

A RADIO CHRISTMAS SAMPLER, VOL. 4

Curated and Produced by

John F. Barber

CC BY-NC-ND 4.0
(<https://creativecommons.org/licenses/by-nc-nd/4.0/>)
Creative Commons Attribution-Non-Commercial-NoDerivs 4.0
International

Re-Imagined Radio
Season 12, Episode 12

Final draft

A Radio Christmas Sampler, Vol. 4

Re-Imagined Radio
Season 12, Episode 12
Final Draft

Premier broadcast: December 16, 2024

Curated, Produced, Hosted by John F. Barber

Sound design, Music composition, Post-production by Marc Rose

Graphics by Holly Slocum

Synopsis

Samples three radio dramas to celebrate the Christmas holiday.

Credits

"The Return of St. Nick." *This Is Your FBI*. Episode #195. December 24, 1948.

"It's A Wonderful Life." *Lux Radio Theatre*. Episode #562. March 10, 1947. Starring Jimmy Stewart, Donna Reed, and Victor Moore.

"A Christmas Carol." *Richard Diamond, Private Detective*. Episode #035. December 24, 1949. Starring Richard (Dick) Powell.

Color Code

Yellow highlighted text = sound effect(s), either pre-recorded or created for episode. Pre-recorded audio is used as content in this episode.

~~Magenta highlighted text with strike through~~ = text deleted for episode timing

MUSIC = pre-recorded

MUSIC = bespoke, created for this episode

COLD OPEN

SFX: SAMPLE FROM "THIS IS YOUR FBI"

AGENT TAYLOR Mr. Norton, I'm from the FBI. ~~Here are my credentials.~~

~~KENNETH NORTON What do you want here?~~

TAYLOR I came up here to ask you to come back to the settlement house.

NORTON I'm sorry, but I don't think that's any of your business.

TAYLOR And . . . you're quite right, sir, it isn't. But may I ask you a question?

NORTON What is it?

TAYLOR Why did you leave?

NORTON I got tired of listening to all those kids yelling and screaming in my ear.

TAYLOR I find it pretty difficult to believe, sir, that anyone who spent 30 years with children as you have would suddenly get to dislike them that much.

NORTON Well, maybe that's not the reason. Maybe I've got reasons of my own that I don't want to talk about.

TAYLOR Could it possibly be because of your sister?

NORTON Who told you that?

TAYLOR Oh, I'm sorry if I seem to have pried into your affairs, but I've been to see your sister.

NORTON What for?

TAYLOR I went there because I was trying to find you. Uh, she told me about that check for \$10,000.

NORTON She did?

NORTON Yes, and with the aid of the FBI laboratory, we showed your sister that you didn't forge your name. Mr. Bryant was the guilty one.

NORTON What did you say?

TAYLOR I said Mr. Bryant was the one who forged that check.

NORTON How do you know that?

TAYLOR Well, hand-writing analysis proved it.

NORTON You told this to my sister?

TAYLOR Yes.

NORTON Did she believe you?

TAYLOR Yes. She did, and she'd like to see you. She'd like to try to make amends. I asked her to come to the settlement house tonight.

NORTON I don't want to see her.

TAYLOR Oh, now, Mr. Norton. Look, it's Christmas Eve. This is no time to feel that way.

NORTON If she's coming to the settlement house, I won't go back there.

TAYLOR Now, look, Mr. Norton, you're not going to let all of those kids down. Now, come on, put on your coat. If we hurry we can get there for the beginning of the party.

MUSIC: UPBEAT, FOR A TRANSITION

NORTON Hey, it started to snow just in time. The kids will be happy. Makes it seem more like Christmas when it snows.

TAYLOR Sure does.

NORTON Aye, here we are.

TAYLOR Right, Mr. Norton.

NORTON Yeah, there you go.

NORTON Ahem, a little late. I suppose the party's already started.

TAYLOR Yes, I think so.

NORTON I'd better hurry upstairs and get into my Santa Claus suit.

TAYLOR Oh, it's in Mr. Williams' office. He told me to bring you right in.

NORTON Oh, fine.

TAYLOR Go ahead in, sir. I'll wait for you out here.

NORTON Yes, thank you.

GRACE Hello, Kenneth.

NORTON Grace.

GRACE Mr. Taylor was kind enough to invite me to the party.

NORTON I know.

GRACE You haven't changed much, Ken. (BEGINS CRYING)

NORTON Grace.

GRACE I'm so ashamed.

NORTON Oh, there. There now.

GRACE All these years. I falsely accused you.

NORTON Let's forget it, Grace. It's all in the past.

GRACE Can you ever forgive me?

NORTON Oh, I already have. Oh, Grace, this is no time for crying, Grace. Here's a hanky. Dry your eyes.

GRACE Thank you.

NORTON And now, help me on with this costume, will you?

GRACE Why, it's a Santa Claus suit.

NORTON Yep, and this is my annual job 'round here.

GRACE Oh, wonderful.

NORTON I got to really hurry, too. The party's already started. Will you hand me that wig and beard?

GRACE Surely, here you are.

SFX: BOYS SINGING IN ANOTHER ROOM

NORTON The boys are starting to sing.

GRACE Yes.

NORTON I'd better be getting out there. Well, will you join me at the party, Grace?

GRACE Of course.

NORTON Come along.

SFX: SINGING UP

TAYLOR The boys are waiting for you, Mr. Norton.

NORTON I know.

TAYLOR Merry Christmas, sir.

NORTON Merry Christmas, Mr. Taylor.

MUSIC: AS TRANSITION TO . . .

THEME AND ANNOUNCER

MUSIC: RIR THEME

ANNOUNCER

Welcome to Re-Imagined Radio, a program about radio storytelling. With each episode we explore how dialogue, sound effects, and music can combine to promote storytelling and engage your listening imagination. Here to tell you about THIS episode is John Barber, producer and host.

HOST OPEN

HOST

Hello everyone. And welcome to our holiday episode where we sample from different radio stories to share the Christmas Spirit.

You just heard "The Return of St. Nick." The Christmas Eve 1948 episode of *This Is Your FBI*.

Casey Harris, as Special Agent Jim Taylor, solves a forgery case that for years has estranged a brother and sister. They are reunited just in time for the Christmas Eve party at a children's home.

For more information, and the episode script, visit our website, reimagedradio dot fm.

Thank you for listening as Re-Imagined Radio presents "A Radio Christmas Sampler, Vol. 4."

**MUSIC: RIR THEME. FADE ENDING DOWN
AND OUT WITH THE FOLLOWING.**

HOST If you're following with the episode script, available at our website, reimaginedradio dot FM, you'll know that next, we listen to samples from "It's A Wonderful Life" starring James Stewart, Donna Reed, and Victor Moore, first broadcast March 10, 1947 by the Lux Radio Theatre.

The Superintendent of Angels is sending an apprentice Angel, Clarence, to Earth to save George Bailey, a very discouraged man contemplating ending his life. Bailey is voiced by James Stewart. We begin with Clarence, voiced by Victor Moore, negotiating his mission.

SAMPLE #1: LUX RADIO THEATRE, "IT'S A WONDERFUL LIFE."

MUSIC: FOR TRANSITION

CLARENCE Sir . . . if . . . Ahh . . . I should accomplish my mission . . . may I perhaps get my wings? I've been waiting over two hundred years now, and well, people are beginning to talk.

JOSEPH He's at the river now. On the bridge now. Looking at that water. Are you ready, Clarence.

