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This report describes a Title I summer program which sought to develop a success-oriented self-concept in disadvantaged students with academic deficiencies. Drama was used to encourage freedom of expression, sensitivity, and creativity. The bulk of the report is a weekly outline of the program; the students were taught such acting techniques as pantomime and the use of speech to create illusion. The classes also wrote and presented five radio plays with commercials, which are included in the report. (NH)

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DRAMA FOR THE DISADVANTAGED

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February, 1968

4440 Quick Road  
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UD 006 263

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## INTRODUCTION

The Boston-Northampton school district has utilized its Federal funds under ESEA, Title I, to provide two programs to meet the needs of disadvantaged children. One of these programs attacks the problem of the neurologically and visually involved student in the primary grades. The main aim of that program is to overcome neurological and visual deficiencies that interfere with learning, and by doing that insure success in the academic work of the primary years.

The second program takes students who have not been successful in school for the first several years, analyzes their deficiencies and provides them with activity in a summer program that will overcome these deficiencies. The deficiencies identified deal with self-image, self-concept, concept of school and concept of society. The working premise is that until students have a sufficient concept of themselves and until that concept is success-oriented, students can do very little to improve in the skill areas necessary in academic schooling.

In order to attack this specific need, it is necessary to change radically the concept of education as it relates to the classroom situation. David Holbrook, in his book English for the Rejected, asserts that there are other elements besides the logical elements that one needs to be concerned with. The disadvantaged child is oftentimes more sensitive and more creative, although not as logical as the advantaged child. Therefore the program at Boston-Northampton approaches, through the elements of the sensitivity, the language, and the creativity, the image that the child has of himself. Restoring this image to one of success is the aim of the program.

This paper discusses only one component: The drama component. Pantomiming and acting serve, in this component, to allow freedom of expression, sensitivity and creativity that are impossible for the student locked tight by the rigid structures of his poor self-image and failure complex. He can, in effect, become someone else and dare to try to be different. The achievement of dramatic activity also contributes to the self-image by allowing the disadvantaged to participate in an activity that, in the regular school, is reserved for the bright.

## SUMMER PROGRAM FOR THE DISADVANTAGED

### DRAMA

Week of June 26

Monday, June 26

GOAL: To "break the ice;" allow students to become better acquainted with one another.

MATERIALS: Irwin and Rosenberger, Modern Speech, (New York: Holt, Rinehart and Winston, Inc.), 1966.

PROCEDURES: Allowed students choice of self-introduction or introducing another student. Students chose to introduce one another. They suggested the following details for possible inclusion: name, grade, description, location of home, favorite subject, school activities, outside activities, hobbies, favorite singing group, future occupation.

Approximately 10-15 minutes were allowed for preparation. Notes were allowed.

#### Techniques of the actor

To create the illusion of your character you must be able to move, speak, and look like him. Only by mastery of the techniques of pantomiming, speaking and costuming will these goals be achieved.

Goal: To acquaint students with the art of pantomime.

Creating illusion through pantomime. The literal meaning of pantomime is "all-imitating." In the days of silent movies, pantomimic action had to convey most of the actor's feeling while subtitles explained the plot. Many television personalities use pantomime on their shows. Through facial expression and attention to minute details, they can portray an episode vividly without uttering a word.

In learning to act, training in pantomime is essential. Without the proper pantomimic reaction to accompany words spoken on the stage, acting can convey little meaning or, even worse, the wrong meaning. In real life, people do more than just say words. They use gestures, move about as they speak, stand in a certain way, and reflect in their facial expression what they are thinking or feeling. Unless this natural bodily movement and facial reaction is present on the stage as you speak, your character will resemble a talking statue.

In order to achieve realistic pantomimic effects, you must pay attention to small details, you must be accurate, and you must exaggerate the actions and facial expressions which carry the meaning. Watch experienced actors on television and notice how they carefully supply the minute details of every action.

For example, they give the illusion of weight if they are carrying a trunk; they open and close the imaginary car door; they chew food and swallow it. They are also careful about keeping imaginary objects the same size and in the same place, which is essential in creating accuracy. The final characteristic of the skilled pantomimist is his use of exaggeration. By watching the best pantomimists, you can learn many valuable techniques.

