

WBOO HALLOWEEN RADIO



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WBOO Halloween Radio

4

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WBOO Halloween Radio

INTERACTIVE COMEDY WITH MUSIC. This WBOO Halloween 1950's radio variety show is a real scream! There's comedy, music, "romance," and Halloween hi-jinks galore. Guests include a vampire standup comedian, Zarnac "The Magnificent," and a ventriloquist whose dummy hates Halloween. In "Listen to Your Mummy," a cheerful, loopy 1950's mummy housewife counts down the top 10 Halloween safety tips from scary movies. In "The Haunted Castle," a young man takes a back road on his way to a Halloween party and ends up at Dr. Boris's castle, where he transforms into Elvis. In the soap opera, "Harvest of Love," will a goodhearted farmhand win the heart of Pa's daughter, and will the Girl Pig on Pa's farm win the heart of Boy Pig? Stay tuned! Audiences of all ages will love this hilariously spooky show that allows for the creation of two listening rooms where audience members can listen to a live stream of the show. Songs are optional. Easy to stage with a flexible cast. Suitable for all ages.

Performance Time: Approximately 60 minutes.

Listening Room Experiences

This show allows for the creation of optional listening rooms, allowing for different ways to enjoy the show. If audience members listen live from the listening rooms, they get to hear all of the on-air commercials via live broadcast (see how to live stream below). Audience members who watch the show onstage get to see all of the things that go wrong due to Mack's disappearance.

There are two listening room options: a 1950's Halloween slumber party or Granny and Pop's parlor on Halloween. (See listening room options at the end of the script.) In each listening room, two actors greet audience members and welcome them inside to listen to the annual WBOO Halloween Radio Variety Hour. The Undead Host will establish the environment and "safety" of the experience. (See intro for listening rooms at the end of the script.)

Facebook Live or another platform may be used to live stream the WBOO radio broadcast. On Facebook Live, create a private group and then invite the computers in each of the listening rooms to stream the audio. The radio show will then be broadcast via live stream through computers tucked inside old-fashioned prop radios. Note: Make sure the radio prop is large enough to hold a laptop or another device to live stream the show.

Characters

(12 M, 12 F, 14 flexible)

(With doubling: 9 M, 6 F, 10 flexible)

(Without listening rooms: subtract 1 M, 3 F, 1 flexible)

JOE BINGLY: Show's host and WBOO station manager; grumpy yet charming; male.

FRANKIE: Assistant station manager at WBOO; female.

TED: Announcer in charge of commercials; oblivious to what is going on around him; male.

WBOO SINGER 1-3: Upbeat, enthusiastic WBOO singers; flexible.

DRACULA: Guest on WBOO; a corny vampire standup comedian who has been killing on stages from Transylvania to Romania; male.

TESTIMONIAL ACTOR 1: Improv actor who acts out an audience member's "scary" job; flexible.

TESTIMONIAL ACTOR 2: Improv actor who acts out how an audience member helped him out of a "scary" situation; flexible.

WOLF MAN: Sterling Razors commercial spokesman; looks like a guy who needs a shave; wears an obviously bad werewolf costume/hood with a detachable beard; male.

FRANKENSTEIN: Sweet monster who sings a duet with his bride about their "broken" romance; male.

BRIDE: Frankenstein's bride, a monster who tends to lose body parts; female.

MILTIE: Guest ventriloquist on WBOO; male.

ANNIE: Miltie's sarcastic dummy who hates Halloween; female.

MUMMY: Host of "Listen to Your Mummy"; a cheerful, loopy 1950's mummy housewife à la Julia Child; counts down the top 10 Halloween safety tips from scary movies; wears a mummy costume with an apron; female.

MOM: Actor in Sunshine Raisin Oats commercial; female.

- JUNIOR:** Mom's son in Sunshine Raisin Oats commercial; male.
- LITTLE SUSIE:** Mom's daughter in Sunshine Raisin Oats commercial; female.
- PA:** Farmer in the soap opera "Harvest of Love"; male.
- LIZZIE:** Pa's daughter in "Harvest of Love"; falls in love with Earl; female.
- EARL:** Goodhearted farmhand who falls in love with Lizzie in "Harvest of Love"; male.
- GIRL PIG:** Pig on Pa's farm who falls in love with a Boy Pig in "Harvest of Love"; female.
- ZARNAC "THE MAGNIFICENT":** Guest on WBOO; improv actor who plays a mystical, telepathic medium; flexible.
- CARL/CARLA:** Zarnac's assistant who reads the audience's written questions; flexible.
- STOMACHACHE GUY/GAL:** Spokesperson in DeLong's Antacid Powder commercial; flexible.
- DR. BORIS GRAVEFILLER:** A mad scientist with a heart of gold in WBOO's annual spook-tacular "The Haunted Castle"; lives in a spooky castle built over a cemetery and brings the dead back to life as a hobby; male.
- IGOR:** Dr. Boris's loyal, creepy servant in "The Haunted Castle"; flexible.
- ROGER:** Naïve young man who takes a back road on his way to a Halloween party and ends up at Dr. Boris's castle; transforms into an Elvis-like singer in "The Haunted Castle"; wears a blazer and tie; male.
- JOAN:** Roger's date in "The Haunted Castle"; female.
- MACK:** Falls asleep in a coffin and misses most of the show; flexible.
- SKELETONES 1-3 (Opt.):** Trio of ghoulish musicians at WBOO; flexible. (Note: Prerecorded music may be used, if desired.)