GEORGE All ready sir.

JOSEPH Very well . . . save George Bailey's live, and you'll get your wings.

CLARENCE My wings! Oh, thank you Joseph. (OFF, TO GEORGE) George? George Bailey! Get away from that bridge!! Do you hear me? George! George!!!

MUSIC: TRANSITION

CLARENCE (OFF) Help! Help, I'm drowning! Help! Help!

BRIDGE KEEPER You both sure you're all right? Want a doctor?

GEORGE No, I'm all right.

CLARENCE Oh, I'm fine

GEORGE Hey . . . Ah-h . . . How'd you happen to fall in?

CLARENCE Oh, I jumped in to save you.

GEORGE Jumped in to save me?

CLARENCE Well I, I did, didn't I?

GEORGE Oh, that's very funny, very funny . . .

CLARENCE Your . . . your lip's bleeding.

GEORGE Yeah, I got a bust in the jaw in answer to a prayer.

CLARENCE Oh no, George. I'm the answer to your prayer!

GEORGE How'd you know my name?

CLARENCE Oh, I know all about you.

GEORGE Who are you supposed to be anyway?

CLARENCE Clarence Oddbody, A-S-2.

GEORGE Clarence Oddbody. What's that A-S-2 for?

CLARENCE Angel, Second Class.

GEORGE Well why'd you want to save me?

CLARENCE Because I'm your guardian angel, George.

GEORGE Oh I see, uh-huh. Well, you look like about the kind of angel I'd get! What happened to your wings?

CLARENCE I haven't won my wings yet. That's why I'm an Angel Second Class.

GEORGE Oh, I see . . .

CLARENCE But you can help me earn them, George, by letting me help you.

GEORGE Oh, uh-huh. You don't happen to have eight thousand bucks on you, do you?

CLARENCE Oh, no, no. We don't use money in Heaven!

GEORGE Oh, that's right, yeah, I keep forgetting. (BEAT) Comes in pretty handy down here, bub. You know, I'm worth more dead than alive!

CLARENCE You mustn't talk like that. Joseph will never give me my wings if you keep feeling that way. You just don't realize

what you've done for your folks. Why, if it hadn't been for you . . .

GEORGE Yeah if it hadn't been for me, everybody'd be better off! My wife, and my kids and my friends . . .

CLARENCE Ohhhh, this is not going to be easy.

GEORGE They'd all have been better off if I hadn't been born.

CLARENCE What'd you say?

GEORGE I said, I wish I'd never been born!

CLARENCE George, that's wonderful.

GEORGE Wonderful? What?

CLARENCE The idea you just gave me. Well, you got your wish. You've never been born.

GEORGE I've never been born?

CLARENCE Exactly. No worries, no eight thousand dollars to get. Nothing. You simply don't exist.

GEORGE All right, all right, okay, all right . . .

CLARENCE George, I can do things. Strange things. I can show you the world, George. The way it would be if you hadn't been born.

CLARENCE Don't you see? You're not the George Bailey you think you are. You're . . . well, you're nobody.

GEORGE Yeah-yeah . . . Hey, what's happening around here? What is this, anyway? I need a drink, that's what I need! What about you angel, you want a drink?

CLARENCE Well, I don't quite know . . .

GEORGE C'mon, c'mon, we'll go as soon as our clothes are dry . . .

CLARENCE . . . Our clothes are dry, George.

GEORGE Hey, so they are, that's funny. Well, look, let's get dressed and we'll stroll over to Martini's and then . . . oh, excuse me, I meant I'll stroll, you fly.

CLARENCE Ha, no, no, I don't have my wings . . .

GEORGE (WITH HIM) You don't have your wings yet. That's right, I forgot that again. Couple of drinks and we'll both fly.

SFX: INTERIOR. BAR SOUNDS.

NICK What'll ya have fellas?

GEORGE Hey, where's the boss? Where's Martini?

NICK Look, wiseguy, I'm the boss, see?

GEORGE Okay . . . well, double scotch. Quick, willya?

NICK What's yours?

CLARENCE You know what I would just love . . .
some mulled wine.

NICK Huh?

CLARENCE Heavy on the cinnamon and light on the
cloves. Off with you, my lad, and lively
now!

NICK Now cut it out!

GEORGE Oh come on here . . . just give him the
same as my order. He's okay.

NICK Nnh. Two double scotches.

GEORGE What about this place? It's all changed!

CLARENCE All of Bedford Falls has changed. You're
having your wish, George, you've never
been born. Oh, there'll be lots of
things you've never seen before . . .

SFX: CASH REGISTER BELL RINGS

CLARENCE Oh good. Somebody's just made it.

GEORGE Made what?

CLARENCE Everytime a bell rings, it means some
angel's got his wings.

NICK What'd you say?

GEORGE Uh, look, uh, Clarence, I don't think
you'd better talk about angels around
here . . .

CLARENCE Don't they believe in angels?

GEORGE Oh, yeah, they believe in them, but . . .
. you know, it's just, uh . . .

CLARENCE . . . Then why should they be surprised
when they see one?

GEORGE (TO NICK) Don't mind him, bartender.
He's just a little fella that never grew
up. How old are you, anyway, Clarence?

CLARENCE Well, next May I'll be two hundred and
ninety-three.

NICK That does it! A couple of pixies, eh?
Go, get, you hear me? Get!

GEORGE Look, where's Martini? Will you call him
. . .

NICK Stop askin' about Martini! He ain't here
and he . . . (YELLING OFF MIC) . . . Hey
you! Rummy! Didn't I tell you never to
come panhandling around here?!?

CLARENCE George . . . look . . .

GEORGE Hey, it's Mr. Gower! Mr. Gower! Listen,
Mr. Gower don't you know me? This is
George Bailey!

GOWER You . . . you buy me a drink, mister?
Just one drink, willya, mister?

NICK Pinky?

PINKY Yeah, Nick?

NICK Throw the rummy out!

GOWER Oh, no, no please . . .

GEORGE Hey, bartender that . . . that's Mr. Gower, the druggist!!

NICK That rumhead spent twenty years in jail for poisoning some kid. If you know him, you must be a jailbird yourself. (TO PINKY, YELLING OFF MIC) Pinky! Here's two more . . . get'em outta here!
(FADES)

CLARENCE Get up, George. Good thing he threw us in this snow bank, eh?

GEORGE Where's Mr. Gower?

CLARENCE Mr. Gower doesn't know you, George. You see, you weren't there to stop him from putting poison into that prescription . . .

GEORGE What do you mean, I wasn't there? Look . . . tell me, what are you . . . a hypnotist?

CLARENCE George . . .

GEORGE . . . Well, why am I seeing all these strange things?

CLARENCE Don't you understand? It's because you were not born.

GEORGE Then if I wasn't born, who am I?

CLARENCE Nobody. You have no identity.

GEORGE What do you mean, "no identity"?

CLARENCE No papers, no driver's license, no 4-F card, no insurance policy . . .

GEORGE Zuzu's bell.

CLARENCE What?

GEORGE Zuzu's bell. I bought my little girl a bell to hang on the Christmas tree and I forgot to give it to her and I got it in m-my (SEARCHING FOR IT) It's gone. It's gone too. Everything is gone . . .

CLARENCE But you've been given a great gift, George. A chance to see what the world would be like if you'd never been born.

GEORGE You're crazy. You're crazy as a bedbug and you're driving me crazy too! Now look, I'm going home to my wife and family, do you understand that? And I'm going home alone!!