How can you achieve the same type of realism? First, observe people in action. Watch them carefully, analyze some of their outstanding mannerisms, and then practice imitating them. Practice at home any actions that you want to portray in pantomime. Hold a cup in your hand, pick up a heavy trunk, eat a sandwich, or get dressed. The secret of imitation is having something real to imitate. Find the real activity and then practice imitating it in front of a mirror. Do it first with props and then do it without props. An ideal method is to arrange a room with real furniture for your first rehearsals and to use real props. Such planning in rehearsal enables you to create a realistic setting for your audience during your performance. This type of practicing eliminates such common blunders as washing dishes in the stove, cooking in the sink, entering the room through the icebox, or walking through tables and chairs.

Accuracy implies consistency in all details of arrangement and in size. Unless you keep a consistent idea in your own mind, you cannot hope to create a consistent picture for your audience. Accuracy also implies completeness of details as opposed to vagueness. Aimless movements which merely suggest an action are not sufficient. If you are driving a car, for example, you must get into the car, start the car, drive the car, and stop it. This requires accurate use of the hands and feet as well as knowledge of the mechanical features of driving. If you are holding something in your hand such as a purse, a box of popcorn, or an umbrella, you cannot use that hand until you have disposed of what you were holding. These are only a few of the details which the beginner frequently forgets in completing actions.

Exaggeration, the final step in creating realistic pantomime, is especially necessary in conveying meaning through facial expression. When the audience depends entirely on visual images, those images must be enlarged to create a realistic impression. The size of the room usually determines the amount of exaggeration necessary. In large auditoriums, many expressions are lost unless you have the ability to exaggerate forcefully.

## ACTIVITIES:

### Scenes for One

1. Stand, sit, or walk to portray the following situations:
  - A woman with many bundles on a crowded bus
  - A football player ready for the kick-off
  - A basketball player dribbling the ball or throwing for a basket
  - A baseball pitcher in action; a catcher in action
  - An old lady trying to put something breakable on the top shelf
  - A young boy waiting in line at the movie
  - An excited spectator at an athletic event
  - A displeased shopper talking to a salesgirl
  - A person watching a mystery play
  - A student disgusted with his grade card
  - An exhausted shopper waiting for a bus
  - An automobile driver who has been stopped for speeding
  - A clock-watcher in a study hall
  - A girl wearing high heels for the first time.

2. Make up an additional list of people and situations and take turns in pantomiming them.
3. In the following pantomimic scenes, work out small plots involving complications in which imaginary characters become involved. Prepare a diagram of the setting including doors, furniture, and props.
  - A boy or girl doing homework
  - A man cooking while his wife is on vacation
  - A shy boy trying to persuade a girl to dance with him at the school dance
  - A woman ironing
  - A teacher conducting a study hall
  - A woman trying on hats
  - A baby sitter with four children
  - A girl dusting a shelf containing valuable china
  - A student in the school library
  - A waiter in a restaurant
  - A magician appearing on an amateur show.
4. Write out a short episode with a good beginning, an interesting course of events, and a surprise-type ending. Prepare a stage set. Present your pantomime to the class to see how many in the class can follow the story easily.
5. Select one of the leading pantomimists on television and try to imitate one of his pantomimes.

#### Scenes for Two

1. Select a partner and work together in planning, practicing, and presenting the following scenes in pantomime:
  - A mother and daughter shopping for a party dress
  - A son trying to persuade his father to give him the car and extra money
  - A father trying to entertain his daughter's boy friend
  - A teacher giving a piano lesson to a naughty little girl
  - A husband trying to teach his wife to drive the car.
2. Develop a two-person situation of your own to pantomime in class.

#### Scenes for Groups

1. Work in groups of any size and prepare the following pantomimes:
  - A family watching a television show
  - A club meeting
  - A family group having its picture taken
  - Patients in a doctor's office
  - A group in a train, bus, or airline terminal
  - A study hall
  - A school orchestra in rehearsal
  - The staff of a school newspaper meeting a deadline
  - A group summoned to see the principal
  - A back-stage scene on opening night of the school play
  - A school bus
  - A family or class reunion.
2. Select a situation of your own to pantomime.

Tuesday, June 27

**Goal:** Realization by students that illusions of character are created through listening as well as seeing. When listening to radio plays, the speech and voice furnish the only clues to character.

**Materials:** Irwin and Rosenberger, Modern Speech.

Creating illusion through speech. When a person is assigned a role, he should study the part thoroughly in order to determine age, type, and general personality traits. After deciding on a true picture of his stage personality, he should listen to people who resemble in type and age such a character. Listening to similar characters on radio and television often helps to establish an appropriate manner of speaking.

