

**THE\_CITY Battery**  
a Neurological Evaluation of THE\_CITY

ERIK BELGUM

Publishing the Unpublishable  
/ubu editions  
2009

# EPISODE INDEX

|   |    |
|---|----|
| INTRODUCTION .....  | 1  |
| GENERAL INFORMATION FOR PRODUCERS OF.....   | 2  |
| EPISODE I. Calvin versus Darnell: An Experiment in the Stimulation of Déjà<br>Vu and Jamais Vu in THE_CITY..... | 3  |
| EPISODE II. My Vacation: An Evaluation and Demonstration of Perseveration<br>on a THE_CITY Radio Station.....   | 11 |
| EPISODE III. Right Left Up Down Over Out: Audiometric Testing of THE_CITY.....                                  | 25 |
| EPISODE IV. Heaven and Earth Radio Memories: Memory Testing of<br>THE_CITY .....                                | 34 |
| EPISODE V. Big Baby / Little Baby: A Demonstration of the CALL_LETTERS<br>World's Largest Baby Monitor.....     | 44 |

# INTRODUCTION

**THE\_CITY**<sup>1</sup> **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)

---

<sup>1</sup> “**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.

CALVIN'S FATHER

Who's Darnell?

CALVIN'S MOTHER

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 preceded 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.

1—2—3—4—5—6—7—8—9—10—11—12—13—14—14—14—14—14—14—14—14—  
14—14—14—14—14—14—14—14—14—14—14—14—14—14—14—14—14—14—14—15—  
16—17—18—19—20—21—22—23—24—25.





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

Look. He's here. Darnell is here. Look. Calvin. Look. Look. Look. Don't get the door. Don't get the door. Don't get the door. Darnell is here. Darnell is here. Oh Calvin. Darnell is here. Darnell is here.

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. 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?"



Darnell? [4 SECOND PAUSE]. Why do you stay friends with Darnell? [4 SECOND PAUSE]. Why do you stay friends with Darnell? [4 SECOND PAUSE]. Why do you stay friends with Darnell? [4 SECOND PAUSE]. Why do you stay friends with Darnell? [4 SECOND PAUSE].

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 preceded 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.

25-24-23-22-21-20-19-18-17-16-[SOUND OF RADIO STATION CHANGE. 15 SECONDS OF SILENCE.]

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.

ON-AIR EXAMINER

[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 tornados 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?

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

Do you know why your parents gave you that name?

ON-AIR EXAMINER

Tell me the name of your favorite movie.

OFF-AIR EXAMINER

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

ON-AIR EXAMINER

Please spell the name of your favorite movie star.

OFF-AIR EXAMINER

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

ON-AIR EXAMINER

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

OFF-AIR EXAMINER

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

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

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

List as many words that rhyme with “sad” as you can. I’ll do it along with you. OK. [Relatively slow delivery.] Sad. Bad. Mad. Sad. Had. Fad. Cad. Like, “She’s a cad.” Sad. Shad. Thad. Rad. Umm... sad. Clad. Sad. Sad rhymes with sad, I guess, sort of. [Laughs a fake sounding laugh.]

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.

OFF-AIR EXAMINER

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.

ON-AIR EXAMINER

Try it again, please.

OFF-AIR EXAMINER

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.

ON-AIR EXAMINER

[Imitates guest's birdcall.]

OFF-AIR EXAMINER

One more time, please.

ON-AIR EXAMINER

[Imitates guest's birdcall.]

OFF-AIR EXAMINER

Now a little different. More, like a question.

ON-AIR EXAMINER

[Imitates guest's birdcall.]

OFF-AIR EXAMINER

Now very quietly.

ON-AIR EXAMINER

[Imitates guests birdcall.]

OFF-AIR EXAMINER

Once more, this time loudly.

ON-AIR EXAMINER

[Imitates guests 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

# EPISODE III.

## RIGHT LEFT UP DOWN OVER OUT: AUDIOMETRIC TESTING OF THE\_CITY

CAST:

HOST  
Numerous Phone-in Listeners

PRODUCTION NOTES:

- This episode depends entirely on listeners who phone in.
- In this episode, the HOST should feel comfortable with large pockets of dead air time, should that scenario arise.

---

---

### 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 thick 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 they 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.

|  |         |       |
|--|---------|-------|
| The man in the parking lot was unhappy.            | [PAUSE] | True  |
| I am going to the game next week.                  | [PAUSE] | False |
| The man in the parking lot was unhappy.            | [PAUSE] | True  |
| The man in the parking lot had his car vandalized. | [PAUSE] | True  |

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?

|  |         |       |
|--|---------|-------|
| Both the tanker and the employee exploded.     | [PAUSE] | True  |
| She had a false private quiet sense.           | [PAUSE] | False |
| Several insurance employees exploded that day. | [PAUSE] | False |
| Several gasoline tankers exploded that day.    | [PAUSE] | False |

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 tripped 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 tripped 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]

[PAUSE]

EXAMINER:

Which is the one?

[PAUSE]

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 out 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:

[GUNSHOT 1] Can you remember the spot where you heard that shot? [PAUSE] That shot was heard in the new spot. The new spot. [PAUSE] [GUNSHOT 1] The new spot.

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 spot. [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:

[GUNSHOT 4] Can you remember the spot where you heard that shot? [PAUSE] That shot was heard in the favorite spot. The favorite spot. [PAUSE] [GUNSHOT 4] The favorite spot.

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]

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

|  |         |       |
|--|---------|-------|
| There were only two people in line at the gas station.                       | [PAUSE] | False |
| The pervert dressed nicely and had back pain.                                | [PAUSE] | True  |
| The man bought three things: a lighter, a copy of Cosmo, and some ice cream. | [PAUSE] | True  |
| The squatting man was perverted by back pain.                                | [PAUSE] | False |

[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

[GUNSHOT 5] Can you remember the spot where you heard that shot? [PAUSE] That shot was heard in the future spot. The future spot. [PAUSE] [GUNSHOT 5] The future spot.

[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:
  - IN-STUDIO INFANT doesn't talk or babble at all or falls asleep
  - 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.

[15:00]

[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.

[20:00]

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

[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.

[40:00]

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

[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

Publishing the Unpublishable

/ubu editions  
ubu.com/ubu