MUSIC: HEAVEN THEME

JOSEPH Better not leave him alone, Clarence . . . keep following him.

CLARENCE Joseph! Oh, I'll stay near him, sir. Poor George, he's seeing Main Street now, the way it would be if he hadn't lived. The thing that's really shocked him, sir, is the Building and Loan office. Know what's there now? A pawnshop.

JOSEPH What's he doing? Can you see?

CLARENCE He's talking to Ernie Bishop, the taxi driver. He wants to go home.

JOSEPH You'd better tag along, Clarence.

CLARENCE Oh, I will sir. I will.

MUSIC: OUT

SFX: CAR RUNNING

GEORGE C'mon, step on it, Ernie, get me home. I'm off my nut!

ERNIE (A MUCH HARDER ERNIE) Where do you live, buddy?

GEORGE Aw, doggone it, Ernie, don't you start pulling that stuff on me. Three-twenty-three Sycamore.

ERNIE Three-twenty-three Sycamore?

GEORGE Yeah . . . yeah . . . hurry up. Zuzu's sick.

ERNIE Okay, buddy . . .

GEORGE Hey look, Ernie, I don't know what's happening I'm goin' crazy or something. I've got some bad liquor . . . Now look, tell me this now, you're Ernie Bishop, right? And you live with your wife and kid down in. . .

ERNIE . . . You seen my wife?

GEORGE What'ya . . .? Seen your wife? I've been to your house a hundred times! We built it for you, didn't we?

ERNIE Look, bud, my wife took the kid and ran away five years ago and I ain't seen you before in my life, see?

GEORGE Okay, Ernie, okay. Just step on it. Get me home.

MUSIC: TRANSITION

GEORGE Mary! Mary, where are you!? Janie! Petey! Zuzu! Zuzu! Where are you?

CLARENCE This is just an old abandoned house, George. You have no wife. No children.

GEORGE Where are they? What have you done with them?

ERNIE (OFF, TO BERT) There you are, Bert . . . crazy just like I told ya!

BERT All right, up with your hands!

GEORGE Oh, Bert! Bert the cop, thank heaven you're here!!

BERT Now look, why don't you be a good fella and I'll take you to a doctor.

GEORGE Bert . . . Now, Bert, listen to me. What's the matter with you guys? Now listen . . . it's that fellow there . . . he says he's an angel . . . he tried to hypnotize me!!

BERT I hate to use my nightstick, but I guess
I . . . OWWW!!!

CLARENCE Run George . . . run! He can't hit you
while I'm biting him!!

BERT OWWW!!!!!!

CLARENCE George, run! My teeth aren't what they
used to be! Joseph, help!! Joseph!!
Joseph!!!

BERT Where'd they go, Ernie? Where'd they go?

MUSIC: UNDER NEXT LINES . . .
BECOMES HEAVENLY

ERNIE I . . . I don't know! They just
disappeared!!

JOSEPH Clarence!

CLARENCE Oh, Joseph, I hope you don't mind my
calling on you like I did.

JOSEPH It was very irregular, Clarence. You're
by yourself again . . . where's George?

CLARENCE He's at his mother's house, sir.

JOSEPH Well, if George hasn't been born, he has
no mother.

CLARENCE Oh, he's being very stubborn, sir. He'll
just have to find these things out for
himself.

JOSEPH But his mother! That's a terribly bitter blow to a man; his own mother not knowing him.

CLARENCE You mean I shouldn't have let him . . .

JOSEPH . . . I mean you'd better find him right away. Oh, and stop biting policemen, Clarence!

MUSIC: OUT

CLARENCE I'm here again, George.

GEORGE My mother . . . my own mother didn't know me! If only Harry were here. If my brother were only back from Washington.

CLARENCE Your brother fell through the ice and was drowned at the age of nine.

GEORGE That's a lie! He got the Congressional Medal Of Honor . . . he saved the lives of every man on that transport!

CLARENCE Every man on that transport died. Strange, isn't it? Each man's life touches so many other lives. Harry wasn't there to save them because you weren't there to save Harry. Don't you see, George? You really had a wonderful life. Don't you see what a mistake it would be to throw it away?

GEORGE Clarence . . .

CLARENCE Yes?

GEORGE Where's Mary? Please, where's my wife?

CLARENCE I, uh . . . I'm not supposed to tell.

GEORGE Tell me where she is.

CLARENCE You're not going to like it, George.

GEORGE Where is she? I'll choke it out of you if I have to! Where's my wife?

CLARENCE The library. She works there. She's just about to lock up for night. So, I, uh- George! George, come back! Ohhhh, there must be some easier way for me to get my wings.

SFX: TRAFFIC SOUNDS

GEORGE Mary! Mary!!

MARY I'm sorry, the library is closed.

GEORGE Mary, it's George! Don't you know me?

MARY No, I don't know you . . . let me go!

GEORGE Mary, please don't do this to me!
Please, Mary, help me!! Where's our kids? I need you, Mary!! Help me, Mary . . .

MARY Get away from me! Help!! Help!

GEORGE Help me, Mary!!! Mary, I'm George

MARY (SHRIEKS)

MUSIC: CRISIS

JOSEPH Clarence . . .

CLARENCE Oh where is he, Joseph? Where's George?
I'm afraid I've lost him, sir!

JOSEPH You knew you shouldn't have let him try
to see Mary. Now they're after him . . .
"a mob! They think he was trying to hurt
her!

CLARENCE Joseph, I won't even get one wing, will
I?

JOSEPH You have one more chance, Clarence. Get
over to the bridge by the river. I think
George has seen just about enough!

CLARENCE But . . . but the mob!

JOSEPH Don't worry. They've lost him, too. Now
hurry up!

CLARENCE Oh thank you, Joseph! Thank you!

MUSIC: OUT

GEORGE Clarence . . . Clarence! Clarence! Where
are you?

CLARENCE I'm here, George.

GEORGE Help me, Clarence. Get me back. I don't
care what happens to me. Only get me
back to my wife and kids, please. I want
to live again!

CLARENCE Oh thank you, George. Thank you, Lord!

GEORGE I want to live again, please. Oh God,
please, let me live again!

BERT (FROM OFF MIC) George? Is that you down there, George?

GEORGE Now get out of here, Bert! Get out of here! You get any closer and I'll let you have it . . .

BERT What the Sam Hill you yelling for, George??

GEORGE C'mon . . . George? George . . . Bert, Bert do you know me??

BERT Know you? I've been looking all over town for you. Where you been?

GEORGE Bert . . . Bert . . . I'm alive again, Bert!

BERT You sure you're all right? Hey, your mouth's bleedin'!

GEORGE It is? Hey . . . my mouth's bleeding! Bert, look at the blood comin' out of there, wouldya? Zuzu's Christmas bell, Bert, I had it in my pocket . . .

GEORGE Here it is! Hey it's in my pocket! What do you know about that? Hey, Merry Christmas, Bert!!

SFX: BELL RINGING

BERT Well, Merry Christmas. Get in the car; I'll drive you home.

GEORGE You will, Bert? Well do that and turn the siren wide open, huh? Merry Christmas, Bedford Falls!! Merry

Christmas, old Building and Loan! Merry
Christmas Mr. Potter! Yippee!! (FADE
OUT)

GEORGE C'mon! Hey, Bert, c'mon in with me, huh?

SFX: FOOTSTEPS/DOOR OPENING-CLOSING

GEORGE Wha . . . What's with all these people?
These reporters, wh . . .? Well, Merry
Christmas, reporters! Hey, Mr. Bank
Examiner, Merry Christmas!

