RADIO STATION CHANGE]

OFF-AIR EXAMINER

[The following questions are asked of callers off the air. The callers’ answers are sampled for later use in the show.]

- Have you experienced déjà vu – the feeling that something has already happened?
- Do you know anyone named Calvin or Darnell?
- Have you ever experienced jamais vu – the feeling that something very familiar to you suddenly was unfamiliar or unreal?
- Repeat this phrase: “A sip of imbalance informed his exit.”
- Repeat this phrase: “A single vessel of glamorous New Mexican liquor.”

ON-AIR EXAMINER

[SOUND OF RADIO STATION CHANGE] Smells can evoke memories more easily than our other senses. For example, smells can evoke memories more easily than our other senses. Strong déjà vu is often be proceeded by a certain smell. Take note of what you are smelling now. If you are at home, close your eyes tightly. If you are driving, close your eyes very tightly.

I’m going to count slowly to 25. Count along with me in your head or out loud. When I start counting, please temporarily turn your radio off or change to another station. Count along with me in your head or out loud until you reach 25. When you reach 25, return to this broadcast for additional instructions.

HOST
We’re going to say the word “door” about 30 times together. In doing so, you may begin to doubt that "door" is a real word. That is the feeling of jamais vu. After this experiment, we will hear a story about Calvin and Darnell.

ON-AIR EXAMINER

OFF-AIR EXAMER
[Plays samples from callers – if any. Particularly samples about the familiar becoming unfamiliar.]

HOST
What is this experience of the familiar becoming unfamiliar, and the unfamiliar becoming familiar? At school, Calvin and Darnell are friends, but Calvin is often afraid of Darnell too. He’s afraid of what Darnell might do to him, or what Darnell might do to other people around town – his friends or his family. Dial PHONE_NUMBER to be a part of this assessment of THE_CITY for déjà vu and jamais vu. Just dial PHONE_NUMBER and we’ll ask you some questions about your own experiences. Please temporarily turn your radio off or change to another station. [SOUND OF RADIO STATION CHANGE]

ON-AIR EXAMINER

OFF-AIR EXAMINER
[Plays samples from callers – if any. Particularly samples about Calvin or Darnell.]

HOST
We’re testing THE_CITY for déjà vu – the feeling that something novel has happened before; and jamais vu – the feeling that something familiar has never happened before. We’re asking individuals to call in to PHONE_NUMBER. Again, dial PHONE_NUMBER to be a part of this assessment of THE_CITY for déjà vu and jamais vu. Just dial PHONE_NUMBER and we’ll ask you some questions. We’d like to know if any of you had the experience of “door” or “look” becoming an unreal word. Again, dial PHONE_NUMBER to be a part of this assessment. PHONE_NUMBER. PHONE_NUMBER. PHONE_NUMBER. Let’s try another one.

ON-AIR EXAMINER
Along with me, I would like you to say the sentence, “Darnell is here.” We’re going to say it 30 times, about once every two seconds. I’ll start now. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell
is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here. Darnell is here.

HOST
21—22—23—24—25. [SOUND OF RADIO STATION CHANGE]. We’re testing THE_CITY for déjà vu – the feeling that something novel has happened before; and jamais vu – the feeling that something familiar has never happened before. We’re asking individuals to call in to PHONE_NUMBER. Again, dial PHONE_NUMBER to be a part of this discussion of Calvin and Darnell. Just dial PHONE_NUMBER and we’ll ask you some questions, such as, “Are you afraid of Darnell?”

OFF-AIR EXAMINER
[Plays samples from callers. Any topics.]

HOST
Please temporarily turn your radio off or change to another station.

ON-AIR EXAMINER

HOST
At some point, you may have felt that the phrase “New Mexican liquor” became unreal and that it was a phrase that you had never heard before. We’re asking individuals to call in to PHONE_NUMBER and let us know what they experienced. At school, Calvin and Darnell are friends, but Calvin is often afraid of Darnell too. Afraid of what he’ll do to Calvin and other people around town. Calvin’s mother shouted, “Look! Calvin, look!” As Darnell stepped out of the neighbor’s garage, a sip of imbalance informed his exit.

CALVIN’S MOTHER
Look! Calvin. [LONG PAUSE] Look! Look! He’s coming. He’s coming, look!

HOST
Calvin just knew Darnell had done something bad over there at the neighbors’. Darnell threw to the ground a dark glass vessel of glamorous New Mexican liquor.
OFF-AIR EXAMINER

[Plays samples from callers – if any. Particularly samples about déjà vu.]

CALVIN’S MOTHER

[FEARFULLY] Oh god Calvin. [LONG PAUSE] Look! Calvin. Look! He’s coming. He’s coming.

CALVIN’S FATHER

Oh Calvin Calvin. Darnell is here. Calvin. Calvin. Darnell is here.

OFF-AIR EXAMINER

[SOUND OF DESPERATE POUNDING ON DOOR. The poundings come in groups of 3, 4 and 7. The pounding runs continuously over the next four lines of dialogue.]

CALVIN’S FATHER

Darnell is here. Oh Calvin Calvin. Darnell is here. Darnell is here.

CALVIN’S MOTHER

Don’t get the door. Don’t get the door. Don’t get the door. Darnell is here. Darnell is here.

CALVIN’S FATHER

Jesus. Calvin. Look! Look! Look!

CALVIN’S MOTHER


HOST

Now, we’re going to listen to the sound of bottles breaking. We’re going to listen to the sound 30 times. We’d like to know if any of you have the experience of this non-verbal sound becoming unreal or somehow unfamiliar. Dial PHONE_NUMBER to be a part of this assessment. PHONE_NUMBER. PHONE_NUMBER. Dial PHONE_NUMBER. PHONE_NUMBER. PHONE_NUMBER. PHONE_NUMBER. Let’s try it.

ON-AIR EXAMINER

We’re going to listen to the sound of about 30 bottles breaking. We’ll start now. [SOUNDS OF A VARIETY OF BOTTLES BREAKING – 30 TIMES. It should not simply be the same recording played 30 times, but a variety of recordings of bottles breaking.]

HOST

Please temporarily turn your radio off or change to another station. [SOUND OF RADIO STATION CHANGE] You see, Calvin and Darnell were friends, but Calvin got too afraid of Darnell to stay friends. Afraid of what he’d do to Calvin or other people around town. To be a part of our assessment of THE_CITY, just dial PHONE_NUMBER and we’ll ask you some questions, such as, “Why would Calvin stay friends with Darnell?”
CALVIN'S MOTHER
Darnell is here. Oh Calvin Calvin. Darnell is here. Darnell is here.

CALVIN'S FATHER
Don’t get the door. Don’t get the door. Don’t get the door. Darnell is here. Darnell is here.

ON-AIR EXAMINER
This time, in response to me, I would like you to answer the question, “Why do you stay friends with Darnell?” You can answer in your head or out loud, but your answer should always be, “Because he’s my friend.” I’m going to ask the question 30 times – about once every five seconds. Again, when I ask the question, your answer should always be, “Because he’s my friend.” Our host will join us for the first few examples. We’ll start now. Why do you stay friends with Darnell? [4 SECOND PAUSE].

HOST
Because he’s my friend.

ON-AIR EXAMINER
Why do you stay friends with Darnell? [4 SECOND PAUSE].

HOST
Because he’s my friend.

ON-AIR EXAMINER
Why do you stay friends with Darnell? [4 SECOND PAUSE].

HOST
Because he’s my friend.

ON-AIR EXAMINER

CALVIN’S MOTHER
Why do you stay friends with Darnell? Why do you stay friends with Darnell? Why do you stay friends with Darnell?

CALVIN’S FATHER
Calvin? Why do you stay friends with Darnell?

OFF-AIR EXAMINER
[Plays samples from callers, especially regarding people they know named Darnell.]

HOST
Strong déjà vu can often be preceded by a feeling of nausea. Take note if you are feeling nauseated right now. If you are at home, clench your stomach muscles tightly. [SOUND OF RADIO STATION CHANGE] If you are in your car, roll the windows up tightly on all sides.

CALVIN’S MOTHER and CALVIN’S FATHER and OFF-AIR EXAMINER
[A 5 minute, horrendous, dense improvisation. Free repetition of the following phrases and sounds. The improvisation takes place in distinct 5 second blocks, with a 3 second pause between each block. It should be conducted to ensure accurate timing.]