Options for Doubling/Tripling

WOLF MAN/JUNIOR/EARL (male)

MOM/GIRL PIG (female)

TESTIMONIAL ACTOR 1/STOMACHACHE (flexible)

TESTIMONIAL ACTOR 2/CARL OR CARLA (flexible)

ZARNAC/MACK (flexible)

MILTIE/PA (male)

ANNIE/LITTLE SUSIE/LIZZIE (female)

Listening Room Characters

UNDEAD HOST: Undead house manager who greets audience members and directs them into the listening room(s); wears a zombie or ghost costume; flexible.

PEGGY: Smart, bookish teenager; co-host of 1950's slumber party listening experience; female.

NANCY: Peggy's boy-crazy younger sister; co-host of 1950's slumber party listening experience; female.

GRANNY: Sweet, sassy granny who carries around a stuffed cat; co-host of Granny and Pops' parlor listening experience; female.

POPS: Granny's husband; co-host of Granny and Pops' parlor listening experience male.

Setting

WBOO Radio Studio, Halloween night, 1956. Note: Listening rooms are optional.

Sets

WBOO Radio Studio. The studio is decorated with festive, spirited Halloween décor. In the corner of the stage is a closed coffin. An “On Air” sign hangs on the wall. It lights up when the radio show starts along with “Laughter” and “Applause” signs. There are three standing mics DCS with music stands that hold the radio scripts. On either side of the stage, there are two “sound booths,” which can be a simple platform or a glass booth. One has a standing mic and music stand with scripts. This sound booth is for commercial broadcasting. The other sound booth is for the sound effects and volunteer moments. It should have a standing mic, a music stand with scripts, and a cart for sound effects

Slumber Party Listening Room. A teen girl’s bedroom on Halloween night. There are two beds. One bed is neatly made. A pile of books are stacked nearby. A bowl of popcorn and a plastic jack-o’-lantern full of candy are on a table. The other bed is messy with stuffed animals, candy, makeup, a hairbrush, curlers, ribbons, and teen magazines. On the wall are posters of the WBOO male actors. Pillows, sleeping bags, and a few chairs are arranged for audience seating. At CS is a nightstand with a large radio on it for live streaming the show.

Granny and Pop’s Parlor Listening Room. Granny and Pop’s parlor, Halloween night. The parlor is decorated to look like a 1930’s parlor even though it’s 1956. There is an old sofa, two rocking chairs, and a few ottomans. Family photos are

on the walls. A large radio sits on a table. There is an easy chair for Pops and a stuffed cat. There are two heaping bowls of popcorn on a coffee table.

Synopsis of Scenes

Pre-show

WBOO Halloween Variety Show

Listening room hosts bid farewell to their guests

Props

5 microphone stands with the WBOO flags on them	Sheet to cover mannequin
Paper, pencils, envelopes for pre-show	Plastic heart
Papers and envelopes	Fake eyeball
Clipboard, for Frankie	Stool
"Applause" Sign	Mics
"Laughter" Sign	Scripts
Light-up "On Air" sign	Plate of cookies, for Mummy
Flashlights, for WBOO Singers ("Shine on Harvest Moon")	Newspaper
Hand mirror	Nail file, for Ted
Hospital operating table for Bride of Frankenstein with hole for her head (large board with a hole cut in it for her to poke her head through)	4 Plastic pumpkins full of candy to hand out to audience
Mannequin with a removable arm, for Bride of Frankenstein	Sandwich, for Ted
	Coffin large enough for Mack to fit inside
	Music stands
	Cart with sound effect props (see Special Effects)

Slumber Party

Listening Room Props

Pile of books	Makeup powder/ mirror
Bowl of popcorn	compact
Plastic jack-o'-lantern filled with candy	1950s teen magazines
Blankets	Books
Pillows	Stuffed animals
Hairbrushes	"Radio" with a laptop
Hair curlers, ribbons	inside to stream the show

Granny and Pop's Parlor

Listening Room Props

Crochet needles	Plastic pumpkin filled with
Knitted scarf	candy
Corncob pipe, for Pops	"Radio" with a laptop
Stuffed cat	inside to stream the show
Bowls of popcorn	

Special Effects

Up-tempo intro for "Halloween Radio Variety Hour"	Soap opera theme song for "Harvest of Love"
Up-tempo entrance music, for Guests	Peppy commercial ditty
Rim shot	Swooning soap opera music
Short American anthem- type melody	Dramatic musical sting
Up-tempo segue music	Romantic love song
Commercial outro music	Eerie music, for "The Haunted Castle"
Segue music outro	Thunder
Short transition music	Creaking door
Drum roll	Dial tone
	Door creaking open
	Fog billowing from witch's goblet (dry ice), opt.

(Note: Music may be played live by the Skeletones or may be prerecorded.)