Playwrights usually give special clues for actors to follow on certain lines. These descriptive clues are placed in parentheses and are inserted to give the author's interpretative directions. To ignore them or to fail in expressing them exactly weakens the lines.

**ACTIVITIES:**

1. The words in parentheses are typical of the descriptive clues inserted by playwrights. You are to say the lines according to the directions.

(bellowing) Get out of here! And don't you ever dare come back!

(truculently) Don't move or I'll break every bone in your body.

(sternly) Do as you're told, young man!

(frightened) Who's there? Don't come near me ... don't move!

(sotto voce) Don't say a word. I'll handle this young whipper snapper.

(eagerly) You mean I may see him now?

(stunned) But you can't possibly mean that!

(outraged) You mean you let your own daughter defy you!

(defiantly) You'll never destroy my reputation in this town!

(scandalized) Well! I never! Did you hear that, Melinda?

(vehemently) You can't stop me this time! I'm going to win this election!

(irritably) What did you say?

(curiously) What did you say?

(petulantly) Please, please let me buy it.

(soothingly) I'm sure you mean well, dear, but let's talk things over sensibly.

(shyly) Would you like to go to the dance with me?

(ominously) You're asking for trouble, big boy!

(coolly) Oh, really? But I just love dancing with you, too.

(nervously) I didn't do it ... honest, I didn't ... just ask my mother ... she'll tell you.

(hysterically happy) I've won it! I've won the prize! Did you hear ... I won it!

(hysterical with grief) Save me! Save me! I didn't mean to kill him! He's my son ... why would I kill him? Don't you hear me ... he's my son!

(aghast) Oh! He's fainted!

(sheepishly) Well, yes, I admit that I copied off his paper, but I didn't mean to.

(adamantly) You have my answer.



(querously) Why are you always picking on me? Can't I do anything to please you?

(dubiously) You say that you were at home on the night this man was slain?  
(condescending tone) And what did you say your name is?

(drowsily) What did you say?

(turning it over in his mind) I just might be interested in buying that land.

(with feigned surprise) Oh! I didn't know that you would be here!

(wistfully) How I would like to see my home just once more!

(pretending to be horrified) You aren't a detective, are you?

(in dulcet tones) We'd love to have you stay with us.

(dolefully) Gumdrops! Nothing to eat all day long but gumdrops!

(airily) Okay, wise guy. See you around.

(dogmatically) The only way to meet force is with force.

2. Switch directions in the lines. For example, use first direction for sixth line and vice-versa. Notice the difference in interpretation.
3. Make up a short speech (one paragraph) or find one to read. Through changes in vocal style, read the same speech to represent the following character types:

a dignified clergyman

a gruff truck driver

a spoiled youngster

a frightened child

a kind, elderly person

an irritable elderly person

a stern parent

a grief-stricken parent

#### Thursday, June 29

Using microphones, the students read a radio play entitled The Hitch-Hiker. They were encouraged to speak in a natural, conversational manner, and to note the proper manner in which radio scripts are written. Over the weekend they were to be thinking about possible plots for their radio plays.

#### Week of July 3

Monday, July 3

Thursday, July 6

The two regular class days of this week were spent on the writing of radio scripts. Most of the students chose to be grouped arbitrarily. Several radio plays which had been written by high school juniors were reviewed for them in order to make them aware of the wide range of materials they could use.

The radio plays should be at least ten minutes in length. Sound effects should definitely be a part of the plays, and commercials may be incorporated into the scripts if desired. One student should be in charge of recording the ideas and dialogue and the typing of the scripts.

Students were allowed most of the class periods to discuss and prepare their scripts. Two days were not enough for the completion of the plays; therefore, more time was allowed the next week.

Week of July 10

Monday, July 10

Tuesday, July 11

During the first two class days of this week the students practiced their radio plays, incorporating any necessary sound effects. Since many of this age group cannot yet type, the English Department secretary typed most of their scripts for them.

One group attempted to tape their sound effects - such as a car starting and a telephone ringing. Since this proved impractical for them, they did most of the sounds themselves - such as a train chugging, steam escaping, starting and running of a car, walking, etc. A sound effects record is recommended.

At the beginning of the period on Thursday the troupes practiced for the last time and then performed for each other (there were two groups of three or four people in each period). After this they again performed for other groups in the summer program. Microphones were used.