- Look!
- Why do you stay friends with Darnell?
- Don’t get the door.
- Darnell is here.
- [SOUNDS OF BREAKING BOTTLES]
- [SOUNDS OF POUNDING ON DOOR IN GROUPS OF 3, 4 OR 7]

HOST
We’d like to know if the incident you just heard began to feel unreal the longer it went on. Just dial PHONE_NUMBER and let us know what you thought. Why would Calvin stay friends with Darnell? Just dial PHONE_NUMBER and let us know why you think Calvin would stay friends with Darnell.

ON-AIR EXAMINER
Strong déjà vu can often be proceeded by a feeling of nausea. Take note if you are feeling nauseated right now. If you are at home, clench your stomach muscles. [SOUND OF RADIO STATION CHANGE] I’m going to count slowly backwards from 25. Count along with me in your head or out loud. When I reach 20, please temporarily turn your radio off or change to another station. Count along with me in your head or out loud until you reach zero. When you reach zero, return to this broadcast for additional information.

OFF-AIR EXAMINER

[Play samples from callers.]

END OF EPISODE
EPISODE II.
MY VACATION: AN EVALUATION AND DEMONSTRATION OF PERSEVERATION ON A THE_CITY RADIO STATION

CAST:

HOST
ON-AIR EXAMINER
OFF-AIR EXAMINER
A RESIDENT HISTORIAN OF THE_CITY
GUEST 1
GUEST 2
GUEST 3

PRODUCTION NOTES:

- There are two examiners [ON-AIR EXAMINER and OFF-AIR EXAMINER] and three IN-STUDIO GUESTS.
- The ON-AIR EXAMINER asks questions of the guests that are heard aloud over the airwaves, but are not heard by the guests.
- The OFF-AIR EXAMINER asks questions of the guests that are heard only by the guest, but not heard over the airwaves.
- The guests’ responses to the questions are heard over the airwaves. Only the voices of the ON-AIR EXAMINER and the guests are heard by the radio listeners. The voice of the OFF-AIR EXAMINER is not heard by the radio listeners.
- The intention is to create the impression in the listening audience that the guest is answering the questions of the ON-AIR EXAMINER, when, in fact, they are answering the questions of OFF-AIR EXAMINER.
- Questions of the ON-AIR EXAMINER and OFF-AIR EXAMINER are to be delivered as simultaneously as possible. The ON-AIR EXAMINER should feel free to interject little fill-in words [“OK,” “Hmm,” “Really”] when a guest is giving a somewhat extended answer.
- Guests should not be aware of this technical set-up, nor should the listening audience.
- The production should give the feeling that something is only slightly wrong with the situation, not that something is radically wrong.
The HOST conducts three brief interviews with the RESIDENT HISTORIAN OF THE_CITY about an annual event in THE_CITY. These are freestyle interviews that cover much of the same terrain three times over.

HOST [SERIES INTRO]
So, tell me, THE_CITY… what brings you here today? [5 SECONDS OF A NOISY BUNCH OF OVERDUBBED, SIMULTANEOUS RESPONSES] OK. Well, let’s see if CALL LETTERS can’t do something about that. We’ll start with an assessment. We’ll start with [PAUSE] this. [THEME MUSIC FOR SERIES]

[IN-STUDIO GUEST 1 is brought into the studio.]

HOST
Today, we’re going to be testing THE_CITY for perseveration – the tendency to re-use words or phrases or to get stuck on a certain topic. We’re not going to test any one individual; instead, we’ll be testing three people from THE_CITY. First I’ll need to get some initial information from THE_CITY. Before we get started, RESIDENT HISTORIAN OF THE_CITY has joined us to tell us about the annual LOCAL EVENT here in THE_CITY.

HOST and RESIDENT HISTORIAN OF THE_CITY
[The first freestyle interview about the annual LOCAL EVENT in THE_CITY.]

HOST [to RESIDENT HISTORIAN OF THE_CITY]
Do you ever find yourself getting stuck on a word or unable to change topics?

RESIDENT HISTORIAN OF THE_CITY
[Freestyle answer.]

MUSICAL INTERLUDE 1
[A repetitive, loopy type of musical interlude.]

ON-AIR EXAMINER
OK. Comfortable? We’ll start right in if that’s OK. OK? [SHUFFLING OF PAPERS] Are we ready? We’re ready? OK, ready?

OFF-AIR EXAMINER
Please keep your answers clear and succinct. OK? Don’t elaborate too much unless you are asked to do so. OK? We’re almost ready to start. Are you ready? OK? We’re ready? OK, ready?

ON-AIR EXAMINER
OK, tell me your first name.
OFF-AIR EXAMINER
OK, tell me your first name.

ON-AIR EXAMINER
Why are you here with us on the air today?
OFF-AIR EXAMINER
Why are you here with us on the air today?

ON-AIR EXAMINER
Tell me your name again. Repeat it a few times so I’m sure I have it right.
OFF-AIR EXAMINER
Tell me the names of your three favorite movie stars.

ON-AIR EXAMINER
Please spell your name slowly so I’m sure I have it right.
OFF-AIR EXAMINER
Please spell the name of one of your favorite movie stars.

ON-AIR EXAMINER
Tell me your full name, including your middle name and last name.
OFF-AIR EXAMINER
Tell me your first name again.

ON-AIR EXAMINER
What city do you live in?
OFF-AIR EXAMINER
What city do you live in?

ON-AIR EXAMINER
What state is that in?
OFF-AIR EXAMINER
What state is that in?

ON-AIR EXAMINER
Have you lived there a long time?
OFF-AIR EXAMINER
Have you lived there a long time?
ON-AIR EXAMINER
How are you feeling in general today?

OFF-AIR EXAMINER
What is your favorite movie featuring one of the movie stars you just named?

ON-AIR EXAMINER
What other actors were in that movie?

OFF-AIR EXAMINER
Tell me again the names of your three favorite movie stars.

ON-AIR EXAMINER
What state were you born in?

OFF-AIR EXAMINER
Where did your favorite movie take place?

ON-AIR EXAMINER
Describe for me in detail the best vacation you’ve ever had. Take your time.

OFF-AIR EXAMINER
Summarize your favorite movie for me in some detail. Take about 30 seconds.

[MONOLOGUE] The reason we ask people about vacations is as a way to look at moments of stressed experience. Very often people will recall anxious or sad or scary or uneasy or frightening or miserable or creepy or chilling or nervous or daunting or gloomy or fretful or apprehensive or depressing moments from vacations with great clarity.

OFF-AIR EXAMINER
You’re doing great, but let’s take a break for a minute.

ON-AIR EXAMINER
After all, once you leave home, everything typically goes straight to hell.

OFF-AIR EXAMINER
Summarize your last vacation for me in some detail. Take about 30 seconds.

ON-AIR EXAMINER
What was it that made that vacation enjoyable for you?

OFF-AIR EXAMINER
If you could be any character in any movie for a day, which character would you choose and why?
ON-AIR EXAMINER
Were there any scary or sad or anxious moments during your vacation?

OFF-AIR EXAMINER
Which do you like better, sad movies or scary movies?

ON-AIR EXAMINER
Here’s kind of a hard one. In your opinion, what makes something sad?

OFF-AIR EXAMINER
List as many words that rhyme with “sad” as you can.

ON-AIR EXAMINER
OK. Let’s keep going. OK?

OFF-AIR EXAMINER
OK. Let’s keep going. OK?

ON-AIR EXAMINER
Do you need a drink of water or anything?

OFF-AIR EXAMINER
Do you need a drink of water or anything?

ON-AIR EXAMINER
Have you ever been to Florida?

OFF-AIR EXAMINER
Have you ever been to Florida?

ON-AIR EXAMINER
JESUS I HATE THAT PLACE! It’s just a big long batch of strip joints and pawn shops and old people. I don’t get it. I don’t get the dream vacation idea of Florida. I’m like, “Oh, great… another strip club… hey look, a pawn shop…”

OFF-AIR EXAMINER
Let me hear you do three kinds of fake laugh. Like you’re pretending something is funny, even though you don’t think it is.

ON-AIR EXAMINER
How about cruises?

OFF-AIR EXAMINER
Have you ever been on a cruise?
ON-AIR EXAMINER
Ever been on a cruise? I have. I was on a cruise. Guess what? I barfed the whole f-ing week. That was my quote unquote cruise experience. Was the buffet fantastic? Was there a huge dessert cart every night? How should I know?! I WAS F-ING VOMITING THE WHOLE ENTIRE TIME.

OFF-AIR EXAMINER
Let me hear your three kinds of fake laugh again. More convincing this time.