Cart with sound effect props

The Audience Member may use the following sound effect props for "The Haunted Castle." These are only suggestions. Feel free to incorporate your own. Do not provide a prop for every sound effect. This forces the audience member to vocalize some of the sounds.

Metal sheet (thunder)

Handheld bike horn (for car horn)

Tiny door (for door slam and knocks)

Boots on sticks (for footsteps)

Operation fame (for buzzing electrical noise for electrodes)

Fork and spoon (for sound of fork and knives)

Small drum and drumstick

Shatter box (for car crash and glass beaker shattering)

Music

The music selections in this script are in the public domain and are merely suggestions. Feel free to choose your own music but be sure to secure rights if the music is not in the public domain. For non-musical productions, all of the songs may be cut or the lyrics may be recited like corny, dramatic poems, if desired.

“Shine On, Harvest Moon” by Jack Norworth

“Put Your Arms Around Me Honey” by Albert Von Tilzer
(Song lyrics may be recited like a poem, or Shakespeare’s sonnet 130 may be substituted, see below.)

“Sweet William’s Ghost” by Alan Ramsay

“At the Devil’s Ball” by Irving Berlin

“That’s All Right Mama” by Arthur Crudup (Lyrics may be recited like a corny, dramatic poem, if desired.)

Shakespeare’s sonnet 130 may be substituted for “Put Your Arms Around Me Honey.” (See below.)

FRANKENSTEIN: (*Recites.*)

“My mistress’ eyes are nothing like the sun;
Coral is far more red than her lips’ red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask’d, red and white,
But no such roses see I in her cheeks,
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go,
My mistress when she walks treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.”

Production Notes

This show is light-hearted, silly, and stylized, but the actors should play it earnestly and with urgency. The script calls for different strengths and skills: improvisation, audience interaction, voice acting, singing, live music, dance, and comedy. Your actors will have the opportunity to hone the following skills.

- Voice acting.
- Taking care of an audience volunteer onstage.
- Learning the genre of a 1950's radio show.
- Playing the "on-air" and "off-air" duality of the characters.
- Developing improvisation and audience interaction skills.
- The listening rooms create an immersive theater experience that will develop actors' skills of improv, commitment to character, awareness, and give-and-take.
- If you choose to incorporate a live band, the musicians will learn a whole new musical genre. They also will have a creative opportunity to add background music for the specific segments.
- Everyone involved will learn about timing. The urgency of presenting a live show keeps your cast on their toes. The actors will gain the skills of focused awareness, active listening, and working as a supportive and connected ensemble.

WB00 Halloween Radio



**“Make sure you listen
to your Mummy...”**

—Mummy

Pre-Show

(WBOO Radio Studio, Halloween night, 1956. The studio should appear busy and focused, as if the audience is getting a backstage view. Carl and Frankie walk around with slips of paper and pencils. They ask audience members to write down questions about their futures. Actors hustle and bustle about. They review scripts, fix makeup, warm up their voices, etc.)

WBOO Halloween Radio

(AT RISE: Carl goes CS.)

CARL: *(To audience.)* Ladies and gentlemen...a moment ago, I asked a few of you to write down questions on these slips of paper. *(Holds up the papers.)* Neither I, nor anyone else, have read them. I am placing them in these sealed envelopes to remain onstage. *(Places papers in envelopes.)* Later in the show, Zarnac the Magnificent, our mind-reader, will answer these questions without reading them. Prepare to be amazed. And enjoy the show.

(Carl exits. Holding her clipboard, Frankie goes CS.)

FRANKIE: *(To audience.)* Hi, folks. I'm Frankie, the assistant station manager here at WBOO. Thanks for being our live studio audience. In just a few moments, we are going live on the airwaves, so it's my job to explain to you how this works. First, there will be no intermission. Just stay seated during our commercial breaks. Joe, my boss, gets real peeved when people move around. It throws him off. *(Back to business.)* Secondly, the show is live, so anything can happen. We are counting on you to help us out when we need you. Can you help us? *(Audience responds.)* Great. And, lastly, uh, is Mack here? Anyone see Mack? *(Looks around for Mack. Calls.)* Ted? Uh, Ted?

(Ted is in a yoga position practicing breathing exercises.)

TED: Hmm?

FRANKIE: Have you seen Mack?

TED: No, can't say I have.

FRANKIE: Huh. Okay, that's weird. Well, I'll do it myself. *(To audience.)* Uh, lastly, any time I or Mack—when he gets

here—light up one of these signs, please follow along. Let's practice now. (*Lights up the "Applause" and "Laugh" signs and practices with audience.*) Great job, everyone! Again, we are so excited to have you here in the studio for the show. And it looks like it's time. Places, everyone! Places! (*Cast scrambles to opening positions. Joe enters. Frankie fixes his collar. Joe shoos Frankie's hand away. Skeletones play an up-tempo intro.*) On air in 4, 3, 2... (*Lights up "Applause" sign.*) And now, ladies and gentlemen, live from [*insert the name of your town*], it's the "Halloween Radio Variety Hour" on WBOO!

WBOO SINGERS: (*Sing.*) "W-B-O-O Radi-o-oh. Boo!"