Examples of the plays are included.

Week of July 17

Goal: To acquaint students with the art of acting.

Monday was spent on again rehearsing the radio plays and then presenting them for the remainder of the classes in the summer program.

On Tuesday the classes chose between two cuttings for their one-act plays. One cutting was taken from The Many Loves of Dobie Gillis, and the other from Arsenic and Old Lace. After reading through both cuttings and deciding which they liked best (I had arbitrarily chosen people for parts in the first two groups; the last group volunteered for parts) stage directions and fundamental movements were explained to them. Modern Speech, by Irwin and Rosenberger, contains a very thorough chapter on "Dramatizing."

Thursday was devoted to blocking the cuttings and familiarizing the students with their parts. They were asked to have their lines and movements memorized by class time Monday.

The following week was spent performing these plays for the remainder of the classes in the summer program.

NARRATOR: Good morning you dear people. Welcome to Archer Theatre. Today we give you the presentation of " . " Our characters today are: Count Fredrick, the vampire; and Roland Ingrelnas, the fiance, played by ; Julie Rocksneider, the fair maid, played by ; the commercials by ; and the cleaning ladies by . As our play opens Julie Rocksneider is on her way to Swiernostle, a small village in the Carpathians, to marry Roland Ingrelnas. On her way she sees an old castle upon a high hill. Now legend has it that the castle is occupied by a short and fat, but dangerous vampire, but Miss Julie doesn't know this.

JULIE: Oh. What beautiful country. And to think I'll soon be living in it.

(Sound: Train stopping, walking of feet and slam of train door.)

ROLAND: There she is. (Loud) Julie, here I am, over here.

JULIE: I see you. (Sound of running.)

ROLAND: Now we can be married.

JULIE: Yes.

ROLAND: We'll be married in my cottage.

JULIE: No, I want to be married in that old castle I saw on my way here. I think it would give our wedding that final touch.

ROLAND (sternly): No, I forbid it.

NARRATOR: Later, in the castle.

JULIE: Thank you for giving in, Roland dear.

ROLAND: Julie, I wish you hadn't persisted so. Why did you want to be married in this old castle anyway?

JULIE: I dunno, I felt as if it was calling me.

ROLAND (underneath breath): It probably was.

JULIE: What'd you say, dear?

ROLAND: Oh . . . nothing.

JULIE: Just a moment, darling. I forgot my lucky sixpence. It's in my room. I'll be right back. (Sound of kiss.)

ROLAND: Hurry. The wedding is starting. (Sound of light running up stairs and slam of door.)

JULIE: Oh, here it is. (Sound of feet stopping suddenly, scuffing.)

JULIE: Oh, who are you?

COUNT (in vampire accent): Allow me to introduce myself. My name is Count Fredrick and I request the reason for this invasion of my castle.

JULIE: Why, we were going to get married here.

COUNT: That's right, you were going to get married here. But now you're coming with me.

JULIE: S- stay away from me. Do you hear me? Stay away. Heeeallllppp!

NARRATOR: And now a word from our sponsor.

## COMMERCIALS I & II

### I. Right Guard

LADY: Are they all bad, Warden?

WARDEN: Hardened criminals every one.

LADY: How 'bout that one? He doesn't look too bad.

WARDEN: Worse than a lot.

LADY: What'd he do?

WARDEN: Went on a fishing trip one day and took the family's Right Guard. Left his whole family ... defenseless.

LADY: Beast!!

Gillette Right Guard - the personal family deodorant for everyone.

CONVICT: They never forget.

### II. M & M'S

1st person: Here comes my girl Peggy and she's a chocolate mess.

2nd person: Have you ever given her M & M's candy?

1st person: No.

2nd person: There's no chocolate mess. They melt in your mouth, not in your hand.

ROLAND: Julie.

JULIE: Help me.

ROLAND: Count, let her go.

COUNT: Never, and here's a surprise for you. (Sound of punch.) Now do as I say and I will not harm you.

JULIE: Never will I do as you ask.

COUNT: Then you will come to my dungeon with me.

JULIE (painfully): No, please.

NARRATOR: Later, after Roland is once again conscious.

ROLAND: Where are they now? (Sound of walking, 30 sec.) (Sound of knocking on door and door creak.)

1ST MAID: Who is it?

ROLAND: Have you seen a young girl around through these halls anywhere?