ON-AIR EXAMINER
Tom Selleck was on my cruise ship though. So, that was kind of interesting.

OFF-AIR EXAMINER
If you went on a cruise, which of your favorite actors would you like to be on that ship?

ON-AIR EXAMINER
Who is your favorite actor or actress?

OFF-AIR EXAMINER
Take five breaths in and out as quickly as you can. Get right up to the microphone and take those breaths so we can hear them on the air.

ON-AIR EXAMINER
[MONOLOGUE] Once I was on vacation in Kansas and they kept reporting tornado after tornado after tornado in the area. I mean I’d heard of tornadoes my whole life, but I’d never seen one. Sort of exciting and scary at the same time, you know? Not really sad though, I guess.

OFF-AIR EXAMINER
OK, let’s take a break for a minute.

ON-AIR EXAMINER
I don’t know what made me think of that right now. It happened about 15 or 16 years ago. [Wait to proceed until guest is done holding their breath.]

OFF-AIR EXAMINER
Now I’d like to see how long you can hold your breath. Ready? Go.

ON-AIR EXAMINER
List your three favorite actors.

OFF-AIR EXAMINER
One last time, tell me the names of two of your favorite actors and your first name.

ON-AIR EXAMINER
Tell me your name.
OFF-AIR EXAMINER
Tell me the name of your favorite actor.

ON-AIR EXAMINER
OK, that’s it. Do you have any questions for us about this interview?  
OFF-AIR EXAMINER
Let us hear your fake laughs one more time.

ON-AIR EXAMINER
Before you go. Tell me your name one last time.  
OFF-AIR EXAMINER
Tell me your name one last time.

HOST and RESIDENT HISTORIAN OF THE CITY
Tell us your name one more time. [Then, on with the second freestyle interview about the annual LOCAL EVENT in THE CITY.]

MUSICAL INTERLUDE 2
[A repetitive loopy type of musical interlude.]

[IN-STUDIO GUEST 2 is brought into the studio.]

ON-AIR EXAMINER
OK. We’re ready for our second guest. Comfortable?  
OFF-AIR EXAMINER
Are you comfortable?

ON-AIR EXAMINER
I’d like to ask you some questions about movies and movie stars. OK?  
OFF-AIR EXAMINER
Please keep your answers clear and succinct. OK?

ON-AIR EXAMINER
We’ll start right in if that’s OK. OK? Are we ready? We’re ready? OK, ready?  
OFF-AIR EXAMINER
Don’t elaborate too much unless you are asked to do so. OK? We’re almost ready to start. Are you ready? OK? We’re ready? OK, ready?
OK, tell me your first name.

ON-AIR EXAMINER

OK, tell me your first name.

OFF-AIR EXAMINER

Why are you here with us on the air today?

ON-AIR EXAMINER

Do you know why your parents gave you that name?

OFF-AIR EXAMINER

Tell me the name of your favorite movie.

ON-AIR EXAMINER

Tell me your name again. Repeat it a few times so I’m sure I have it right.

OFF-AIR EXAMINER

Please spell the name of your favorite movie star.

ON-AIR EXAMINER

Please spell your name slowly so I’m sure I have it spelled right.

OFF-AIR EXAMINER

Tell me your first name again. Please say it very very slowly, so everyone can understand.

ON-AIR EXAMINER

Let me hear an exaggerated fake cry. Like you are mocking someone who is crying. Like you’re a bad actor.

OFF-AIR EXAMINER

What city do you live in?

ON-AIR EXAMINER

What city do you live in?

OFF-AIR EXAMINER

What state is that in?

ON-AIR EXAMINER

What state is that in?

OFF-AIR EXAMINER

Have you lived there a long time?
OFF-AIR EXAMINER
Have you lived there a long time?

ON-AIR EXAMINER
What is your favorite movie featuring the movie star you just named?
OFF-AIR EXAMINER
Tell us something important about you.

ON-AIR EXAMINER
Tell me again the name of your favorite movie star.
OFF-AIR EXAMINER
Tell me your name again, but this time use a sad voice.

ON-AIR EXAMINER
Where did your favorite movie take place?
OFF-AIR EXAMINER
What state were you born in?

ON-AIR EXAMINER
Summarize your favorite movie for me in some detail. Take about 30 seconds.
OFF-AIR EXAMINER
Describe for me in detail the worst vacation you’ve ever had. Take your time.

ON-AIR EXAMINER
[MONOLOGUE. Begin after Guest 2 takes their deep breath.] The reason we ask people about movies and movie stars is as a way to understand a person’s values. For example, my favorite movie stars all have unusual noses. Ellen Barkin. She’s a good example. She had a very unusual nose. But, what happened? She got plastic surgery and now she’s not even on my list of favorite movies stars. I could have been good – maybe very good – friends with her, but then she went and made that terrible, terrible decision. If you could be any character in any movie for a day, which character would you choose and why? For example, I would not choose Ellen Barkin. I would have. At one time. But not anymore, I can tell you that for damn sure.

OFF-AIR EXAMINER
Now I’d like to see how long you can hold your breath. Ready? Go. [When the guest is done…] OK, let’s take a break for a minute.

ON-AIR EXAMINER
So, if you could be any character in any movie for one day, which character would you choose and why?
OFF-AIR EXAMINER
OK, back to your vacation. What was it that made that vacation so unenjoyable for you?

ON-AIR EXAMINER
Which do you like better, sad movies or scary movies?

OFF-AIR EXAMINER
Were there any sad or anxious moments during your last vacation?

ON-AIR EXAMINER

OFF-AIR EXAMINER
Here’s kind of a hard one. In your opinion, what makes something sad?

ON-AIR EXAMINER
OK. Let’s keep going. OK?

OFF-AIR EXAMINER
OK. Let’s keep going. OK?

ON-AIR EXAMINER
Do you need a drink of water or anything?

OFF-AIR EXAMINER
Do you need a drink of water or anything?

ON-AIR EXAMINER
Would you like a drink of water?

OFF-AIR EXAMINER
Would you like some milk?

ON-AIR EXAMINER
How about a drink of water before we continue?

OFF-AIR EXAMINER
Would you like some juice or a soft drink?

ON-AIR EXAMINER
How often do you go to comedies?
OFF-AIR EXAMINER
How often do you go to comedies?

ON-AIR EXAMINER
Let me hear you do three kinds of fake laugh. Like you’re pretending something is funny, even though you don’t think it is. Like this… [Laughs a fake sounding laugh.] That was sort of a sarcastic laugh. [Laughs a fake sounding laugh.] That was a real mean laugh. [Laughs a fake sounding laugh.] That was sort of my you-are-irritating-me get-away-from-me laugh.

OFF-AIR EXAMINER
Let me hear your three kinds of fake crying again. More convincing this time.

ON-AIR EXAMINER
Have you ever been on a cruise ship?

OFF-AIR EXAMINER
Have you ever been on a cruise ship?

ON-AIR EXAMINER
If you went on a cruise, which of your favorite actors would you like to be on that ship?

OFF-AIR EXAMINER
If you went on a cruise, which of your favorite actors would you like to be on that ship?

ON-AIR EXAMINER
One last time, tell me the names of two of your favorite actors and your first name.

Tell me your name.

ON-AIR EXAMINER
Let us hear your fake laughing one more time. Here’s mine. [Various types of fake laughing.]

OFF-AIR EXAMINER
OK, that’s it. Do you have any questions for us about this interview?

ON-AIR EXAMINER
Tell me your name one last time.

OFF-AIR EXAMINER
Tell me your name one last time.

HOST and RESIDENT HISTORIAN OF THE_CITY
Tell us your name one more time. [Then, on with the third freestyle interview about the annual LOCAL EVENT in THE_CITY.]
MUSICAL INTERLUDE 3
[A repetitive loopy type of musical interlude.]

[IN-STUDIO GUEST 3 is brought into the studio.]

ON-AIR EXAMINER
Let’s start with your name.

OFF-AIR EXAMINER
Tell me your first name?

ON-AIR EXAMINER
Tell me what you remember having for breakfast today?

OFF-AIR EXAMINER
Tell me what you remember having for breakfast today?

ON-AIR EXAMINER
What’s your full name. Your first name and last name?

OFF-AIR EXAMINER
Pretend your last name is “Byrd.” Now tell me your first name and last name.

ON-AIR EXAMINER
I’m going to give you a minute and I’d like you to list off as many birds as you can think of. Ready? OK, go ahead.