FRANKIE: (*To audience.*) With special guest stars...Dracula, Frankenstein, the Mummy, comedy duo Miltie and Annie, and our annual Halloween Spooktacular. And now, put your hands together for the host of the show...Joe Bingly. (*Lights "Applause" sign.*)

JOE: (*To audience.*) Why, hello there, folks. I'm Joe Bingly coming to you live here at WBOO Radio.

WBOO SINGERS: (*Sing.*) "W-B-O-O Radi-o-oh. Boo!"

JOE: (*Flummoxed by this.*) Hah. Yes. (*To audience, composed.*) We have quite a show planned for you: comedy, music, romance, and Halloween hi-jinks. And for all of you listeners out there, we have a terrific live audience here in the studio. Let's hear from them now! (*Frankie lights "Applause" sign.*) What a great crowd here at the WBOO Radio Studios!

WBOO SINGERS: (*Sing.*) "W-B-O-O Radi-o-oh. Boo!"

JOE: (*Flummoxed.*) Right. (*To audience, composed.*) You know, when I think of Halloween, I think of trick-or-treaters, jack-o'-lanterns, and of course, the lovely Harvest Moon. So let's hear a song from the WBOO Singers!

WBOO SINGERS: (*Sing.*) "W-B-O-O Radi-o-oh. Boo!"

JOE: (*Annoyed.*) Again? Huh. (*To audience, composed.*) Okay. (*Introducing.*) The WBOO Singers and our official band, The Skeletones. Take it away, Skeletones!

(Lights dim. "Shine On, Harvest Moon" begins. During the song, WBOO Singers put flashlights under their chins and move them about to enhance their spooky choreography. Note: Song is optional and may be cut, if desired.)

WBOO SINGERS: *(To "Shine On, Harvest Moon," sing.)*

"The night was mighty dark so you could hardly see,
For the moon refused to shine.
Couple sitting underneath a willow tree,
For love they did pine.
Little maid was kinda 'fraid of darkness
So she said, "I guess I'll go."
Boy began to sigh, looked up to the sky,
And told the moon his little tale of woe

Oh, shine on, shine on, harvest moon
Up in the sky;
I ain't had no lovin'
Since April, January, June or July.
Snow time, ain't no time to stay
Outdoors and spoon;
So shine on, shine on, harvest moon,
For me and my gal.

I can't see why a boy should sigh when by his side
Is the girl he loves so true,
All he has to say is: 'Won't you be my bride,
For I love you?'
I can't see why I'm telling you this secret,
When I know that you can guess.
Harvest moon will smile,
Shine on all the while,
If the little girl should answer 'yes.'

Oh, shine on, shine on, harvest moon

Up in the sky;
I ain't had no lovin'
Since April, January, June or July.
Snow time, ain't no time to stay
Outdoors and spoon;
So shine on, shine on, harvest moon,
For me and my gal."

(End of Song. Lights up. WBOO Singers bow and curtsey.)

JOE: *(To audience.)* That was terrific! Wonderful voices!

Thanks again to our WBOO Singers!

WBOO SINGERS: *(Sing.)* "W-B-O-O Radi-o-oh. Boo!"

JOE: *(Nonplussed.)* Terrific. *(To audience.)* Well, this next act is a newcomer to the comedy world. He's been killing on stages from Transylvania to Romania. And now he is making his American debut right here on WBOO Radi—

WBOO SINGERS: *(Sing.)* "W-B-O-O Radi-o-oh. Boo!"

JOE: *(Annoyed.)* Okay! Take a break, would ya? *(Deep breath. To audience.)* Please give a warm welcome to...Count Dracula!

(Skeletones play up-tempo entrance music. Dracula enters. He waves to the audience like a nervous stand-up comedian. Note: Frankie lights the "Laughter" sign throughout, and the Skeletones' Percussionist should play a rim shot after each corny joke.)

DRACULA: *(To audience.)* Fang you, f-f-f-ang you very much!

Hello, everyone, it's me, Count Dracula. A lot of people ask me, "What's it like to be a vampire?" It *sucks*. Really, it's a pain in the neck. It's *draining*. *(Slight pause.)* But, seriously, folks...I am misunderstood. I am not a *bat* guy. I just want someone to *hang* around with. *(Slight pause.)* Where my single people at? *(Waits for audience response.)* I hate being lonely. I want a *ghoul*-friend. I actually found love once. But we broke up after her blood test. I realized she wasn't

my type. I wanted her to B-positive. She was so O-negative. *(Slight pause.)* Thank you. I'm here all night. Seriously...all night. I sleep in the daytime. *(Slight pause.)* I really thought things would work out with my ex. On our first date, I showed up at her place. She invited me in. *(Aside.)* 'Cause, you know, you have to do that for vampires...you have to invite them in. It's a thing. *(Continues.)* She offered me a beer, a *Blood-Lite*. Then we went out for a *bite*. I ordered my favorite soup...*scream* of mushroom. But I knew things were over when she ordered her entrée...a stake...with extra garlic. *(Slight pause.)* Wow! I am dying up here! Wait, I'm already dead! *(Slight pause.)* My ex must have a thing for monsters, though. Because after we broke up, she started dating the Wolf Man. What a dog! Then she started seeing the Invisible Man. No one else can! Now she's in a long-distance relationship with Satan. She's been to hell and back...twice! Fang you, f-f-f-ang you very much!