1ST MAID (grouchy): No, and what business is it of yours anyway? (Closing of door.) (Sound of walking again, 30 sec.) (Sound of knocking at door and door creak.)

2ND MAID: What d'ya want?

ROLAND (Panicky): Have you seen a . . .

2ND MAID: No, I haven't, good-bye. (Slam of door.) (Sound of walking, more panicky, 20 sec.) (Sound of knocking on door.) (Knock repeated.) (Sound of door opening.)

JULIE: No, no, I won't do it. I'll fight first.

COUNT: Then I'm forced to make you.

JULIE: Aiiiee!

ROLAND: Stop, you foul beast.

COUNT: Wha?

ROLAND: Now I'm prepared for you.

COUNT: No. Not the cross.

ROLAND: Yes, and the stake.

COUNT: No, please. (Sound of puncture.) Aiiiee!!!

JULIE: You, you killed him.

ROLAND: Yes, thank God.

JULIE: But he was only trying to make me switch cigarettes. You see, darling, us Tareyton smokers would rather fight than switch.

### COMMERCIAL III

#### III. Ban

MAN: Well, what d'ya know. Ban deodorant for my birthday. Just what I always wanted.

WIFE: Just what you always needed.

MAN (high pitch): Just what you always needed.

ALL: Ban won't wear off as the day wears on. Bum bum bum bum bum.

CHICKEN-MAN V.S. FRANKENSTEIN, JR. .

ACT I

NARRATOR: Dr. Frankfert has just created a monster which people affectionately call Frankenstein Jr. ... The only reason the fuzz is after this monster is because every time he kills someone he litters the streets with dead bodies. As the scene opens the police are trying to contact Chicken-Man.

POLICE: Come on Chicken-Man, come out of that closet.

C.M.: No, no, I don't want to be a super hero. I want my mommie.

POLICE: Are you chicken or something?

C.M.: That's right!!!

NARRATOR: Meanwhile on the other side of town Frankenstein is still littering the streets with dead bodies.

POLICE: Listen, Frankenstein, stop littering the street or we'll turn Chicken-Man loose (I hope).

NARRATOR: Oh what will happen next? The worst is yet to come but first a word from our sponsor:

ADVERTISEMENT

John's Johnvilles Rumble Supplies

We have a complete supply ranging from chains to surfer helmets. Here is a comment from one of our happy customers:

CUSTOMER: I love this junk cause the first time I used my new chain I split two skulls and knocked a guy off his cycle. Now I have a new tricycle autographed by Chicken-Man.

NARRATOR: As we come back to the scene we find Frankenstein running away from the terror of having Chicken-Man turned loose on him. Frankenstein is hiding away from Chicken-Man in his cave; at the same time Chicken-Man is hiding in his closet.

C.M.: Aha! I have been waiting three days for that clod Frankenstein to get lost, now that he's gone I will go out and patrol the city.

FRANKENSTEIN: That chicken Chicken-Man won't come out. He's too chicken to come out. I'm going to talk to dad.

DR. FRANKFERT: Oh go talk to your old lady.

## ACT II

MRS. FRANKFERT: Hello son. Do you want some chicken soup?

FRANKENSTEIN: Yes, mother. Boy I never tasted anything so good. I bet Chicken-Man will make a good pot of this soup.

And now a word to the ladies. Friz skull soap and here's a word from a satisfied customer:

After I had stuck my head in some molten steel five years ago, I could not find anything that would clean my skull clean and white. But I purchased skull soap at its outrageous price and it made my skull bright.

MOTHER: Yes, son, why don't you bring him home and I'll make a pot of soup out of him.

NARRATOR: As Frankenstein leaves his beloved mother we find Chicken-Man returning from a day's work of patrolling the city. He is now relaxing at his home watching T.V.

NEWS ANNOUNCER: Flash - we have received a message from the police. Frankenstein is back to his old habits. An urgent call is being sent out to Chicken-Man. Chicken-Man, where are you?

CHICKEN-MAN: Oh I'll get back into that closet.

NARRATOR: Before Chicken-Man went to his closet he shut off the T.V. not hearing the rest of the announcement.

FRANKENSTEIN: My mommie says that you need a soft and tender and old chicken to make a good pot of soup. So I know Chicken-Man is old and worn out so I am going to get you and make a pot of soup out of you, Chicken-Man.

NARRATOR: Oh what will happen next? Will Chicken-Man accept this challenge? Now a helpful word to all you Chicken-Man fans.