OFF-AIR EXAMINER
I’m going to give you a minute and I’d like you to list off as many birds as you can think of. Ready? OK, go ahead.

ON-AIR EXAMINER
OK, good. Can you think of a few others? Here are some suggestions. Maybe you could think of categories of birds, like jungle birds or farm birds or prehistoric birds. OK, go ahead.

OFF-AIR EXAMINER
Now I’d like you to make up some birds that have to do with breakfast items. For example, “the Toast Bird” or “the Oatmeal Bird.” List as many as you can. OK, go ahead.

ON-AIR EXAMINER
Let’s try something different. OK?
OFF-AIR EXAMINER
Let’s try something different. OK?

ON-AIR EXAMINER
Tell me where you went on vacation recently. Ever been on a cruise? I went on a cruise ship last year. It left from Florida and you’ll never guess who was on the ship. TOM SELLECK! He wasn’t on board as a movie star or anything either. He was just taking the cruise like anyone. Guess what else though? Ask me about the food. Ask me if it was good and if there were good desserts all the time and five to seven meals per day. Oh. Wait. You don’t have to ask. You don’t have to ask because I COULDN’T eat anything. BECAUSE I WAS THROWING UP THE WHOLE F-ING WEEK. So, what about your recent so-called “vacations.”

OFF-AIR EXAMINER
Now let’s make up some new bird names. These will be a little more complicated. There’s a bird called the “cow bird.” In that spirit, I’d like you to make up as many bird names as you can using a nationality and an animal name. So, for example, you could come up with the “Italian Rat Bird” or the “Bolivian Horse Bird.” Anything like that will be fine. So, as soon as you are ready, make up as many bird names like that as you can. Go ahead when you’re ready.

ON-AIR EXAMINER
What is the call of the [pick one bird from above list made up by the guest].

OFF-AIR EXAMINER
Now I’d like you to make up the call of one of these birds. Go ahead. Don’t be shy.

Try it again, please.

Try it again, please.

ON-AIR EXAMINER
Let me try it now and tell me what you think?

OFF-AIR EXAMINER
Try it again a couple of times back to back.

[Imitates guest’s birdcall.]

ON-AIR EXAMINER
One more time, please.

[Imitates guest’s birdcall.]
OFF-AIR EXAMINER

Now a little different. More, like a question.

[Imitates guest’s birdcall.]

ON-AIR EXAMINER

Now very quietly.

[Imitates guest’s birdcall.]

OFF-AIR EXAMINER

Once more, this time loudly.

ON-AIR EXAMINER

[Imitates guest’s birdcall.]

OFF-AIR EXAMINER

Once more, this time very loudly.

MUSICAL INTERLUDE 4

[Begin repetitive loopy type of musical interlude which plays over the final exchange and then continues on.]

ON-AIR EXAMINER

[Imitates guest’s birdcall for about a minute.]

OFF-AIR EXAMINER

One last time. Please try to go on for a minute or two and see how much variety you can produce in the birdcall. Loud, soft, angry, happy, sexy, etc. Go ahead.

END OF EPISODE
HOST [SERIES INTRO]
So, tell me, THE_CITY… what brings you here today? [5 SECONDS OF A NOISY BUNCH OF OVERDUBBED, SIMULTANEOUS RESPONSES] OK. Well, let’s see if CALL_LETTERS can’t do something about that. We’ll start with an assessment. We’ll start with [PAUSE] this. [THEME MUSIC FOR SERIES]

HOST
I’m going to be giving the city of THE_CITY a complete audiological assessment today. I’m not going to be testing any one individual; instead, I’ll be testing THE_CITY as a whole. I’m asking individuals to call in to PHONE_NUMBER. Again the number is PHONE_NUMBER to be a part of this assessment of THE_CITY. Just dial PHONE_NUMBER and we’ll get started. I know THE_CITY has had some concerns over the years about hearing and hopefully this testing will put those concerns to rest or otherwise give us some sense of what might be done about them. First I’ll need to get some initial information from THE_CITY.

Case History
[If possible, try to get several different callers to answer several different questions.]
How old are you?
Do you think you have any difficulty with your hearing?
Is there a history of deafness in your family?
Are you often exposed to loud noises, such as on the job or as part of a hobby?
Are you on any medications or drugs?
Do you have any discharge coming out of your ears? Any blood or pus or fluid?
Have you experience any severe head trauma?
Have you been hospitalized recently for any illness?
Pure Tone Testing and Pure Tone with Masking
I’m going to play some tones now. When you hear the tone, I’d like you to call PHONE_NUMBER and let me know that you heard the tone and which ear you heard it in. OK? They’re going to change in pitch and loudness. They sound something like this. [SAMPLE TONE] OK? Again, call PHONE_NUMBER when you hear the tone. When you call PHONE_NUMBER we’ll just ask you to tell us which ear you hear it in.

Speech Recognition Threshold
I’m going to read some two-syllable words to you. I’ll start reading them fairly loudly and then they will gradually get softer. I want you to write the words down as I read the list and then call in to PHONE_NUMBER when you feel like you can’t correctly identify the words anymore. When you call in, I’ll ask you to read your list back to me. Do you have any questions? If you have a question about this test, call PHONE_NUMBER and we’ll try to clear it up. Again, just write these words down as I read them. Then call PHONE_NUMBER when you are done and read your list back to me.

[Read at a rate of 5 seconds per word with equal emphasis on first and second syllable. The list should take 3 minutes to read. Keep a steady fade on the volume throughout.]

1. railroad
2. blackboard
3. mousetrap
4. padlock
5. cowboy
6. whitewash
7. toothchair
8. whitebone
9. blackbridge
10. drawbrow
11. cookpond
12. headwell
13. horsetrap
14. eyeshoe
15. doorquake
16. duckboy
17. earware
18. earthlight
19. woodball
20. greydog
21. hardcream
22. cowdrum
23. hotroom
24. mousemeal
25. northlock
26. nutcake
27. playbrush
28. railwash
29. railbrow
30. blackpond
31. mousedrum
32. padhound
33. cowshoe
34. whiteroad
35. doorboard
36. earthtrap

**Word Recognition Threshold**
I’m going to play some of the words you heard earlier again. This time I’d like you to listen to the words and call PHONE_NUMBER and tell me when the words begin to sound distorted or unidentifiable. If at any point the words begin to sound distorted, it may possibly indicate the presence of a tumor or lesion in your auditory pathway. Call PHONE_NUMBER at any time if you feel that the words you are hearing have become somehow hard to identify or distorted.

[Read at a rate of 5 seconds per word with equal emphasis on first and second syllable. The list should take 3 minutes to read. Gradually increase distortion via fuzz box or some other signal processing device on these words.]

1. whitebone
2. hotroom
3. drawbrow
4. cookpond
5. blackbridge
6. hardcream
7. cowdrum
8. greydog
9. mousemeal
10. mousetrap
11. padlock
12. doorboard
13. doorquake
14. duckboy
15. earthtrap
16. blackboard
17. earware
18. railroad
19. cowboy
20. woodball
21. northlock
22. nutcake
23. playbrush
24. railwash
25. whitewash
26. toothchair
27. headwell
28. horsetrap
29. eyeshoe
30. cowshoe
31. whiteroad
32. mousedrum
33. earthlight
34. railbrow
35. blackpond
36. padhound

**Sentence Recognition**
I’m going to play some sentences for you to listen to. I’d like you to identify the final word in these sentences. Just write the final words down on a list and call PHONE_NUMBER with your list. For example, if I say, “Next Tuesday we must vote.” You would simply write down the final word “Vote” on your list and then read that list when you call PHONE_NUMBER. This might prove more difficult for some sentences than others, but that difficulty is part of the test.
You will also hear some noise during some of these sentences. That noise is also part of the test. Let’s begin.
[HOST reads the sentences until a listener calls in.]