CARTER Mr. Bailey, there's a deficit!

GEORGE I know. Eight thousand dollars I'll bet,
huh?

SHERIFF George, I've got a little paper here,
I'm sorry . . .

GEORGE I'll bet it's a warrant for my arrest,
isn't that wonderful? Merry Christmas! .
. . Hey, where's Mary? You know? Oh,
look at this wonderful, old, drafty
house! Isn't it won . . . Have you seen
my wife? Where's Mary??

CHILDREN'S Merry Christmas, Daddy! Merry Christmas,
VOICES Daddy!!

GEORGE Kids! Hey, kids!! Janie! Petey! Ohh, I
could eat you up!! Where's your mother??

JANIE She went looking for you, daddy, with
Uncle Billy.

ZUZU Daddy!

GEORGE Zuzu? Zuzu! My little gingersnap!! How do you feel?

ZUZU Fine, Daddy. Not a smidge of temperature!

GEORGE Not a smidge of temp . . . Hallelujah!

MARY George! Darling!

JANIE It's Mommy! Mommy's home!!

GEORGE Mary!

MARY George, darling! Where have you been? Oh, George, George, George . . .

GEORGE Mary! Oh, Mary! Just let me touch you! Oh, you're real! Oh, you have no idea what's happened to me.

MARY You have no idea what's happened either. They're on their way here!

GEORGE Who? Who's on their way? Oh, the police department? The FBI? The National Guard? I'm alive again, Mary!! Oh, listen, Mary, I'm alive again . . .

MARY Oh yes, darling, yes. Now, close your eyes and come on downstairs (FADE OUT).

GEORGE (FADE IN) Wha . . . What is it? Can I open my eyes yet, Mary? What's going on here . . .

MARY Now keep your eyes closed! I'll just walk you over here, by the Christmas tree.

GEORGE There's people . . . I hear lots of
people . . . what is it?

MARY Just one minute now. We're all ready,
Uncle Billy! Come in, everybody!!

CROWD Hooray!

UNCLE BILLY George! Look . . . just look!

GEORGE Uncle Billy?!

UNCLE BILLY Money, George! A laundry basket filled
with money! Money for you! Mary did it,
George! Mary!

GEORGE I don't understand? What money?

MARY People heard you were in trouble,
darling. These people, your friends!
They've collected this money for you!
The eight thousand dollars!

GEORGE Charlie? Wait, there's Martini . . . and
Mr. Gower! Hey, how are you, Mr. Gower??
Mrs. Thompson . . . Ed . . . Tom . . .
everybody.

ERNIE None of us would have a roof over our
heads if it wasn't for you, George!

CROWD (AD LIBBING) That's right! You said it!

GEORGE Gosh, this is wonderful! Hey, Mary,
look! Look who's coming in! Mother! Hi,
Mother! Hey . . . and Harry!

HARRY Got Mary's telegraph, George! I flew in
as fast as I could . . .

ERNIE Hey hey, everybody, a toast! How about a toast!

HARRY Good idea, Ernie! A toast . . . to my big brother, George. The richest man in town!

CROWD Hooray!

SFX: CROWD BEGINS SINGING "AULD LANG SYNE"

ZUZU Daddy, my Christmas bell . . . You didn't forget?

GEORGE Forget? Here, honey, here's your bell!

ZUZU (WITH LOVE) Daddy!

SFX: BELL RINGING

MARY Darling, what's this on the table here? What's this book?

GEORGE (CHUCKLING) "The Adventures of Tom Sawyer".

MARY Well, look, there's something written in it . . .

GEORGE (READING) "Dear George, remember no man is a failure who has friends. Thanks for the wings. Love, Clarence."

MARY Clarence?

GEORGE Yep, he's a very dear friend of mine.

SFX: BELL RINGING

ZUZU

Daddy, Mrs. Welsh says, every time a bell rings an angel gets his wings!

GEORGE

That's right, Zuzu . . . that's right!
That's right! Attaboy, Clarence!
Attaboy, Clarence! Happy landings!

MUSIC: OLD LANG SYNE

SFX: APPLAUSE. CROSS FADE TO . . .

MUSIC: FOR TRANSITION

HOST CONCLUSION (ACT #1)

HOST

This is Re-Imagined Radio. Our episode is *A Radio Christmas Sampler, Vol. 4*.

We just listened to "It's A Wonderful Life," a 1947 episode of Lux Radio Theatre noted for its radio adaptations of top Hollywood motion pictures, often starring the original actors.

This is the case with "It's A Wonderful Life." The cast from the motion picture, Jimmy Stewart, Donna Reed, and Victor Moore, all reprise their parts for this radio production.

For more information, visit the episode page at our website, reimagedradio dot FM.

MUSIC: RIR THEME FOR BREAK

THE FUSEBOX BREAK

HOST If you're looking for a podcast let me help you cut through the clutter by suggesting you listen to "The Fusebox Show," produced by Marc Rose.

Each episode features Marc's unique conversation and commentary about current events and news. Here's a sample.

SFX: THE FUSEBOX SHOW TEASER

HOST Learn more, and subscribe to the podcast at *The Fusebox Show* website, thefuseboxshow dot com.

MUSIC: RIR THEME, FADE UNDER AND OUT FOR THE FOLLOWING

HOST INTRODUCTION

HOST This is Re-Imagined Radio. Our episode is "A Radio Christmas Sampler, Vol. 4."

Every year since 2013 we have presented some form of "A Christmas Carol," the beloved holiday story by Mr. Charles Dickens.

This year we offer a retelling from an unlikely source: The Christmas Eve 1949 episode of "Richard Diamond, Private Detective" starring Richard Powell.

This one is an interesting adaptation. Powell whistles at the beginning, and sings at the close. In between the regular cast of this hard-boiled detective series bring kindness, warmth,

and humor to their telling of this classic story.

Let's listen now to "A Christmas Carol" featuring Richard Powell as the narrator and the cast of the "Richard Diamond, Private Detective" radio series voicing the other characters.

SAMPLE #2, RICHARD DIAMOND PRIVATE
DETECTIVE-"A RADIO CHRISTMAS
CAROL."

MUSIC: EPISODE OPENING

DIAMOND

Hello there, this is Diamond. Well, it's Christmas Eve, and every year about this time my business takes a big nosedive. People usually pack up their troubles and start unpacking colored lights and Christmas tree ornaments.

So tonight, instead of telling you about one of my hair-raising exploits, we're going to tell you a Christmas story.

So, with apologies to Mr. Charles Dickens, we'd like to bring you an adaptation of one of his most famous stories, A Christmas Carol.

Now, I'd better explain something first. This version isn't exactly the way you heard it many times before, because the particular type of characters I usually get mixed up with . . . This story is written to fit their talents and characteristics. ~~Different from the Dickens original, certainly, but we feel~~

~~that this story could easily happen today, anywhere. Like maybe right here in New York, on a little side street just off the Bowery.~~

So now I'd like to introduce our characters. Mr. Ebenezer Scrooge will be played by my good friend and guiding hand of the 5th Precinct Homicide Division.

SCROOGE Lieutenant Walter Levenson.

OTIS Walter?

SCROOGE Otis.

DIAMOND (CLEARS THROAT TO GET THEIR ATTENTION)
The character of Jacob Marley will be played by one of my dearest friends and constant companions.

SCROOGE Otis, that's you.