### ADVERTISEMENT

And now you can get a free absolutely free Chicken-Man feather which you can pluck yourself. If you bought it at a store it would cost you \$1.00 but now you can get it free, absolutely free. And there's only one hitch to it - you've got to buy a bucket of chicken.

NARRATOR: Meanwhile, Chicken-Man is hiding in his closet unaware that Frankenstein is heading straight to his home.

**FRANKENSTEIN:** Just you wait, Chicken-Man. I'm gonna bust that closet door down and take you home to mommie to make a pot of soup out of you.

**NARRATOR:** Now Frankenstein is at the door of the apartment house where Chicken-Man lives. Now he is climbing the stairs to Chicken-Man's room. He just busted through the closet door. Chicken-Man just fainted. Frankenstein picks him up and is carrying him home.

Is Chicken-Man doomed? But first this message. Let us see your Clarck pack. If you don't smoke, start with Clarck and join everyone else in the hospitals with cancer.

Frankenstein is at his house now where his mother is waiting.

**MOTHER:** I'm sorry but he is too old and weak, but I'll try anyway.

**NARRATOR:** As Mrs. Frankfert drops Chicken-Man into the pot of boiling water and as Chicken-Man jumps out and runs, he splashes water on Frankenstein which short-circuits him. As our story closes, we see Chicken-Man running into the sunset as fast as he can.

THE END



ACT I

NARRATOR  
JAMES PEST - Government agent  
ARTEMUS BOREDOM - Pest's assistant

SNARLEY McCARTHY - Arch-enemy No. 1  
LOUISE LaFLESCHÉ - Physicist

NARRATOR: Today we present to you another exciting episode of "Wild Wild Mess." It seems Pest and his companion Boredom have received a telegram telling them that the government wants them to find one of the world's top physicists, Louise LaFlesche, who they believe has been brainwashed by Snarley McCarthy, a professional criminal. Let's listen while they discuss their latest assignment -

PEST: What do you think of the picture they sent of Miss LaFlesche?

ARTY: From the looks of her bikini, they should have dry cleaned her instead of brainwashed her.

PEST: We've got to succeed. This is the second most important case in the department.

ARTY: What's the first?

PEST: The investigation of our fantastic expense account! Pass the champagne!

ARTY (opening room door): Miss LaFlesche just checked into the room next to ours.

PEST: Really? How can you tell?

ARTY: I recognize the bikini.

PEST: Good! I'll go introduce us as tennis bums. With a fool-proof cover like that she'll never suspect a thing.

PEST: Hello, beautiful! We're --

LaFLESCHÉ: Yes, I know. You're pretending to be secret agents to cover up what you really are - tennis bums.

PEST: No, not quite. You've got it all wrong. We'll have to come into your room and --

SNARLEY: All right, Pest. We've got you now. This will be the last time you and your friend will interfere with any of my diabolical schemes.

SNARLEY: Take them somewhere and kill them.

LaFLESCHÉ: Why can't you kill them here?

SNARLEY: Because you always have to take the T.V. heroes someplace else to kill them or they won't have a chance to escape.

ARTY: You'll never get away with this, Snarley you fiend. Because of our cleverly disguised weapons we manage to escape every week and to foil another of your plots.

NARRATOR: Will James Pest and Artemus Boredom escape the fiendish death Snarley has in store for them? Or will this really be their last show 'til the summer reruns? We'll find out in a moment, but first a word from our sponsor.

#### COMMERCIAL

Hey kids! Wanna try two new cereals? Here they are! New Quip & Quape from Quaker Oats. They are so tasty you'll want to eat them every day. Try new Quip & Quape from Quaker Oats.

NARRATOR: As you remember, we left James Pest and Artemus Boredom facing certain death at the hands of their arch enemy - Snarley McCarthy. Snarley is now telling them of their dire fate. Let's listen -

SNARLEY: So you think you can escape what I have planned? Quick, men, put them in the water pit. At exactly 4:30 the tide will finish rising and will fill the pit completely. That gives you 1/2 hour to live.

ARTY: Well, Pest, did you wear the shirt that has the oxygen pellets carefully concealed in the buttons?

PEST: No, but I did bring my Mickey Mouse inflatable raft cleverly concealed in my Papermate pen, which is really a gun. How much time do we have left?

ARTY: According to my Cinderella watch, which is really a powerful explosive, we have five minutes left.