| Most of the news is easy for us to | hear.         |
| The vane on top of the pole revolved in the | wind.         |
| Plead to the council to free the poor | thief.        |
| Mark the spot with a sign painted | red.          |
| A sash of gold silk will trim her | dress.        |
| The birch looked stark white and | lonesome.     |
| In some form or other we need | fun.          |
| Ducks fly north but lack a | compass.      |
| Fruit flavors are used in fizz | drinks.       |
| The train brought our hero to the big | town.         |
| The rude laugh filled the empty | room.         |
| Write fast if you want to finish | early.        |
| The last switch cannot be turned | off.          |
| Bathe and relax in the cool green | grass.        |
| Fill the ink jar with sticky | glue.         |
| The plush chair leaned against the | wall.         |
| No cement will hold hard | wood.         |
| Seed is needed to plant the spring | corn.         |
| Bottles hold four kinds of | rum.          |
| The price is fair for a good antique clock. |
| Twist the valve and release hot steam. |
| He wheeled the bike past the winding road. |
| To have is better than to wait and hope. |
| A fence cuts through the corner lot. |
| A bowl of rice is free with chicken stew. |
| The youth drove with zest, but little skill. |
| A sip of tea revives his tired friend. |
| In the rear of the ground floor was a large passage. |
| Mince pie is a dish served to children. |
| Let it burn, it gives us warmth and comfort. |
| Feed the white mouse some flower seeds. |
| He crawled with care along the ledge. |
| That move means the game is over. |
| Write it once or you may forget it. |
| Jazz and swing fans like fast music. |
| Try to have the court decide the case. |
| Jerk the rope and the bell rings weakly. |
| They are men who walk the middle of the road. |
| We are sure that one war is enough. |
| All sat frozen and watched the screen. |
| To reach the end he needs much courage. |
| The gold ring fits only a pierced ear. |
| The old pan was covered with hard fudge. |
| The beam dropped down on the workmen's head. |
| Where were they when the noise started. |
| These coins will be needed to pay his debt. |
| A clean neck means a neat collar. |
| He picked up the dice for a second roll. |
| Dispense with a vest on a day like this. |
| Take a chance and win a china doll. |
| Tuck the sheet under the edge of the mat. |
| The three story house was built of stone. |
| Birth and death mark the limits of life. |
| We don't get much money but we have fun. |
| Shut the hatch before the waves push it in. |
| The kitten chased the dog down the street. |
| Pages bound in cloth make a book. |
| Women form less than half of the group. |
| A child's wit saved the day for us. |
| Our plans right now are hazy. |
| Three for a dime, the young peddler cried. |
| The ancient coin was quite dull and worn. |
| He broke his ties with groups of former friends. |
| They floated on the raft to sun their white backs. |
The play began as soon as we sat down.
The dark pot hung in the front closet.
A dash of pepper spoils beef stew.
The junk yard had a moldy smell.
The heap of fallen leaves was set on fire.
Time brings us many changes.
Pack the records in a neat thin case.
The drip of the rain made a pleasant sound.
His hip struck the knee of the next player.
The ramp led up to the wide highway.
Turn on the lantern which gives us light.
This horse will nose his way to the finish.
The dry wax protects with deep scratch.
Throw out the used paper cup and plate.
The couch cover and hall drapes were blue.
The tin box held priceless stones.
There are many ways to do these things.
The work of the tailor is seen on each side.
She was kind to sick old people.
A man in a blue sweater sat at the desk.
Their eyelids droop for want of sleep.
The clan gathered on each dull night.
The man went to the woods to gather sticks.
The logs fell and tumbled into the clear stream.
Just hoist it up and take it away.
It takes a lot of help to finish these.
The large house had hot water taps.
Schools for ladies teach charm and grace.
They took the axe and the saw to the forest.
Some ads serve to cheat buyers.
Carry the pail to the wall and spill it there.
Gray paint stretched for miles around.
Look in the corner to find the tan shirt.
Shape the clay gently into block form.
The plant grew large and green in the window.
The peace league met to discuss the plans.
Screw the round cap on as tight as needed.
Nine rows of soldiers stood in line.
The straw nest housed five robins.
The stems of the tall glasses cracked and broke.
The hinge on the door creaked with old age.
Fly by night, and you waste little time.
Say it slowly but make it ring clear.
The chair looked strong but had no bottom.
The case was puzzling to the old and wise.
| The way to save money is not to spend  | much.          |
| Send the stuff in a thick paper     | bag.           |
| Shake dust the dust from your shoes,| stranger.      |
| Take shelter in this tent, but keep | still.         |
| The odor of spring makes young hearts| jump.          |
| Try to trace the fine lines of the  | painting.      |
| Tack the strip of carpet to the worn | floor.         |
| It takes a good trap to capture a   | bear.          |
| Better hash is made of rare         | beef.          |
| The lake sparkled in the red hot    | sun.           |
| Take two shares as a fair           | profit.        |
| The shaky barn fell with a loud     | crash.         |
| They are pushed back each time they | attack.        |
| Jump the fence and hurry up the     | bank.          |
| This will lead the world to more sound and fury. |
| Add salt before you fry the        | egg.           |
| A zestful food is the hot cross     | bun.           |
| The red tape bound the smuggled     | food.          |
| Nine men were hired to dig the      | ruins.         |
| The mute muffled the high tones of the horn. |
| Paper is scarce, so write with much care. |
| The crunch of feet in the snow was the only sound. |
| The sheep were led home by a dog.    |
| Draw the chart with heavy black     | lines.         |
| The boy owed his pal thirty cents.  |
| Drop the ashes on the worn old rug. |
| They slice the sausage think with a knife. |
| The wall phone rang loud and often. |
| The nag pulled the frail cart along.|
| They told wild tales to frighten him. |
| Oats are a food eaten by a horse and man. |
| Smile when you say nasty words.     |
| The water in this well is a source of good health. |
| A quart of milk is water for the most part. |
| A force equal to that would move the earth. |
| The idea is to sew both edges straight. |
| The dirt piles were lined along the road. |
| Tend the sheep while the dog wanders. |
| He took the lead and kept it the whole distance. |
| The key you designed will fit the lock. |
| North wind brings colds and fevers. |
| Go now and come here later.         |
| Live wires should be kept covered.  |
| The box is held by a bright red snapper. |
| To make pure ice, you freeze water. |
Both brothers wear the same size.
Eight miles of woodland burned to waste.
Roads are paved with sticky tar.
A joy to every child is the swan boat.
His shirt was clean but one button was gone.
Pink clouds floated with the breeze.
He smokes a big pipe with strong contents.
Serve the hot rum to the tired horses.
Grace makes up for lack of beauty.
Breakfast buns are fine with a hot drink.
The bunch of grapes was pressed into wine.
The screen before the fire kept in the sparks.
The desk and both chairs were painted tan.
The music played on while they talked.
The smell of burned rages itches my nose.
Thick glasses helped him read the print.
He offered proof in the form of a large chart.
The square wooden crate was packed to be shipped.
The kite flew wildly in the high wind.
A fur muff is stylish once more.
The bright lanterns were gay on the dark lawn.

OK, could you please read your list of words back to me so we can see how far you got?

**Acoustic Reflexes**
Now we’re going to test THE_CITY’s acoustic reflexes. Your ears have reflexes just like your knees do. I’m going to play a click and then record the latency of your call to PHONE_NUMBER. By doing this, we will be able to determine if THE_CITY’s acoustic reflexes are intact. I’d like you to listen for a very brief click that will sound like this. [SOUNDFILE]. When you hear the click, call PHONE_NUMBER as fast as you can and tell me that you heard the click.

[Play very short click sounds at different frequencies and volumes.]

**Identifying everyday sounds**
I’m going to play some sounds for you. I want you to call PHONE_NUMBER and identify them. This time, the sounds are not words or sentences, they are just sounds. Sounds you are likely to hear as you go through your everyday life. When you hear a sound that you can identify, call PHONE_NUMBER and identify the sound to us.

[Play sounds from a sound effects disc at widely different volume levels. Take calls as them come in and discuss the sound.]

**Uncomfortable listening threshold**
Now this last test is just to determine the loudest sound you are comfortable listening to. In the event THE_CITY needs to be fitted with a hearing aid, I am required to determine this sound
level. I’m going to keep raising the volume on this sound and I’d like you to call PHONE_NUMBER and tell me when the sound becomes uncomfortable. We’re almost done, so just hang in there. For this test, I don’t want you to wait until the sound feels painful. Just call in when the sound becomes uncomfortable. For example, when it reaches a level of discomfort that you would not want to experience several times throughout the day on a daily basis.

[Play soundfile. Increase loudness gradually throughout.]

END OF EPISODE
EPISODE IV.
HEAVEN AND EARTH RADIO MEMORIES: MEMORY TESTING OF THE_CITY

CAST:
HOST
EXAMINER
MALE VOICE 1
MALE VOICE 2
FEMALE VOICE 1
FEMALE VOICE 2
FEMALE VOICE 3
FEMALE VOICE 4

PRODUCTION NOTES:

- Male Voice 1 and Female Voice 4 have slightly larger roles than the other male and female voices. In fact, an incipient romance may exist between Male Voice 1 and Female Voice 4.
- A pre-recorded soundtrack is required.
- During the pauses a variety of pleasant-sounding white noise is heard.
- The mood of the production should be entirely peaceful and rarified, except for the gunshots which should have a great deal of presence and urgency.