MARLEY Ehh? Oh, Sergeant Otis Loveloon.

WALSH Loveloon. (LAUGHS)

HELEN (ADMONISHING) Walsh!

WALSH Oh, sorry, Helen.

DIAMOND Ahh, Tiny Tim will be played by our corner newsboy.

NEWSBOY Johnny Rollins

DIAMOND Tiny Tim's Mother will be played by my red-headed gal friend.

HELEN Helen Ascher.

DIAMOND The rest of the characters will be played by members of the 5th Precinct Police Station.

VARIOUS VOICES Officer O'Reilly.

Officer Lund.

Officer Lefkowitz.

Sergeant Miller.

(LAUGHTER)

DIAMOND The music will be furnished by the 5th Precinct Police Band, directed by Patrolman Worth And now, our version of the Christmas classic . . . Charles Dickens' "A Christmas Carol."

MUSIC: JAUNTY CHRISTMAS MUSIC

DIAMOND Once upon a time, there was a nasty old guy named Ebenezer Scrooge. He was a nasty, all right. He didn't like anything. Except maybe all the dough he could get his hands on. Scrooge had a little business that he started with his partner, Jacob Marley. The outfit was known as Scrooge and Marley Loan Company. But one day, poor old Marley just up and keeled over. So the boys along the big street gave him a nice

funeral, and old Scrooge took over the business.

Well, Marley had been dead for seven years and Scrooge lived alone in his little room over the office, and for a hobby, he hated everybody.

He had a young guy working for him by the name of Bob Cratchit. Bob had a wife and four kids and made just enough to make ends meet. Scrooge used to ride him all the time. When it got so cold the polar bears complained, Cratchit would turn on the little heater, and Scrooge would say . . .

SCROOGE Cratchit, what do you think you're doing?

CRATCHIT Turning on the heat, that's what I'm doing. My fingers look like popsicles.

SCROOGE Well, I don't care if they come in six delicious flavors. Every time you turn on that heater, it costs me money. Business is not good, so get back to your work and turn off the heat.

CRATCHIT Oh, now look, Mr. Scrooge, I'm freezing. Now, this pen ain't guaranteed to write under ice.

SCROOGE I tell you once more, get back to your work.

CRATCHIT Okay, Mr. Scrooge. I don't know why you worry about business. Why don't I just

put up a sign? Turn the joint into a skating rink.

MUSIC: FOR TRANSITION

DIAMOND Now, this was no time for any decent guy to act like that. It was Christmas Eve. Along about 5 o'clock, into the office came Scrooge's nephew, Fred.

FRED Well, Merry Christmas, Bob.

CRATCHIT Ahh, Merry Christmas, Fred.

SCROOGE You get back to your work, Cratchit.

CRATCHIT Okay. Yeah.

FRED Well, uh, Merry Christmas, Uncle.

SCROOGE Oh, swear. Merry Christmas. Uh, humbug.

FRED Humbug?

SCROOGE Yeah, humbug. My old man didn't like Christmas, and that's what he used to say. Humbug.

FRED Okay, humbug. But it's still Christmas, and I don't see where you get off not liking it. This is supposed to be the time everybody gets with it. Everything stops, it ain't much good, and you put your arm around the next guy, you tell him, "Merry Christmas."

SCROOGE I'll put my arm around you with a hammer on the end of it if you don't lay off that goodwill stuff.

FRED Look, what's with you? What have you got against Christmas?

SCROOGE You show me a way to make a hundred bucks every Christmas, and I'll fall in love with it. Every time the holidays roll around, nobody pays their bills, They all run around like they own the Chrysler Building. Look at you. Sixty bucks a week and you're coming on like Rockefeller.

FRED Well, sure I make a lousy sixty bucks, but it ain't easy. But once a year something happens with everybody in this big world. Well, nearly everybody.

SCROOGE (SIGHS)

FRED Because this is a day that somebody else started to make things right for us, and he had a really tough time doing it. It's more than just rememberin'. It's feelin'. It's all around you. Christmas has got to be merry, don't you get it?

SCROOGE You want me to be merry?

FRED Well, sure.

SCROOGE Then go get some of these joyous clients of mine to pay off their loans.

FRED The missus asked me to invite you over for dinner tomorrow.

SCROOGE Now, don't hold your breath.

FRED Okay . . . Merry Christmas, Bob.

CRATCHIT Merry Christmas, Fred.

FRED Merry Christmas, Uncle.

SCROOGE Merry Christmas. Merry Christmas. Ahhh .
. . Humbug.

DIAMOND Late that evening, Scrooge went upstairs to his room, the room where Jacob Marley used to stay. It was dark in the little hall, and when Scrooge reached for the door, he looked up at the big brass knocker and saw . . .

MUSIC: STINGER

SCROOGE Ahhh! Holy cow! I could have sworn that was old Jake's face in the knocker. I must be working too hard.

DIAMOND So in he went. A little shaky after seeing Jake Marley's face, but he just passed it off as nerves. He closed the door and locked it. Then went over and sat down in front of the fireplace. He got a fire going and started to relax. But every tile around the fireplace started looking like Jake Marley's face.

SCROOGE Oh, now, come on there old boy, you've got to get hold of yourself. This is ridiculous, and I haven't touched a drop in weeks.

DIAMOND He got up and walked around the room a few times, then went back and sat down again. He stretched, rested his head on the back of the chair. From somewhere, a bell started chiming, and Scrooge sat straight up in his chair. He heard something else, too. Something from downstairs.

SFX: CHAIN DRAGGING ON WOOD FLOOR

SCROOGE What the . . . Oh, now, what is that? What's going on? Who's that? Come on, who's out there?

DIAMOND Then all of a sudden it came right through the wall.

SFX: A CRASH THROUGH THE WALL

SCROOGE Marley! Jake, Marley! Oh, no, no! I got to stop eating lobster. Oh, it couldn't be. Hey, what's with you? Who are you?

MARLEY Jake Marley. Who else?

SCROOGE You're dead.

MARLEY The deadest. But nevertheless, Jake Marley.

SCROOGE His ghost.

MARLEY You're very sharp today, Scrooge, old boy.

SCROOGE I don't believe it.

MARLEY You got eyes, ain't you?

SCROOGE Yeah, and I got a bad stomach, too.
That's who you are. Nothing but a bad
case of indigestion.

MARLEY You don't think I'm a ghost, huh? Okay,
maybe a good scare will change your
mind. Whoa!

SCROOGE Oh, no, no, no, no. Stay away from me, I
believe ya.

MARLEY Sold on the idea?

SCROOGE Yeah, yeah, but why do you got to come
to see me?

MARLEY Regulation. Every man is supposed to
live his life and help his buddies. If
he don't do it while he's alive, then
he's got to do it after he kicks off.

SCROOGE Ohhhhh! Now stop that! Hey, what's with
all those chains and things you got
wrapped around you?

MARLEY Oh, these? Well, this here chain is like
my life. Each one of these links is
something I did wrong.

SCROOGE But why do you have to haul it around
with you? Why don't you check it
someplace?

MARLEY Scrooge, old boy. When we was in
business together, I never took time out
to do any good. I just kept makin' a
buck and figured that was enough. Well,
now I got to pay for it. I got to haul
this chain around and try to make up for

all the things I didn't do when I was alive.

SCROOGE But why come to me?

MARLEY Because you're gonna end up just like me, unless we do something in a hurry. Now, I haven't got much time, so you better listen.