NARRATOR: Let's switch the scene to Snarley's hideout and see what he's up to -

SNARLEY: Louise, with your secret formula of stale coffee grounds, banana peels, rotten eggs, old tea bags, tobacco juice, and gunpowder, we can destroy city after city by making living garbage dumps. The smell will drive them out and they'll come begging to me for relief. And then I'll take over and soon I will rule the world.

LaFLESCHE: Aren't you forgetting something? I haven't given you the formula yet.

SNARLEY: A minor detail. Just finish writing it out and we'll soon rule the earth together!

NARRATOR: What's this? Snarley appears to be succeeding! But where are James Pest and Artemus Boredom? Listen closely.

ARTY: We are now outside Snarley's hideout. But how do we get past these huge steel walls?

PEST: With my Lark pack, which really contains 20 explosives whose purpose is melting steel. We'll be through these walls in seconds. If you will just hand me your cigarette lighter.

ARTY: Didn't I tell you? I've given up smoking. But I do happen to have two sticks handy. If we rub them together --

NARRATOR: While our heroes James Pest and Artemus Boredom are trying to start a fire, what's Snarley doing?

SNARLEY: With this deadly formula we can rule the world. Where should we drop it first?

LaFLESCHE: How about Peninsula, Ohio?

SNARLEY: Is it an important sea port? A big industrial city? An important production or shipping center?

LaFLESCHE: Not exactly. But I've got a few relatives there who --

SNARLEY: Wait! Are you smoking?

LaFLESCHE: Of course not. Are you?

SNARLEY: No, but if my senses are correct I smell smoke.

PEST: You're absolutely right. You do because we melted a hole in your steel wall with my Lark pack which was really an explosive. And thanks to my Mickey Mouse inflatable raft, we have escaped another of your evil traps.

ARTY: Don't try to escape. We've got you covered with our ball-point, water proof, shock proof, improved paper mate pens. Which are really guns in disguise.

SNARLEY: Since we're caught you might be interested in knowing that Miss La Flesche isn't the real atomic physicist.

PEST: We knew that all along.

SNARLEY: How?

ARTY: She's not pretty enough to be an atomic physicist on a T.V. show.

BYE SIS

ANNOUNCER: The time, late 1800's; the place, a small English town; the hour, midnight.

VICKY: How can you sit so calmly while that - that thing is on the loose out there?

ROBIN: It's easy.

VICKY: Just think how horrid it would look.

ROBIN: I take it you're a little bit scared.

VICKY: Scared? I'm terrified!

ROBIN: Scared? I'm terrified!

MARY: Flash - We take you to Hamburg, Germany, where Snoopy has crash landed.

Good morning. This is George Flomb. Do you have anything to say, Snoopy?  
(Rick) Yes. Curse you, Red Baron!

And now back to "Bye Sis."

VICKY: My brother the joker.

ROBIN: Yeah, ain't I great?

VICKY: Yep, the greatest since Bob Hope.

ROBIN: Sis.

VICKY: What?

ROBIN: Let's go to sleep.

VICKY: Are you kidding? (Enraged.) And get murdered too? You must be crazy.

ROBIN: What would you do if the monster came . . . (Pause.) out of the closet?

VICKY: I dunno. I suppose I would run. (Sharply.) And don't ask that kind of question any more.

ROBIN: What's the matter - too scary? (Silence)

VICKY: No, (long and drawn out) but . . .

ROBIN: But what? (Irritated)

VICKY: But still don't talk about that stuff.

ROBIN: Sis.

VICKY: What?

ROBIN: I've got something to tell you.

VICKY: What is it about - the monster?

ROBIN: Yes.

VICKY: I don't want to listen.

ROBIN: Yes, you will.

VICKY: No, I won't.

ROBIN: Well for Pete's sake then (angry). Wait a minute and I'll be right back.

VICKY: Robin. (pause) Rob? (Pause) Come back. Don't leave me.

MARY: Little did Vicky know, but Robin went down to get a small vial of liquid that would transform him into a werewolf.

ROBIN: Now watch.

VICKY: What is that stuff?

MARY: Robin drinks the formula and is transformed into a werewolf.

ROBIN: Grrrowl, growl!!!

VICKY: E e e e e !!!

MARY: We interrupt this program for the 11:00 news.

There is only one item on the agenda tonight. (Pause.) The monster is yet to be destroyed. Good night.

