

# ***RADIO DAZE***

*By Shirley McNichols*

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**CAST OF CHARACTERS**

*(12M, 14 W, 2 flexible)*

**BRADFORD HUNICUTT:** 50's, Show's director.  
**ANNOUNCER:** 40's, Show's announcer (M or F).  
**DASH DARLING:** 40-50, soap star.  
**CONNIE CAROL:** 40-50, soap star.  
**MIMI:** Connie's teen assistant.  
**CLAIRE:** Bradford's teen assistant.  
**CLARK:** Dash's teen assistant.  
**ALICE:** 20's, radio actress  
**BETTY:** 20's, radio actress.  
**DOROTHY:** 20's radio actress.  
**AGENT PEABODY:** 40-50, government agent.  
**HUBERT:** 30's, Peabody's assistant (M or F).  
**SADIE SWINDLE:** 50-60, station owner.  
**SARAH SWINDLE:** 50-60, station owner.  
**SALLY SWINDLE:** 50-60, station owner.  
**NEWTON:** 50's, bearded janitor.  
**DIRK DRIVEL:** 40's, head writer.  
**DARLA DRIVEL:** 40's, head writer.  
**JACK KELLY:** 20's, writer.  
**EUGENE EUBANKS:** 20's, writer (agent).  
**DAISY AIRHEART:** 20's, sponsor's daughter.  
**LILY AIRHEART:** 20's, sponsor's daughter.  
**HOWDY AIRHEART:** 50's, sponsor.  
**MRS. BLISTER:** 50's, landlady.  
**MISS WARNER:** 30's, TV producer.  
**MICHAEL SCRIPTMAN:** 20's, soldier.  
**MICKY SCRIPTMAN:** 20's, soldier.  
**JUNIOR SCRIPTMAN:** 20's, soldier.

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**COSTUMES:** Typical 40's styles. Men wear white shirts, loose slacks, wide ties, and suspenders. Ladies skirts, suits and shirt-waist dresses should fall below the knee. Both men and women wore hats for outside. Women's hair was worn up or parted on the side and turned under.

**SFX:** Soap opera organ music.

**PROPS:** Broom and beard for Newton; clipboard and watch for Bradford; steno pad and phone notes for Claire; contract and pen for Eugene; appointment book for Miss Warner; business card for Lily; manilla envelopes and marker in desk; red and blue scripts and various other scripts; a black, rotary phone; gun in shoulder holster and wallet with badge for Eugene; gun in belt and watch for Newton; letter for Claire. Old-style microphones can be made by covering small paper plates with tin foil and attaching them to mike stands.

**SET DESIGN:** There are three basic sets. There are two exits at right, and one at left. The background flats or walls should be one neutral color.

**Studio set:** Two mikes are at SL, one is at CS. The desk is pushed against the USC wall, a coffee pot and a tray of cups are on it. Three chairs are at SR.

**Office Set:** The desk is moved SL and placed at an angle. One chair is behind the desk, the other two are SR of it. The mikes have been removed.

**Boarding House Set:** The desk returns to USC and is covered with tablecloth and vase of flowers. The chairs are at DSR. These can be office chairs or something homier.

**ACT I**  
**Scene 1**

*(AT RISE: We see the studio set of "Dreams and Delusions." The ANNOUNCER is at the CS mike, CONNIE CAROL and DASH DARLING are at the mikes at SL. Mikes are positioned so speakers will face audience. BRADFORD, CLAIRE, CLARK, and MIMI are at DSR. NEWTON is sweeping UPS. Various TECHNICIANS could be checking mikes, looking over scripts, etc. These can be extras or actors in dual roles. They exit as countdown begins.)*

BRADFORD: Okay people! We're on in five, four, three, two, one, music up.

*(Organ MUSIC comes up loud for three seconds then comes down. The ANNOUNCER'S voice comes over.)*

ANNOUNCER: Thank you, friends, and welcome to another episode of "Dreams and Delusions," starring Miss Connie Carol as Linda Stern, beautiful young heiress and philanthropist, and the legendary Dash Darling as Dr. Jonathan Worthy, handsome, young, dedicated and tireless surgeon. As our show ended yesterday we learned that Linda had just received a very important message, so shocking it had caused her to faint into the arms of her fiancé, the devoted Dr. Worthy. Return with me now to Cramer's Corners and let's find out what all the excitement is about. *(MUSIC fade and out.)*

DASH (JONATHAN): Darling, are you alright?