SCROOGE I don't want to be like you. I'll listen.

MARLEY Okay. You're going to have three visitors. You're going to be haunted by three spirits.

SCROOGE Oh, no.

MARLEY It's the only way you can keep from being like me. When you hear that bell strike one, the first one will be here. Well, I got to be going. You won't see me again. But you remember what I told you. (FADING AWAY) So long, Scrooge, old boy. Your goose bumps can relax now.

DIAMOND After the ghost took off, Scrooge just refused to believe it.

SCROOGE I'm nuts. It's ridiculous. Humbug.

DIAMOND Then he climbed into the sack and was soon snoring up a storm.

MUSIC: TRANSITION, BELL CHIMING IN BACKGROUND.

DIAMOND When Scrooge awoke, it was still dark, and the bell from the church on 53rd Street was striking twelve. He laid awake listening and thinking to himself. It's just a dream. Ghosts. Bah! Finally, he dropped off again and slept for about an hour. Then the big bell struck one.

SCROOGE One o'clock, and I don't see no ghost. I knew it was something I ate.

DIAMOND All of a sudden, a big light flashed in the room. The first of the spirits stood before him.

SCROOGE Oh, Jake was right. Are you the first spirit that Jake said would come to haunt me?

GHOST OF
CHRISTMAS PAST Yeah, you know it.

SCROOGE Well, who are you?

GHOST OF
CHRISTMAS PAST Me? I'm the ghost of Christmas passed.

SCROOGE Yeah? How long passed?

GHOST OF
CHRISTMAS PAST Your past. Come on, we're gonna take a walk.

SCROOGE Where are we going?

GHOST OF
CHRISTMAS PAST Just relax. I'm running this tour.

SCROOGE Well, let me get my pants.

GHOST OF
CHRISTMAS PAST

You got 'em.

SCROOGE

Hey, they're on me!

MUSIC: STINGER, TRANSITION

DIAMOND

With that, the Ghost of Christmas Past grabbed Scrooge by the hand and they both flew out of the window. Scrooge had nearly lost his upper plate, but before he could yell for help, he was standing in front of a dirty, ramshackle old tenement building.

GHOST OF
CHRISTMAS PAST

You, ahhh, know where you are?

SCROOGE

Sure, I know where I am. This is where I was brought up. Even the garbage cans are the same.

GHOST OF
CHRISTMAS PAST

You had a pretty tough time when you were a kid, didn't you?

SCROOGE

The toughest. I wasn't very big, and the rest of the kids in the neighborhood were. I had more black eyes than a crow.

GHOST OF
CHRISTMAS PAST

You wanna go in?

SCROOGE

What for?

GHOST OF
CHRISTMAS PAST

To see your folks.

SCROOGE

My folks died a long time ago.

GHOST OF CHRISTMAS PAST They're in there now. Come on.

DIAMOND Well, the ghost took old Scrooge into the building and showed him a Christmas years past when he was a child of this family. Sure, it was tough living in two little rooms like that, but Scrooge remembered how wonderful it really was.

GHOST OF CHRISTMAS PAST What's the matter, Scrooge?

SCROOGE Huh? Oh, I've got something in my eye.

GHOST OF CHRISTMAS PAST You were pretty lonely when your folks, when they . . .

SCROOGE Yeah. . . . You know, there was a young kid that came around earlier this evening and sang some carols. I wish . . .

GHOST OF CHRISTMAS PAST Yeah? Uh, what do you wish?

SCROOGE Oh, nothing.

GHOST OF CHRISTMAS PAST Come on. I want to show you another Christmas.

DIAMOND The spirit showed him another Christmas and still another and you know no matter how tough Scrooge remembered his childhood had been, it always seemed that Christmas was wonderful. Then the spirit took him to a building down by the river where Scrooge got his first

job. They went inside and seated behind a desk, Scrooge spotted . . .

SCROOGE Fezzwig! Well I'll be darned, it's old Fezzywig alive again. And there's Dick Wilkins. He was a good boy. We got along great. He liked me.

FEZZYWIG Okay, everybody, it's Christmas Eve. You can knock off and have yourself a good time. You better lock up, Dick.

WILKINS Sure, right away, Mr. Fezzywig.

FEZZYWIG Yeah, don't look so unhappy, Ebenezer. It's Christmas. Come on home with me and tear into a big turkey. All locked up, Dick?

WILKINS Yes, sir.

FEZZYWIG Ready, Ebenezer?

SCROOGE Yes, sir.

FEZZYWIG Merry Christmas, you two.

SCROOGE AND WILKINS Merry Christmas.

WILKINS Merry Christmas.

DIAMOND Then the spirit took Scrooge over to Fezzywig's house and they saw the wonderful party that Mrs. Fezzywig had gotten together. Scrooge watched and remembered, and the spirit said . . .

GHOST OF
CHRISTMAS PAST Wasn't Fezzywig a stupid, sentimental
old goat?

SCROOGE Oh, yeah? Well, let me tell you
something. He was a great guy, he was.
You know . . .

GHOST OF
CHRISTMAS PAST What, Scrooge?

SCROOGE I was just thinking about Bob Cratchit,
who works for me. I was thinkin' I'd
like to do something for him. You know,
he's got a wife and four kids.

GHOST OF
CHRISTMAS PAST Is that right?

SCROOGE Yeah. Four kids. Come on, I've seen
enough.

GHOST OF
CHRISTMAS PAST Okay, but you . . . You've got to see
these things if you want to get squared
away, and believe me, brother, you need
squaring away. Let's go home, Scrooge.

SCROOGE Before he knew it, Scrooge was back in
his little room, and the spirit was
gone. Scrooge was pretty beat, and he
climbed in the bed and dropped into a
heavy sleep.

MUSIC: OMINOUS MUSIC, SNORING,
CLOCK CHIMES

SCROOGE Huh? What's that? It's two o'clock. Hey
. . . that light! In the other room, I
got burglars!

GHOST OF Hey Scrooge! Scrooge, come on in!
CHRISTMAS
PRESENT

SCROOGE Who's that? What are you doing in the
other room?

GHOST OF Come on in! Take a look. It's pretty
CHRISTMAS nifty!
PRESENT

SFX: FOOTSTEPS ON WOODEN FLOOR

SCROOGE Hey, what is this? What have you done to
the room? It looks like Macy's window.
Where'd you get all the Holly and the
Mistletoe? And how'd you get it in here?

GHOST OF You like it?
CHRISTMAS
PRESENT

SCROOGE Oh, for Pete's sake, a Christmas tree.
Who are you?

GHOST OF The Ghost of Christmas Present. Now,
CHRISTMAS don't tell me you don't like the way I
PRESENT fix things up. I worked pretty hard.

SCROOGE The second ghost. Okay, take me wherever
you want to go, but believe me the next
time I try the train.

GHOST OF Come on, let's go.
CHRISTMAS
PRESENT

MUSIC: FOR TRANSITION

GHOST OF
CHRISTMAS
PRESENT

Now what do you see?

SCROOGE

I see bright colored lights, people
having a lot of fun, kids on sleighs.

GHOST OF
CHRISTMAS
PRESENT

See that building over there? The one
with the big wreath on the front door?

SCROOGE

I got 20/20. That's where Bob Pratchett
lives. He works for me. Hey, look.
There's Bob now.

GHOST OF
CHRISTMAS
PRESENT

Yes, going into the house. Up all those
stairs to the fifth floor, and he's got
his little boy on his back.

SCROOGE

Tiny Tim.