(Frankie lights the "Applause" sign.)

JOE: *(To audience.)* Wow! Count Dracula, everyone! That guy is a hoot and a holler. And you heard him first on WBOO Radi—!

WBOO SINGERS: *(Sing.)* "W-B-O-O Radi-o-oh. Boo!"

JOE: *(To Frankie, indicating WBOO Singers, aside.)* Are they going to do that every time?

FRANKIE: Yup.

JOE: *(To audience.)* And now, folks, another episode of "America's Scariest Jobs." *(Skeletones play a short American anthem type melody.)* This is the show where we interview an American who has a spooky and terrifying occupation. So let's welcome our guest now... *(Frankie lights "Applause" sign. Skeletones play up-tempo segue music. Awkward pause. Louder.)* I said, let's welcome our guest now... *(Skeletones play up-tempo segue music. Long awkward pause. Joe looks over at Frankie. Frankie gestures that things are bad and for Joe to go*

to a commercial break.) Uh, we seem to be experiencing some technical difficulties. Let's go to a commercial break. *(Calls.)* Ted?! *(Oblivious, Ted is looking at himself in a hand mirror. Shouts.)* Ted!

TED: Oh, yes. Of course. *(While Ted reads the following commercial copy, Frankie and Joe speak with urgency that escalates to panic. To audience.)* Say, did you know Flight Chewing Gum has a flavor that lasts longer than other chewing gum? That's right, I said longer.

JOE: Frankie! What's going on? Where is the guest for the job segment?

TED: *(To audience.)* Still that same minty taste. A flavor that gives you winter-fresh breath. A flavor that makes your mouth feel clean. A flavor she will love.

FRANKIE: *(To Joe.)* Mack was supposed to book a guest for this segment.

(Ted makes a loud smooching sound.)

JOE: Mack? Okay, well, where's Mack?

TED: *(To audience.)* Kissably fresh.

FRANKIE: *(To Joe.)* Nobody can find him.

TED: *(To audience.)* Because Flight Chewing Gum gives you confidence. It makes you feel like you've taken flight...like you can soar...zip, zip, zip into the sky. Like you have wings.

JOE: *(To Frankie, panicked.)* Nobody can find him?! Nobody can find him?!

FRANKIE: He's...uh...missing.

TED: *(To audience.)* Mmmmm-hmmmm.

JOE: *(To Frankie, panicked.)* What are we gonna do?! Commercial's almost over!

TED: *(To audience.)* So next time you are picking a chewing gum, choose Flight Chewing Gum...with the flavor that lasts longer.

(Skeletones play commercial outro music.)

FRANKIE: *(To audience.)* Well, uh, let me ask you folks...who out there has a job?

(Frankie and Joe pause for audience members to raise their hands.)

JOE: *(To Audience Member.)* You'll do. C'mon up here. What's your name? *(Audience Member responds.)* Thanks, *[Insert Audience Member's name.]* Just answer my questions honestly. Just be you. Good? Good.

FRANKIE: We are back in 4-3-2...

JOE: *(To audience.)* Welcome back to WBOO Radi –

WBOO SINGERS: *(Sing.)* "W-B-O-O Radi-o-oh. Boo!"

JOE: *(Annoyed.)* Not now! *(Composes himself. To audience.)* Welcome back to "America's Scariest Jobs." I am here with my good friend, *[Insert Audience Member's name]*, who works as a *[Insert Audience Member's job]*. *(Note: The rest is an improvised interview. If the job isn't scary, Joe will react as if it is. For example, "Oooh, you fix computers? Spooky! Is there sometimes a ghost in the machine?" Another option, Joe can ask questions that allow for the Audience Member's job to seem dangerous. For example, "Have you ever saved someone's computer from a deadly virus? Wow! You are so brave." To audience, introducing Testimonial Actor 1.)* Well, we actually have someone who is grateful that *[insert Audience Member's name]*, here, works as a *[insert Audience Member's job]*. And *[he/she]* has a little story for you. *(In character, Testimonial Actor 1 improvises on mic. Actor 1 creates a story in which the Audience Member did something heroic. For example, "One night I was all alone in a dark library. And the computer screen just froze up. It wouldn't move. There were demons in it. It was possessed! Luckily, [insert Audience Member's name] showed up and used his/her powers and wisdom to rid that screen of its demons. And I was able to finish my homework. Thank you, [insert Audience Member's name]. You are a real American hero." To audience.)* Wow! That is