HOST [SERIES INTRO]
So, tell me THE_CITY… what brings you here today? [5 SECONDS OF A NOISY BUNCH OF OVERDUBBED, SIMULTANEOUS RESPONSES] OK. Well, let’s see if CALL_LETTERS can’t do something about that. We’ll start with an assessment. We’ll start with [PAUSE] this. [THEME MUSIC FOR SERIES]

HOST
Today we’re going to be giving the city of THE_CITY a memory evaluation. I’m not going to be testing the memory of any one individual; instead, I’ll be testing THE_CITY’s memory as a whole. We’re asking individuals to call in to PHONE_NUMBER so we can get some initial information. Again the number is PHONE_NUMBER to be a part of this memory evaluation of THE_CITY. Just dial PHONE_NUMBER and we’ll get started. I know THE_CITY has had some concerns over the years about its memory and hopefully this testing will put those concerns
to rest or otherwise give us some sense of what might be done about them. But first, I’ll need to get some initial information from THE_CITY.

EXAMINER
We are about to conduct a test of your memories. I say “memories” because we will be testing THE_CITY for several types of memory: memory for voices, memory for places, memory for stories, memory for sounds, and working memory. We will not be looking at your personal memories. For this test, there are no such things as personal memories. No good memories or bad memories or heartbreaking memories or happy memories. Participating in your home or your car as you listen should also prove quite simple. You will be instructed on how to participate as we progress.

HOST
For now call in to PHONE_NUMBER and we’ll get some initial information about THE_CITY. Again that number is PHONE_NUMBER.

Questions for callers during show:

MALE VOICE 1:
Remember my name and associate it with my voice. You will be asked to remember it later. My name is Randy Salazar. My house is painted spring green. Listen to the sound of my voice and remember my name. My favorite animal is the skunk. I like the way they move. My name is Randy Salazar. Remember my name. For Halloween I once dressed up like Harry Truman. Remember my name. My name is Randy Salazar.

HOST:
You are going to hear some stories. They aren’t very long. The longest story will take about two minutes. Listen carefully to the story and remember as many details as you can. You will then hear a series of statements about the story. After each statement there will be a short pause. During that pause, please say aloud if that statement about the story is true or false by saying simply, “true” or “false” aloud to yourself. This test will become very demanding. Do not participate in this test if you are driving your car, or if you are operating any dangerous equipment.

Here is the first story:

FEMALE VOICE 4:
I will never go to another baseball game. Last week, a man was crying at the end of the parking lot. His car got all scratched up and vandalized. I will never go to another baseball game. I will never go to another baseball game.

<table>
<thead>
<tr>
<th>The man in the parking lot was unhappy.</th>
<th>[PAUSE]</th>
<th>True</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am going to the game next week.</td>
<td>[PAUSE]</td>
<td>False</td>
</tr>
<tr>
<td>The man in the parking lot was unhappy.</td>
<td>[PAUSE]</td>
<td>True</td>
</tr>
<tr>
<td>The man in the parking lot had his car vandalized.</td>
<td>[PAUSE]</td>
<td>True</td>
</tr>
</tbody>
</table>
HOST:

Here is the second story.

EXAMINER:

She sang breathing in and collided with a hush. During which a false public quiet sense killed nine. During which a dynamite hush. During which an insurance employee exploded. During which a gasoline tanker exploded.

True or false?

<table>
<thead>
<tr>
<th>Comment</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Both the tanker and the employee exploded.</td>
<td>True</td>
</tr>
<tr>
<td>She had a false private quiet sense.</td>
<td>False</td>
</tr>
<tr>
<td>Several insurance employees exploded that day.</td>
<td>False</td>
</tr>
<tr>
<td>Several gasoline tankers exploded that day.</td>
<td>False</td>
</tr>
</tbody>
</table>

FEMALE VOICE 1:

Remember my name and associate it with my voice. You will be asked to remember it later. My name is Patty Bordage. My house is painted pale sandy brown. Listen to the sound of my voice and remember my name. My favorite animal is the sloth. I like the way they move. My name is Patty Bordage. Remember my name. For Halloween I once dressed up like Norman Rockwell. Remember my name. My name is Patty Bordage.

HOST:

During this test, you will hear five gunshots. Gunshots articulate the acoustic characteristics of geographical and architectural spaces particularly well. Along with each gunshot, you will be told the name of the location of that gunshot. Listen carefully and remember the name of the location where each of these guns is being shot. The key to remembering the names of the locations is in remembering the acoustic characteristics of the locations as articulated by gunfire. Later in the test you will be asked to remember the name of the location.

EXAMINER

[GUNSHOT 1] [PAUSE] That shot was heard in the new spot. Remember that name, the new spot. Remember that name and associate it with the acoustics of the location. The new spot. [PAUSE] [GUNSHOT 1] The new spot.

[GUNSHOT 2] [PAUSE] That shot was heard in the daytime spot. Remember that name, the daytime spot. Remember that name and associate it with the acoustics of the location. The daytime spot. [PAUSE] [GUNSHOT 2] The daytime spot.

HOST

Here is the third story.
MALE VOICE 1
The junky parent onion yard had a moldy smell to it. The nearby heap of them thripped fatally. All around the yard, criminal use of fallen leaves was set on explosives to find fire. The psychotic drip of rain made at first pleasant sounds.

True or false?

| The parent onion yard smelled fresh. | [PAUSE] False |
| All the explosives were tightly contained. | [PAUSE] False |
| The junky onions thripped fatally. | [PAUSE] True |
| This story takes place in summer. | [PAUSE] False |
| Psychotic rain can be a pleasant sound for a while. | [PAUSE] True |
| The falling leaves were set on fire. | [PAUSE] False |
| This story takes place in summer. | [PAUSE] False |

EXAMINER
[GUNSHOT 3] [PAUSE] That shot was heard in the summer spot. Remember that name, the summer spot. Remember that name and associate it with the acoustics of the location. The summer spot. [PAUSE] [GUNSHOT 3] The summer spot.

FEMALE VOICE 2
Remember my name and associate it with my voice. You will be asked to remember it later. My name is Lynette Kruger. My house is painted chestnut. Listen to the sound of my voice and remember my name. My favorite animal is the reindeer. I like the way they move. My name is Lynette Kruger. Remember my name. For Halloween I once dressed up like Edgar Allen Poe. Remember my name. My name is Lynette Kruger.

FEMALE VOICE 3:
Remember my name and associate it with my voice. You will be asked to remember it later. My name is Lynette Krull. My house is painted creamy green. Listen to the sound of my voice and remember my name. My favorite animal is the anteater. I like the way they move. My name is Lynette Krull. Remember my name. For Halloween I once dressed up like Ernest Hemingway. Remember my name. My name is Lynette Krull.

HOST
Memory for speech and memory for non-speech sounds are processed differently. By humans. You will now hear a series of short sounds presented in a particular order. You will be asked to remember the order in which the sounds are presented. After listening to the original series of sounds, you will listen to those same sounds presented in two different orders. One in the left speaker. One in the right speaker. Only one of these presentations will match the original. You are to chose the series of sounds that matches the order of the original. Simply say quietly to yourself, “that’s the one” when you’ve identified the matching series of sounds or point to the speaker you’ve chosen.

SOUNDTRACK:
[3 Sounds presented in the following order – Sound 1, Sound 2, Sound 3]
EXAMINER:
Which is the one?

SOUNDTRACK:
[LEFT SPEAKER] [Sound 3, Sound 1, Sound 2]
[RIGHT SPEAKER] [Sound 1, Sound 2, Sound 3]

EXAMINER:
[RIGHT SPEAKER] This was the one.

HOST
Here is the fourth story.

FEMALE VOICE 4:
“A dead ringer devil drove us into it,” protested Dale’s wife.

MALE VOICE 1:
“Chicago heat and wet animal bribery makes me,” begged Dale. “The wilds of Canada made me do it. The fluffy birds made me do it.”

HOST:
And for that the judge let him off with a warning. The judge’s shirt was clean, but one button was powerfully missing, “Dead ringer. A devil.”

MALE VOICE 1:
The wilds of Canada made me do it. The Chicago heat made me.