GHOST OF
CHRISTMAS
PRESENT

Yeah. Got polio last summer. Pretty sick
little boy.

SCROOGE

I know. Bob said he'd need a lot of care
if he was ever going to walk again.

GHOST OF
CHRISTMAS
PRESENT

Let's take a peek.

CRATCHIT

Hi.

MRS. CRATCHIT

Hello, honey. You and Tim have a good
time?

CRATCHIT

Best. Didn't we, Tim?

TINY TIM Yeah, Dad. We watched all the kids on the block on their sleds. Ma, will I ever be able to ride a sled?

MRS. CRATCHIT Of course, Tim. Won't he, dear?

CRATCHIT Sure thing, roughneck. You'll be out there doing belly whoppers with the rest of 'em.

TINY TIM Dad, what's the matter? Your eyes are all wet.

CRATCHIT Oh, nothing, Tim. I just got some snow in 'em.

MRS. CRATCHIT Want some dinner, Tim?

TINY TIM Oh, Mom, stew for Christmas?

MRS. CRATCHIT I'm sorry, Tim.

TINY TIM Oh, that's okay, Mom. I like stew.

MRS. CRATCHIT Bob, will you please say grace?

TINY TIM Can I say something first, Mom?

MRS. CRATCHIT Of course, Tim. What would you like to say?

TINY TIM God bless us. Everyone.

GHOST OF CHRISTMAS PRESENT What's the matter, Scrooge, old boy? Got some snow in your eyes, too?

SCROOGE Tell me something.

GHOST OF CHRISTMAS PRESENT Sure, if I can.

SCROOGE What about Tiny Tim?

GHOST OF CHRISTMAS PRESENT Well, can't say for sure. If his old man makes enough money next year to get the right doctor, his little Tim will get along just fine. But times are tough, aren't they, Scrooge?

SCROOGE Yeah.

DIAMOND Now the Spirit of Christmas Present took Scrooge to many places and showed him a lot of happiness and a lot of misery, and finally, back to his little room, the spirit was gone.

SCROOGE Oh, I don't know whether I can take much more of this.

MUSIC: FOR TRANSITION

DIAMOND Then the new ghost drifted in. This was the worst yet. He was really done up for haunting. He was all dressed in black with one arm sticking out and pointing right at poor old Scrooge. This was the last one of the spirits. Scrooge's knees sounded like castanets on a reducing machine.

SCROOGE Okay, okay, you don't have to tell me. You're the ghost of the Christmas that hasn't come yet. You I'm really scared of.

DIAMOND The ghost took off with Scrooge right after him. The city disappeared, and Scrooge found himself on the outskirts of town, standing in the graveyard. The night was howling like it was mad, and as Scrooge looked down, he saw . . .

SCROOGE Hey, what's this? What's this stone?

DIAMOND The black spirit stood still and pointed, so Scrooge leaned down and pulled away the bushes . . . and saw it was a tombstone.

SCROOGE There's a name here. Ebenezer . . . Scrooge! Oh, no, no! Look, not this. Believe me, I don't want this. I know I've done wrong, but I'm not kidding. I really know what Christmas means. It doesn't mean just today or tomorrow. It's every day, every day of your life. I swear I'll do better. Only take me away from this. Let me try. Let me try to make Christmas right for me and everybody else. Please, don't let this happen. Give me another chance. Well, don't just stand there. Put your arm back in, you'll catch cold. Well, say something.

MUSIC: STINGER

DIAMOND Suddenly Scrooge dropped to his knees and reached out for the spirit, but something happened. The spirit started to shrink. Then it collapsed, and when Scrooge looked up . . .

SCROOGE What the . . .? My bedpost! My own bedpost! I'm home! Oh, thank goodness! I lived the past and the present and the future, and now I'm home! Hallelujah! Spirits wherever you are, believe me. From now on, things are going to be different. Oh, yeah, and . . .thanks.

SFX: FOOTSTEPS TO DOOR, DOOR OPENS,
NEWSPAPER BOY OUTSIDE CALLS OUT

NEWSPAPER BOY Papers, morning papers . . .

SCROOGE Hey, boy!

NEWSPAPER BOY Yeah?

SCROOGE What day is this?

NEWSPAPER BOY It's Christmas. What's with you?

SCROOGE Christmas!? Oh boy, oh boy, oh boy, I haven't missed it. The spooks did it all in one night. Boy!

NEWSPAPER BOY Yes. (DEFLATED) Oh . . . It's you Mr. Scrooge.

SCROOGE How many papers have you got?

NEWSPAPER BOY I donna know. (SPITEFUL) One!

SCROOGE Well, here's five bucks. Throw 'em away and go have yourself a Merry Christmas.

NEWSPAPER BOY Gee, thanks, Mr. Scrooge, and Merry Christmas to ya!

SCROOGE (LAUGHS) Hey, boy, say that again.

NEWSPAPER BOY Thanks?

SCROOGE No, no, no, the other.

NEWSPAPER BOY You mean Merry Christmas?

SCROOGE Yeah, that's it. Merry Christmas.

MUSIC: CROSS FADE TO KNOCKING ON
DOOR

BARNEY OK. Hey, okay, I'm coming. What's the matter with you? Can't you see the store's closed? Look, mister, this is . . . Eb, Ebenezer Scrooge.

SCROOGE Merry Christmas, Barney.

BARNEY Huh? Hey, you been drinking?

SCROOGE Not a drop. Well, what's the matter with you? Ain't you gonna wish me a Merry Christmas?

BARNEY Oh, sure, sure, come on in. Wife's upstairs with her mother, but I got a bottle in the back. I think maybe you'd better have somethin', somethin' strong.

SCROOGE Look, your grocery store's closed, but you could still sell me a turkey, couldn't you?

BARNEY Well, I don't know.

SCROOGE Well, you've got a couple, they'll just go to waste.

BARNEY What do you want a turkey for? You've been eating at the automat every Christmas for the last seven years.

SCROOGE Oh, it's not for me, but nevertheless, I have been invited to my nephew Fred's house for a Christmas dinner.

BARNEY Well, then, who's the bird for?

SCROOGE Bob Cratchit. You know, the young guy that works for me.

BARNEY Oh, yeah, yeah. How much you gonna charge him?

SCROOGE Here's 20 bucks. That ought to be enough for the bird.

BARNEY No, no, no. It ain't worth that much. You sure you ain't been into something?

SCROOGE Well, if it's too much, give the rest to your kid and have him deliver the turkey to Cratchit's house. Here's the address and don't tell Cratchit who sent the thing, okay?

BARNEY Okay.

SCROOGE Merry Christmas, Barney.

BARNEY Yeah. Merry Christmas.

DIAMOND Well, old Scrooge went back to his room and took out an old blue suit out of the mothballs. He shook it out, put a few creases in it, and went out in the street. The old boy was really with it.

Everybody he passed, he greeted them
with

SCROOGE AND
OTHERS "Merry Christmas." "Merry Christmas."
"Merry Christmas." "Oh, Merry
Christmas." "Merry Christmas." "Merry
Christmas."

DIAMOND Scrooge went to church and gave a large
donation, and Father McCarthy nearly
forgot his sermon, and then Scrooge went
out on the street again, and down into
the Bowery.

MUSIC: UPBEAT, COIN CLINKS IN
COLLECTION KETTLE

MAN ON STREET Oh, God bless you, sir, and a Merry
Christmas.

SCROOGE Isn't it, though?