incredible! *(To Audience Member.)* Do you remember that night, [insert Audience Member's name]? *(Note: Joe asks the Audience Member a few questions about Testimonial Actor 1's story. To audience.)* We have another person who has a story about the heroism of [insert Audience Member's name] and [his/her] job. *(In character, Testimonial Actor 2 improvises on mic. Testimonial Actor 2 creates a story where the Audience Member was a great neighbor who helped him/her out of a scary situation due to the Audience Member's job skills. For example, "Well, I am [insert Audience Member's name's] neighbor. And one night, a large robot from outer space invaded Earth and was attacking my garden...just ripping up my sunflowers with its metal claws! Luckily, [insert Audience Member's name] works with computers. [He/she] was able to deprogram the evil robot and save my flowers. Thank you, [insert Audience Member's name]. You are a real American hero!" To audience, indicating Audience Member.)* This is an American hero, folks! Now, one last question, [insert Audience Member's name]. If you had a life motto, what would it be? *(Audience Member responds. Note: Joe repeats the motto in a way that makes it sound really important even if it's silly.)* We are so fortunate to have you on our show tonight. *(To audience.)* Well, that's all the time we have on "America's Scariest jobs." Let's thank my guest, [insert Audience Member's name], the [insert Audience Member's job]. *(Frankie lights "Applause" sign. Skeletones play segue music outro.)* And now a word from our sponsor... *(Pause. Calls.)* Ted? *(Oblivious, Ted is flirting with one of the WBOO Singers. Shouts.)* Ted!

TED: Oh. Yes. *(To audience.)* Ted on the street here. I am asking passersby how they feel about their razors. *(Hairy Wolf Man enters. Note: Wolf Man is wearing an obviously bad werewolf hood with a detachable beard.)* Hello, sir. You look like a man who needs a shave.

WOLF MAN: Grrrr?

TED: What's your name?

WOLF MAN: Wolf Man. Grrrr.

TED: Would you like to get a cleaner shave? A closer cut?

WOLF MAN: Grrrr!

TED: *(To audience.)* Well, try these new Sterling razors. *(Skeletones play short transition music. Wolf Man turns his back to the audience, removes his beard [keeps hairy hood on], and turns to the audience to reveal his smooth and hairless jaw.)* Wow! You look great!

WOLF MAN: *(To audience.)* Clean shaven. Grrrr! *(Twitching and growling as if he is transforming into a human.)* Uh-oh. Grrrr. Grrrrrrr!

TED: *(Looks up. To audience.)* Oh dear, full moon! Gotta go!

WOLF MAN: Grrrrrrrrrrrrr...

TED: *(To audience.)* Sterling razors. It's okay to be a wolf. *(Whistles.)* But not a wolf man.

(Wolf Man howls and exits.)

JOE: *(To audience.)* Now, folks, Halloween is often scary and spooky, but sometimes it can be a bit romantic. So we have a love duet right now featuring the main monster himself, Frankenstein, and his lovely bride...

(Frankenstein rolls his Bride, sitting upright, out on a surgeon's table. The Bride has a sheet covering her from the arms down. Under the sheet is a fake heart. Note: The table is a large board with a headless body of a mannequin on it. There is a hole in the board for the Bride to poke her head through. During the song, "Put Your Arms Around Me, Honey," Frankenstein accidentally pulls off his Bride's body parts [e.g. arm, eyeball, heart, etc.] in a comical way. Note: The song is optional. If the song isn't performed, replace with Frankenstein reciting Shakespeare's Sonnet 130, "My Mistress' Eyes Are Nothing Like the Sun." Throughout the scene, Frankenstein and his Bride act in a goofy, lovey-dovey way.)

BRIDE: *(To "Put Your Arms Around Me, Honey," sings.)*

"Night time am a-fallin', everything is still

And the moon am a-shinin' from above
Cupid am a-callin' every Jack and Jill
It's just about the time for feeling love."

FRANKENSTEIN: *(Sings.)*

"Someone is a-waiting all along for me
No more hesitating, I must go and see
'How dee do, Dear, it's with you dear
That I love to be."

BRIDE: *(Sings.)* "Put your arms around me, Honey, hold me tight."

(Frankenstein lifts his Bride's arm to kiss her hand, and her arm accidentally/comically comes off in his hand.)

FRANKENSTEIN: *(Holding up her arm.)* Oh, dear. That wasn't supposed to happen.

BRIDE: *(Laughs, sweetly.)* It's okay. I've got another.

FRANKENSTEIN: *(Sings.)* "Huddle up and cuddle up with all your might." *(Takes the arm in his hand and holds it in a tender embrace while he sways to the music.)*

BRIDE: *(Spoken.)* Aw, my sweet monster. *(Sings.)* "Oh! Oh! Won't you roll those eyes?"

FRANKENSTEIN: *(Sings.)* "Eyes that I just idolize." *(Gently caresses his Bride's face and one of her eyes pops out. Note: Frankenstein has a fake eyeball palmed in his hand that he reveals. Bride shuts that eye for the remainder of the song.)* Uh-oh!

BRIDE: Happens all the time. *(Sings.)* "When they look at me, my heart begins to float." *(Frankenstein embraces his Bride, pulls out a fake heart from beneath the sheet, and holds it up while it "beats" in his hand.)* Now that, I'm gonna need back.

FRANKENSTEIN: Probably.

BRIDE: *(Sings.)* "Then it starts a-rockin' like a motor boat."

(Frankenstein makes the fake heart dance and rock about. Bride and Frankenstein giggle.)