FEMALE VOICE 4:
“The fluffy birds made him do it,” protested Dale’s wife.

EXAMINER:
True or false?

| The judge let Dale off with a warning. | [PAUSE] True |
| “The fluffy birds made him do it,” cried Dale’s wife in agony. | [PAUSE] False |
| The judge had a clean shirt. A dead ringer. | [PAUSE] True |
| The wilds of Canada made Dale’s wife do it. | [PAUSE] False |
| Dale’s wife protested that “A dead ringer drove us into.” | [PAUSE] False |
MALE VOICE 2:
Remember my name and associate it with my voice. You will be asked to remember it later. My name is Fred Lovatt. My house is painted cadet blue. Listen to the sound of my voice and remember my name. My favorite animal is the rhinoceros. I like the way they move. My name is Fred Lovatt. Remember my name. For Halloween I once dressed up like Vincent Van Gogh. My name is Fred Lovatt. Remember my name.

EXAMINER:

FEMALE VOICE 4:
Remember my name and associate it with my voice. You will be asked to remember it later. My name is Vivian Loggins. My house is painted royal blue. Listen to the sound of my voice and remember my name. My favorite animal is the moose. I like the way they move. My name is Vivian Loggins. Remember my name. For Halloween I once dressed up like Walt Disney. Remember my name. My name is Vivian Loggins.

SOUNDTRACK:
[5 Sounds presented in the following order: Sound 1, Sound 2, Sound 3, Sound 4, Sound 5]

EXAMINER:
Which is the one?

[PAUSE]

SOUNDTRACK:
[RIGHT SPEAKER] [Sound 1, Sound 2, Sound 3, Sound 4, Sound 5]
[LEFT SPEAKER] [Sound 5, Sound 3, Sound 1, Sound 4, Sound 2]

[PAUSE]

EXAMINER:
[RIGHT SPEAKER] This was the one.

[LONG PAUSE]

FEMALE VOICE 4:
Do you remember my name? You heard from me earlier. You heard the sound of my voice and I told you some things about myself to help you remember me. What is my name? [PAUSE] My name is V___. [PAUSE] My name is Vi____. [PAUSE] My name is Vivian _______. [PAUSE] My name is Vivian Loggins.
EXAMINER

[GUNSHOT 4] [PAUSE] That shot was heard in the favorite spot. Remember that name, the favorite spot. Remember that name and associate it with the acoustics of the location. The favorite spot. [PAUSE] [GUNSHOT 4] The favorite spot.

MALE VOICE 2:

Do you remember my name? You heard from me earlier. You heard the sound of my voice and I told you some things about myself to help you remember me. What is my name? [PAUSE] My name is F___. [PAUSE] My name is Fre____. [PAUSE] My name is Fred _______. [PAUSE] My name is Fred Lovatt.

FEMALE VOICE 3:

Do you remember my name? You heard from me earlier. You heard the sound of my voice and I told you some things about myself to help you remember me. What is my name? [PAUSE] My name is L___. [PAUSE] My name is Lyn____. [PAUSE] My name is Lynette _______. [PAUSE] My name is Lynette Krull.

SOUNDTRACK:

[7 Sounds presented in the following order: Sound 1, Sound 2, Sound 3, Sound 4, Sound 5, Sound 6, Sound 7]

EXAMINER

Which is the one?

[PAUSE]

SOUNDTRACK:

[RIGHT SPEAKER] [Sound 7, Sound 6, Sound 5, Sound 3, Sound 1, Sound 4, Sound 2]

[LEFT SPEAKER] [Sound 1, Sound 2, Sound 3, Sound 4, Sound 5, Sound 6, Sound 7]

EXAMINER:

Which is the one?

[PAUSE]

[LEFT SPEAKER] This was the one.

FEMALE VOICE 2:

Do you remember my name? You heard from me earlier. You heard the sound of my voice and I told you some things about myself to help you remember me. What is my name? [PAUSE] My name is L___. [PAUSE] My name is Lyn____. [PAUSE] My name is Lynette _______. [PAUSE] My name is Lynette Kruger.
EXAMINER:
[GUNSHOT 2] Can you remember the spot where you heard that shot? [PAUSE] That shot was heard in the daytime spot. The daytime. [PAUSE] [GUNSHOT 2] The daytime spot.

[GUNSHOT 3] Can you remember the spot where you heard that shot? [PAUSE] That shot was heard in the summer spot. The summer spot. [PAUSE] [GUNSHOT 3] The summer spot.

SOUNDTRACK:
[8 Sounds presented in the following order: Sound 1, Sound 2, Sound 3, Sound 4, Sound 5, Sound 6, Sound 7, Sound 8]

EXAMINER:
Which is the one?

[PAUSE]

SOUNDTRACK:
[LEFT SPEAKER] [Sound 2, Sound 1, Sound 3, Sound 4, Sound 5, Sound 7, Sound 6, Sound 8]
[RIGHT SPEAKER] [Sound 1, Sound 2, Sound 3, Sound 4, Sound 5, Sound 6, Sound 7, Sound 8]

EXAMINER:
Which is the one?

[PAUSE]

[RIGHT SPEAKER] This was the one.

[LONG PAUSE]

SOUNDTRACK:
[10 Sounds presented in the following order: Sound 1, Sound 2, Sound 3, Sound 4, Sound 5, Sound 6, Sound 7, Sound 8, Sound 9, Sound 10]

EXAMINER:

Which is the one?

[PAUSE]

SOUNDTRACK:
[LEFT SPEAKER] [Sound 1, Sound 2, Sound 3, Sound 4, Sound 5, Sound 6, Sound 7, Sound 8, Sound 9, Sound 10]
EXAMINER:

Which is the one?

[PAUSE]

[LEFT SPEAKER] This was the one.

[PAUSE]

[GUNSHOT 5] [PAUSE] That shot was heard in the future spot. Remember that name, the future spot. Remember that name and associate it with the acoustics of the location. The future spot. [PAUSE] [GUNSHOT 5] The future spot.

FEMALE VOICE 1:

Do you remember my name? You heard from me earlier. You heard the sound of my voice and I told you some things about myself to help you remember me. What is my name? [PAUSE] My name is P___. [PAUSE] My name is Pa____. [PAUSE] My name is Patty _______. [PAUSE] My name is Patty Bordage.

HOST:

Here is the final story.

[NOTE: THIS STORY IS DELIVERED IN A SLIGHTLY MORE CONVERSATIONAL, LESS “OBJECTIVE” TONE OF VOICE THAN THE HOST HAS USED PREVIOUSLY. ALMOST AS THOUGH THE HOST HAS FORGOTTEN THAT HE IS ON THE AIR.]

In a gas station across the street this guy, this dressed up guy in a suit, but with really long, greasy falling out hair, messy hair, but he was buying three things: a lighter, a copy of Cosmo, and a pint of strawberry ice cream. So, there's the lighter. The July Cosmo. The pint of strawberry ice cream. He puts his ten dollars on the counter and then he backs up. He backs way up, and crouches down on the floor of the gas station. He's squatting way way down to the ground so he's about two feet high now and right by my crotch. Some of us in the store are ignoring him, but a bunch of us are looking down at him. So, I'm next in line and he looks up at me from where he is squatting on the floor. It looks like he'll start jumping like a frog or something. Then he says, “I'm not a pervert, OK. . . I've just got really bad back pain.”

True or false?

<table>
<thead>
<tr>
<th>Statement</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>There were only two people in line at the gas station.</td>
<td>False</td>
</tr>
<tr>
<td>The pervert dressed nicely and had back pain.</td>
<td>True</td>
</tr>
<tr>
<td>The man bought three things: a lighter, a copy of Cosmo, and some ice cream.</td>
<td>True</td>
</tr>
<tr>
<td>The squatting man was perverted by back pain.</td>
<td>False</td>
</tr>
</tbody>
</table>

42
[LONG PAUSE]

MALE VOICE 1:
Do you remember my name? You heard from me earlier. You heard the sound of my voice and I told you some things about myself to help you remember me. What is my name? [PAUSE] My name is R___. [PAUSE] My name is Ran____. [PAUSE] My name is Randy _______. [PAUSE] My name is Randy Salazar.