VICKY: No no no no no ! ! !

ROBIN: Rrrrrrrrrr!

MARY: And then with one scratch of his powerful paws, Vicky falls over dead.

Good night.

TOGETHER: The time is 12 midnight.

THE HATCHET MAN

(MUSIC: Eerie chords.)

NARRATOR: The first scene takes place at 442 Glenwood Avenue, New York City, in an apartment rented by two girls.

ANN (over telephone): Tonight? (Pause.) No, I'm not busy. (Pause.) All right, at seven? Okay, bye.

(MANUAL SOUND: Sound of Ann hanging up the phone.)

CINDY: Another date with Jim? What's going on between you two anyway?

ANN (cranky): Oh nothing, Cindy!

NARRATOR: At about seven that evening --

(MANUAL SOUND: Knocking on door; opening of door.)

CINDY: Hi, Jim.

JIM: Hi, Cindy.

CINDY: Ann will be out in a minute.

(MANUAL SOUND: Door closing.)

CINDY (calling): Ann - Jim's here!

NARRATOR: Now a word from our sponsor - Alka-Seltzer

Your mother nags. I don't nag. (Drop of tablets.) What do you mean it isn't deductible? Gees. (Tablets.) AAAH (Cry of baby.) (Tablets.) Dear, I bought a dress today on sale - \$50. (Tablets.) Honey, I'm gonna learn to drive. (Tablets.) My mother's coming to dinner. (Tablets.)

PAUSE

ANN: Hi, Jim - you're early!

JIM: Are you ready?

ANN: Suze, man. (Seriously.) Cindy, are you sure you're gonna be all right?

CINDY (laughing): Don't be silly! What could possibly happen to me? You two go on and have fun and don't worry about me - I'll be all right.

ANN: Good-bye then.

(MANUAL SOUND: Locking of door and clicking of chain, footsteps down stairs, door open and close, car starts and rives off - phone ringing at apartment, Cindy walking over to phone.)

CINDY: Hello?

JIM: Hello - is Ann there?

CINDY: No, she isn't. Who is this?

(MANUAL SOUND: Phone hanging up.)

NARRATOR: Cindy's walking around the apartment very restlessly after the strange phone call. As she clicks on the radio she hears a special bulletin:

**SPECIAL BULLETIN:**

This is a special bulletin from WINO radio, wonderful WINO000 - New York, New York. FLASH ..... The Hatchet Man has struck once more. Residents in the city of New York should carry some sort of weapon if they will be on the streets at night. Lock all doors and windows and don't open your doors unless you know for sure who it is. And try not to be alone at any time if at all possible.

This has been a special bulletin. We will now return to our regularly scheduled program.

(MANUAL SOUND: Click of radio being turned off.)

NARRATOR: The scene now switches to Jim's car. Ann and Jim also heard the bulletin.

ANN: Jim, we better go back and check on Cindy.

JIM: All right.

(MANUAL SOUND: Screeching of car around corner.)

NARRATOR: And now a word from our alternate sponsor, Gleem.

Mother: Paul Revere, get back here and brush your teeth.

Paul: But Mother, the British are coming.

Mother; I don't care.

Paul: Aw, well at least I bet I have fewer cavities than they do.

NARRATOR: During this time Ann and Jim have been driving back.

(MANUAL SOUND: Screech of brakes. Ann and Jim running upstairs. Sound of rumble inside apartment.)

ANN (crying): I can't find my key. (Calling.) Cindy! Open the door! Jim, break it down!

(MANUAL SOUND: Of a door breaking down.)

CINDY: (Screams with terror.)

ANN (crying): Oh, no! It was just the T.V.

JIM: Come on, Ann. Let's get something to eat.

NARRATOR: Cindy locks the door as Ann and Jim leave. Cindy walks over and turns off the T.V. and gets ready for bed. Time passes on and it is getting near one o'clock and Cindy is awakened by a noise at the door.

(MANUAL SOUND: Scratching.)

Cindy's first thought was Ann, but the scratching grew more violent as the hours stretch out. Finally at 4:00, Cindy could no longer stand it. She jumped out of bed and ran to the door.

CINDY: Who's there? What do you want?

NARRATOR: As Cindy flung open the door, she saw Ann slowly sinking to the floor with a stream of flowing blood down to her white lips.

CINDY: Ann - Ann! Who did this to you?

ANN: J - J - Jim.