DIAMOND He kept walking and having a great time.
Later that afternoon, he arrived at his
nephew's house.

SFX: DOOR BELL

FRED Well, what the . . .

SCROOGE Merry Christmas, Fred. I've come to
dinner.

FRED Oh, my gosh.

SCROOGE Here, I've brought you some presents.

FRED Oh, my gosh.

SCROOGE Now, don't thank me. It's Christmas, remember?

FRED Oh, my gosh!

DIAMOND Next morning, Scrooge was early at the office. If he could just catch Cratchit coming in late, and he did. Bob was a good 21 minutes late.

SCROOGE Cratchit?

CRATCHIT Oh, no.

SCROOGE You're 21 minutes late.

CRATCHIT Yeah, yeah, yeah. I'm sorry, Mr. Scrooge. I had a big evening last night.

SCROOGE You did, huh? You know what I told you if I caught you fancy footing it in here late again.

CRATCHIT Okay, so I'm canned.

SCROOGE You think you got it coming?

CRATCHIT Oh, I'm too tired to argue, Mr. Scrooge. Jobs are tough enough and I hate to lose this one, but I'm just too tired.

SCROOGE A raise would help, huh?

CRATCHIT That's the silliest question of the year.

SCROOGE Then you got it. It's in that envelope.

CRATCHIT What?

SCROOGE Yeah, and maybe after we see how the funds are, we can do something about Tiny Tim.

CRATCHIT I don't get it. A raise? You want to do something about Tim? I don't get it.

SCROOGE Sure you do, Bob. Haven't you heard? It's Christmas. Now, go on home. Take the day off. Take the week off. Come back when you feel like it. Merry Christmas.

CRATCHIT Uh, Mr. Scrooge?

SCROOGE Yeah?

CRATCHIT Eh? Merry Christmas.

DIAMOND And Scrooge really did it. He was as good as his word, better even. He made it the merriest Christmas ever, and later, things got better and he took care of Tiny Tim. Sure enough, Tim was out on his sled the next Christmas, doing belly whoppers with the best of 'em. Every Christmas thereafter, all along the big street it was said, "If anyone knew how to make Christmas merry, old Ebenezer Scrooge was that one."

SCROOGE And I hope that can really be said about all of us, just like Tiny Tim said.

TINY TIM God bless us, everyone.

SCROOGE That's right, Tim. God bless us, everyone.

MUSIC: SINGING, "MERRY CHRISTMAS,
GOD BLESS EVERY ONE."

HELEN

Oh, Nick.

DIAMOND

Yes, Helen?

HELEN

That was wonderful. Not quite the way Dickens wrote it, but it meant the same thing.

DIAMOND

Oh, you really like it, baby?

HELEN

Oh, I loved it. No reason in the world why old Scrooge couldn't have been living right here today. You've got the spirit, and that's what counts. How did you like it, Walt?

WALTER LEVINS

Rick, I gotta hand it to you. It was really great.

OTIS

Uh, Lieutenant?

WALTER

Yeah, what is it, Otis?

OTIS

Uh, how'd I do in the play?

WALTER

You were magnificent, Sergeant.

OTIS

You know, I bet if I studied for a couple of weeks, I'd get me a part on Broadway, to be or not to be, that's the question.

WALTER

Oh no.

DIAMOND

Now Walt, leave him alone.

WALTER Oh sure, sure. Ahh . . . Monsieur Otis.

OTIS Huh?

WALTER Wouldst thou accompany me over to the punch bowl for a short flagon of nectar?

OTIS Sure, I wouldst. See you later, Helen, Rick.

WALTER Yeah, come on, Barrymore. Let's see if the punch bowl fits your head.

DIAMOND Oh, aren't they lovely?

HELEN You want something to eat.

SFX: CHRISTMAS CAROL HEARD IN BACKGROUND

DIAMOND Hey, wait a minute.

HELEN What's the matter?

DIAMOND Listen. They're out here, by this window. Come on, let's go listen.

SFX: WINDOW OPENS. SINGING HEARD CLEARLY NOW, FA LA LA LA LA LA LA LA LA.

SFX: APPLAUSE AND CHEERS AT THE SONG'S END.

HELEN Oh wasn't that wonderful, Rick?

DIAMOND It sure was.

HELEN Rick . . . Rick sing something with them.

DIAMOND Oh no, honey. I don't want to louse up the act.

HELEN Please . . . Rick . . . Come on.

SFX: OTHER VOICES URGING RICHARD POWELL TO SING.

DIAMOND All right . . . I'll tell you what I'll do. Everybody usually sings Christmas songs about snow. I'm going to sing one about sunshine. It's called "Mele Kalikimaka."

HELEN "Mele Kalikimaka"?

DIAMOND Well, it means Merry Christmas in Hawaiian.

HELEN In Hawaiian?

DIAMOND Sure, ~~it's a brand new song. They love it over there, and we love it here.~~

MUSIC: PIANO MUSIC BEGINS

DIAMOND Mele Kalikimaka is the thing to say, in haole maka iho. That's our Christmas greeting in Hawai'i, and a Happy New Year. With the hope that Christmas may be green and bright. The sun to shine by day and all the stars that night. Mele Kalikimaka is Hawaii's way to say Merry Christmas to you.

HELEN Rick . . .

~~DIAMOND~~

~~Mm-hmm?~~

~~HELEN~~

~~Merry Christmas.~~

~~DIAMOND~~

~~Yes . . .~~ and a Merry Christmas to everybody.

MUSIC: CHRISTMAS CAROL UP AND TO
END.

HOST CONCLUSION (ACT #2)

HOST

We just listened to "A Christmas Carol" adapted by Richard Powell and the cast of the "Richard Diamond, Private Detective" series, first broadcast Christmas Eve, 1949.

For more information, visit the episode page at our website, reimaginedradio dot FM.

MUSIC: FOR TRANSITION

THE RIR BREAK

HOST

Each episode of Re-Imagined Radio combines Voice, Music, and Sound Effects to provide immersive listening experiences. Like this . . .

MUSIC: RIR THEME. ESTABLISH, THEN
FADE OUT UNDER THE FOLLOWING.

SFX: RE-IMAGINED RADIO AUDIO
TRAILER

HOST

More information is available at our website . . . reimaginedradio DOT fm.

**MUSIC: RIR THEME, ESTABLISH, THEN
DUCK UNDER THE FOLLOWING**

HOST CREDITS/CLOSE

HOST

This episode of Re-Imagined Radio was written by John Barber.

Sound Design, original music composition, and post-production by Marc Rose.

Graphic design by Holly Slocum and Evan Leyden.

Social Media and YouTube by Rylan Eisenhauer.

We offer Re-Imagined Radio with support from KXRW-FM (Vancouver, Washington), KXRY-FM (Portland, Oregon), and KMWV-FM (Salem, Oregon).

Episodes are archived at our website, reimagedradio DOT fm.

Connect with us on social media. Bluesky, Facebook, Instagram, LinkedIn, TikTok, YouTube, and X/Twitter.

This is John Barber, producer and host. Thank you for listening.

**MUSIC: RIR THEME UP, THEN DUCK
UNDER THE FOLLOWING**

ANNOUNCER CLOSE

ANNOUNCER

This is a production of Re-Imagined Radio. To learn more, visit our website, reimagedradio (all one word, no punctuation) DOT fm.

Please join us again for another episode of Re-Imagined Radio where we will continue our exploration of radio storytelling.

MUSIC: RIR THEME UP, AND TO END.