BRIDE/FRANKENSTEIN: *(Sing.)*

“Oh! Oh! I never knew any [girl/ boy] like you.

Oh! Oh! I never knew any [girl/boy] like you.”

(End of song. Frankie lights “Applause” sign. Frankenstein pushes Bride off.)

JOE: *(To audience.)* Wow, talk about a *broken* romance! He’s not too happy. Now, ladies and gentlemen, we have a very special act for you. Fresh from their show at the Rainbow Room, the famous ventriloquist comedy duo...Miltie and Annie!

(Miltie and Annie enter. Miltie assists Annie onto a stool. Miltie stands slightly behind her to create the illusion that he is controlling her movements like a puppeteer. Note: Frankie lights the “Laughter” sign throughout.)

MILTIE: *(To audience.)* Well, hello, everyone. I’m Miltie. And this, here, is Annie.

ANNIE: Hey, Miltie.

MILTIE: Yes, Annie.

ANNIE: It’s not Halloween yet.

MILTIE: I know it’s not Halloween yet.

ANNIE: Then why you wearing that scary mask? *(Laughs.)*

MILTIE: Oh, don’t be mean. Folks, we are so tickled to be part of this Halloween radio hour.

ANNIE: Ah, speak for yourself. I never said I liked Halloween.

MILTIE: Oh, sorry, Annie. I guess I put words into your mouth. *(Slight pause.)* Well, what don’t you like about Halloween?

ANNIE: It’s scary.

MILTIE: Gee, Annie, I didn’t know you scared so easily. Is it the ghosts?

ANNIE: Nope.

MILTIE: The goblins?

ANNIE: Nope.

MILTIE: The skeletons?

ANNIE: Nope. It's the rising price of candy! What a rip-off!

MILTIE: You're scared of expensive candy? What about Good & Plenty?

ANNIE: Not *good*. And *plenty* of my money is gone now.

MILTIE: Oh, come on. Hundred Thousand Dollar Bar?

ANNIE: And that's just the price tag.

MILTIE: What about Dum Dums?

ANNIE: That's what you call the folks that'll pay that much!
Buncha suckers!

MILTIE: Halloween is not that bad. You must like trick-or-treating.

ANNIE: Are you kidding?! People dressed like they're dead ring your doorbell and demand you give them free stuff! It's weird.

MILTIE: Well, trick-or-treating has been a custom for centuries. Some say, long ago, the poor would ask the wealthy for cakes in return for prayers for their dead relatives.

ANNIE: Dead relatives don't need prayers. They're already dead!

MILTIE: Other folks believe trick-or-treating originated from people offering plates of food to ghosts haunting the earth.

ANNIE: That's dumb. What kind of food would a ghost want, anyway?

MILTIE: Soul food?

ANNIE: Ugh.

MILTIE: Ham-boo-gers?

ANNIE: Groan.

MILTIE: I-scream?

ANNIE: Okay! Okay! Enough!

MILTIE: Meatballs and *spook*-ghetti?

ANNIE: (*Shaking her head.*) That was just terrible.

WBOO Halloween Radio

31

MILTIE: Do you have any plans for Halloween?
ANNIE: I'll probably pelt some kids with candy corn.
MILTIE: Oh, dear. Well, I have a better idea. I got an invitation to a costume party. You should come along.
ANNIE: What are you dressing as?
MILTIE: I was thinking of going as a warlock.
ANNIE: You don't need a costume.
MILTIE: That's not nice. Is there anything you do like about Halloween?
ANNIE: Nope.
MILTIE: You don't like skeletons?
ANNIE: No heart.
MILTIE: Jack-o'-lanterns?
ANNIE: Empty-headed.
MILTIE: Zombies?
ANNIE: No brains.
MILTIE: And this is coming from a dummy.
ANNIE: What?
MILTIE: Nothing, pal. Say goodnight to the crowd.
ANNIE: I'm not your puppet.
MILTIE: Okay, fine. *(To audience.)* Goodnight, everyone!
Happy Halloween!

(Frankie lights "Applause" sign. Miltie and Annie exit.)

JOE: *(To audience.)* Miltie and Annie, everyone! That was terrific! Thanks again for joining us on W... *(Stops and looks at WBOO Singers, who seem to be ignoring him. Quickly, sneakily.)* ...B-O-O Radio!
WBOO SINGERS: *(Sing.)* "W-B-O-O Radi-o-oh. Boo!"
JOE: *(Furious.)* Frankieeeee!

(Joe storms off. Frankie grabs the mic.)

FRANKIE: *(Reading from the script.)* "Ladies and gentlemen, put your hands together for another ditty from our in-studio singers and their rendition of "Sweet William's Ghost."
(Frankie lights up the "Applause" sign. Song: "Sweet William's Ghost." Note: Song may be optional or can be recited as a dramatic reading. Note: If recited, the WBOO Singers take turns reciting each stanza.)

WBOO SINGERS: *(To "Sweet William's Ghost" sing or recite.)*

"There came a ghost to Margaret's door
With many a grievous groan
And aye he's tirdled long at the pin
But answer she gave none
Is it my father Phillip?
Or yet my brother John?
Or yet my own dear William?
From Scotland now come home?