EXAMINER

[ONE MINUTE OF WHITE NOISE]

END OF EPISODE
EPISODE V.
BIG BABY / LITTLE BABY: A DEMONSTRATION OF THE CALL_LETTERS WORLD’S LARGEST BABY MONITOR

CAST:
HOST
EXAMINER
IN-STUDIO INFANT

PRODUCTION NOTES:
- Duration: 45-60 minutes
- Big Baby / Little Baby involves the close miking of the IN-STUDIO INFANT hovering on the verge of speech. The ideal IN-STUDIO INFANT should be on the verge of saying their first words. [Ideally, anywhere from 6 to 14 months of age.]
- HOST delivers a tag line at ten minute intervals.
- EXAMINER dialogues with the baby using fragments from Anaxagoras, a philosopher who is concerned with smallness and beginnings.
- IN-STUDIO INFANT – A fairly talkative infant [6 to 14 months old] – the infant is closely miked and the infant’s microphone is never turned off. Use enough compression on the IN-STUDIO INFANT’s microphone to bring out the little, tiny gurgly sounds that are precursors of speech.
- The HOST and EXAMINER should not speak at the same time. The HOST and the IN-STUDIO INFANT may speak at the same time. The EXAMINER and the IN-STUDIO INFANT may speak at the same time.
- The EXAMINER dialogues with the IN-STUDIO INFANT, using quotations and fragments from the pre-Socratic philosopher Anaxagoras, while the IN-STUDIO INFANT babbles.
- The EXAMINER’s speech should sometimes give the effect of dialoging with the IN-STUDIO INFANT and sometimes give the effect of translating what the IN-STUDIO INFANT has just said.
- EXAMINER delivers a line roughly every minute or two. The times indicated are very approximate. Numbering is for convenience and reference only. Do not read the numbers.
- No adults contribute to the first 10 minutes of the broadcast in any way, except for providing technical support. We just listen to the IN-STUDIO INFANT over the world’s largest baby monitor.

- Remember the two exciting possible on-air disasters:
  
  o IN-STUDIO INFANT doesn’t talk or babble at all or falls asleep
  o IN-STUDIO INFANT cries hysterically the entire time

---

**HOST [SERIES INTRO]**

So, tell me, THE_CITY… what brings you here today? [5 SECONDS OF A NOISY BUNCH OF OVERDUBBED, SIMULTANEOUS RESPONSES] OK. Well, let’s see if CALL_LETTERS can’t do something about that. We’ll start with an assessment. We’ll start with [PAUSE] this. [THEME MUSIC FOR SERIES]

**HOST**

Today we’re going to be evaluating the language development of the city of THE_CITY. I’m not going to be testing the language development of any one infant. Instead, I’ll be testing THE_CITY’s language development as a whole. We have an infant in our studio, but we’re also asking infants and toddlers to call in to PHONE_NUMBER so we can get some initial information. Anyone between the ages of 6 months and 14 months can call PHONE_NUMBER to be a part of the evaluation. Again the number is PHONE_NUMBER to be a part of this language evaluation of THE_CITY. Just pick up your parent’s phone, dial PHONE_NUMBER, and we’ll get started. I know THE_CITY has had some concerns over the years about its language development and hopefully this testing will put those concerns to rest or otherwise give us some sense of what might be done about them. But first, I’ll need to get some initial information from THE_CITY. In the meantime, I will bring a nation against you from far away, from the ends of the earth, a nation whose language you will not understand. You’re listening to [CALL_LETTERS OF STATION]. You’re listening to “Big Baby Little Baby – The World’s Largest Baby Monitor.”

[NOTE: No questions are asked of infant callers. They are just listened to and put into the mix as the program progresses.]

**IN-STUDIO INFANT**

[Only sounds of IN-STUDIO INFANT and/or any infant callers for first 10 minutes.]

[10:00]

**HOST**

I will bring a nation against you from far away, from the ends of the earth, a nation whose language you will not understand. You’re listening to [CALL_LETTERS OF STATION]. You’re listening to “Big Baby Little Baby – The World’s Largest Baby Monitor.”
EXAMINER

[1] All things were together, infinite both in number and in smallness; for the small too was infinite. And, when all things were together, none of them could be distinguished for their smallness. For air and aether prevailed over all things, being both of them infinite; for amongst all things these are the greatest both in quantity and size.

[2] For air and aether are separated off from the mass that surrounds the world, and the surrounding mass is infinite in quantity.

[3] Nor is there a least of what is small, but there is always a smaller; for it cannot be that what is should cease to be by being cut. But there is also always something greater than what is great, and it is equal to the small in amount, and, compared with itself, each thing is both great and small.

[4] When all things were together, not even was any colour distinguishable; for the mixture of all things prevented it – of the moist and the dry; and the warm and the cold, and the light and the dark, and of much earth that was in it, and of a multitude of innumerable seeds in no way like each, other. For none of the other things either is like any other. And these things being so, we must hold that all things are in the whole.

[5] And those things having been thus decided, we must know that all of them are neither more nor less; for it is not possible for them to be more than all, and all are always equal.

[6] And since the portions of the great and of the small are equal in amount, for this reason, too, all things will be in everything; nor is it possible for them to be apart, but all things have a portion of everything. Since it is impossible for there to be a least thing, they cannot be separated, nor come to be by themselves; but they must be now, just as they were in the beginning, all-together. And in all things many things are contained, and an equal number both in the greater and in the smaller of the things that are separated off.

[7] So that we cannot know the number of the things that are separated off, either in word or deed.

[8] The things that are in one world are not divided nor cut off from one another with a hatchet, neither the warm from the cold nor the cold from the warm.
[9] . . . as these things revolve and are separated off by the force and swiftness. And the swiftness makes the force. Their swiftness is not like the swiftness of any of the things that are now among men, but in every way many times as swift.

[25:00]

[10] How can hair come from what is not hair, or flesh from what is not flesh?

[11] In everything there is a portion of everything except Mind, and there are some things in which there is Mind also.

[12] No thing is altogether separated off nor distinguished from anything else except Mind. And all Mind is alike, both the greater and the smaller; while nothing else is like anything else, but each single thing is and was most manifestly those things of which it has most in it.

[13] And when Mind began to move things, separating off took place from all that was moved, and so much as Mind set in motion was separated. And as things were set in motion and separated, the revolution caused them to be separated much more.

[14.] And Mind, which ever is, is certainly there, where everything else is, in the surrounding mass, and in what has been united with it and separated off from it.

[15] The dense and the moist and the cold and the dark came together where the earth is now, while the rare and the warm and the dry went out towards the further part of the aether.

[16] From these as they are separated off earth is solidified; for from mists water is separated off, and from water earth. From the earth stones are solidified by the cold, and these rush outwards more than water.

[30:00]

HOST

I will bring a nation against you from far away, from the ends of the earth, a nation whose language you will not understand. You’re listening to [CALL_LETTERS OF STATION]. You’re listening to “Big Baby Little Baby – The World’s Largest Baby Monitor.”

EXAMINER

[17] They follow a wrong usage in speaking of coming into being and passing away; for nothing comes into being or passes away, but there is mingling and separation of things that are. So they would be right to call coming into being – mixture, and passing away – separation.

[35:00]

[18] It is the sun that puts brightness into the moon.

[19] We call rainbow the reflection of the sun in the clouds. Now it is a sign of storm; for the water that flows round the cloud causes wind or pours down in rain.
I will bring a nation against you from far away, from the ends of the earth, a nation whose language you will not understand. You’re listening to [CALL_LETTERS OF STATION]. You’re listening to “Big Baby Little Baby – The World’s Largest Baby Monitor.”

EXAMINER
[20] With the rise of the Dogstar men begin the harvest; with its setting they begin to till the fields. It is hidden for forty days and nights.

[21] From the weakness of our senses we are not able to judge the truth.

[45:00]

[22] What appears is a vision of the unseen.

[23] We can make use of the lower animals because we use our own experience and memory and wisdom and art.

[50:00]

HOST
I will bring a nation against you from far away, from the ends of the earth, a nation whose language you will not understand. You’re listening to [CALL_LETTERS OF STATION]. You’re listening to “Big Baby Little Baby – The World’s Largest Baby Monitor.”

EXAMINER
[24] What is called “birds’ milk” is the white of the egg.

[55:00]

IN-STUDIO INFANT
[Microphone is faded and IN-STUDIO INFANT’s microphone is turned off.]

EXAMINER
I will bring a nation against you from far away, from the ends of the earth, a nation whose language you will not understand. I will bring a nation against you from far away, from the ends of the earth, a nation whose language you will not understand. You’ve been listening to “Big Baby Little Baby – The World’s Largest Baby Monitor.”

END OF EPISODE