CONNIE (LINDA): *(Sweetly)* I'm fine now, Jonathan, but I...I just can't believe it!

DASH (JONATHAN): Can't believe what, Linda? What does the telegram say?

CONNIE (LINDA): See for yourself. *(Rustles HER script as though it's the telegram.)*

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DASH (JONATHAN): "Dear Linda, I hope it will not come as too great a shock to you to learn of my existence. I know you are a wealthy woman since your father's death, and much loved in your community, so please be assured I seek no personal gain from our relationship. I just wish to know you while there is still time. I will be arriving in Cramer's Corners on the train next Tuesday at 4:00, if you're willing to meet me. I hope you will recognize me. I have been quite ill for some time. With love, your long-lost twin sister, Laura Stern."

CONNIE (LINDA): Now do you understand why I was so shocked?

DASH (JONATHAN): I didn't even know you had a twin sister.

CONNIE (LINDA): Neither did I!

DASH (JONATHAN): Didn't your father ever mention her?

CONNIE (LINDA): You know, there were times I had the impression he was keeping something from me, but no, he never actually told me I had a sister.

DASH (JONATHAN): What about your mother?

CONNIE (LINDA): I hardly remember her.

DASH (JONATHAN): Of course, how insensitive of me. When did she die?

CONNIE (LINDA): She didn't die, silly. She ran off with the gardener years ago. We haven't heard from her since.

DASH (JONATHAN): That explains your father's animosity toward pruning shears. So, in other words, you really don't know if this person is your real sister or not?

CONNIE (LINDA): Don't be silly, Jonathan. If we're twins we'll look alike.

DASH (JONATHAN): Linda, I'm a doctor so I know, twins don't always look alike.

CONNIE (LINDA): No matter. If she 's my sister, I'll know it, here in my heart.

DASH (JONATHAN): Well, I'm going with you. You're so trusting you take in every stray that comes along. This woman might not be your sister at all. She might just be trying to take advantage of you.

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CONNIE (LINDA): Suit yourself, Jonathan. But I can't believe any human being could be so cruel as that.

DASH (JONATHAN): We'll find out tomorrow. I'm going with you to meet the alleged Laura Stern at the station.

CONNIE (LINDA): That's why I love you. You're so caring, so kind.

DASH (JONATHAN): No, you are.

CONNIE (LINDA): You are more!

DASH (JONATHAN): No, you are!

ANNOUNCER: (*Organ MUSIC up.*) As Jonathan and Linda discuss who's more caring and kind, let's have a word from our sponsor, that washday wonder, Boom Laundry Detergent. It explodes dirt away! (*MUSIC peaks, then fades out.*)

BRADFORD: And we're clear. Sixty seconds, everyone.

CONNIE: (*Crossing to BRADFORD, nastily.*) What's the idea of throwing a twin sister into the plot? I can't have a twin sister! I must maintain sole control over the Stern fortune!

BRADFORD: Connie, baby, there is no Stern fortune, remember. It's just a radio program.

CONNIE: (*Angrily.*) I don't care! No one discussed this with me!

BRADFORD: It was in your script. Weren't you at the rehearsal?

MIMI: (*Stepping forward.*) Miss Carol was unavailable for rehearsal today.

CLAIRE: (*To BRADFORD.*) She slept through it again.

CONNIE: Now you listen to me! I am "Dreams and Delusions." And I say Linda should not have a sister. Not only is it a bad creative decision, we can't afford to hire anyone else. There's a war on you know.

BRADFORD: I'm glad to see you so concerned about the welfare of the country, Miss Carol, but the fact is I'm not the one who added the character. If you're unhappy you need to speak to the writers.

DASH: (*Joining in.*) Well, I think it's a swell idea! We could use a little fresh blood on the set.

CONNIE: Oh, please! We don't need the input of a washed-up reject from vaudeville!

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