Thy faith, I troth, you'll never get
And me you'll never win
Til you take me to yon churchyard
And wed me with the ring.
Oh I do dwell in a churchyard
But far beyond the sea
And it is but my Ghost, Margaret
That speaks now unto thee

So she's put on her robes of green
With a piece below the knee
And o'er the live-long winter's night
The sweet ghost followed she
Is there room at your head, Willie
Or room here at your feet?
Or room here at your side, Willie,
Wherein that I many sleep?"

(End of song. Frankie lights the "Applause" sign. WBOO Singers exit.)

JOE: Spooky. *(To audience.)* Ladies and gentlemen, the next guest coming to the W-BOO stage—

WBOO SINGERS: *(Sing.)* "W-B-O-O Radi-o-oh. Boo!"

JOE: *(Irritated.)* Gah! Frankie! That needs to stop!

FRANKIE: Okay, Joe, deep breaths. We're on air.

(Frankie approaches the WBOO Singers to ask them to stop singing.)

JOE: Right. *(Exhales. To audience.)* Enjoy this segment we call, "Listen to Your Mummy."

(Mummy enters, handing out cookies. She is a cheerful, bandaged-wrapped, 1950's housewife. She is wearing an apron. Frankie helps her hand out cookies. Note: Frankie lights up the "Laughter" sign throughout the following.)

MUMMY: *(To audience.)* Well, hello, everyone. It's me, your dear old Mummy. People love to see scary movies around Halloween. And I have probably seen more scary movies than anyone. A lady never reveals her age, but when people meet me they always say, "Mummy, you don't look a day over 5,000." Since I have lived so long, I am going to give you folks out there my top ten Halloween safety tips based on scary movies, so make sure you "Listen to Your Mummy." Number ten: Once you've killed the monster, don't go back to check if he's dead. Number nine: Do not read ancient texts aloud. Number eight: Aliens *never* visit our planet with good intentions. Number seven: If someone died at that summer camp, it's best to send your child somewhere else. Number six: When running from a murderer, expect to fall three or four times. Number five: Teenagers, no smooching in abandoned cabins, attics, basements, or asylums. Besides the fact you will likely die,

it's also just rude. Number four: If a coworker starts foaming at the mouth and craving brains, get rid of him. You can always get a temp. Number three: If it's built on a cemetery, don't buy it. Number two: During the month of October, avoid showering. And the final tip... (*Skeletones Percussionist does a drum roll.*) Number one: If an orphan speaks Latin...run! Thanks for listening to your mummy. Stay safe out there...and Happy Halloween!

(Frankie lights up the "Applause" sign. Mummy exits.)

JOE: Great tips, Mummy! *(To audience.)* And now it's time for another episode of your favorite soap-opera drama, "Harvest of Love."

[END OF FREEVIEW]

Intro for Listening Rooms

(Intro for listening room experience. The Undead Host is dressed as a zombie or ghost. Undead Host greets audience.)

UNDEAD HOST: *(Deadpan.)* Good evening. Welcome to the WBOO Radio Variety Hour Listening Experience. I am [insert name], your undead host. In a moment, you will be invited to join one of two listening rooms: A 1950's slumber party or Granny and Pop's Halloween parlor where you will enjoy an audible experience of the WBOO Halloween Variety Radio Hour. But, first, I must check you in. *(Host takes attendance.)* Well, we are all present. Let's go over the rules. Rule 1: Turn all communication devices off. Do not merely put them on vibrate, phones should be...*dead*. Rule 2: The exits are... *(Indicates exits.)* ...here, here, and here. Oh, who am I kidding? Once you enter the room, you can't leave. You will stay there until the radio hour is over. How long is the radio hour? Duh! It's a radio hour...you figure it out! Rule 3: Do not touch the actors or their belongings unless invited. They will invite you...they are a needy bunch. Reminder: No exits, no phones, no touching stuff. So, if there are no questions, please let me eat your brains. *(Host holds his hands out to collect brains and comically interacts with audience members. For example, "No brains in this group, huh?" or "C'mon, I'm hungry." Or "You won't need any brains where you are going," etc.)* Very well. I believe it is time. First, Granny's Halloween parlor. Good luck in there. *(Host opens the door to the parlor area.)* And now, the 1950's slumber party. Hope to see you on the other side. *(Host opens the door to slumber party area.)*

Slumber Party Listening Room

(Listening room, 1950's slumber party experience. A teen girl's bedroom, Halloween night. There are two beds. One bed is neatly made. A pile of books are stacked nearby. A bowl of popcorn and a plastic jack-o'-lantern full of candy are on a table. The other bed is messy with stuffed animals, candy, makeup, a hairbrush, curlers, ribbons, and teen magazines. On the wall are posters of the WBOO male actors. Pillows, sleeping bags, and a few chairs are arranged for audience seating. At CS is a nightstand with a large radio on it for live streaming the show.)

PEGGY: *(To audience members.)* Come on in, everyone!

NANCY: This is so exciting! *(To audience members.)* Welcome to our Halloween slumber party!

PEGGY: *(To audience members.)* Come in and make yourselves comfortable. I'm Peggy.

NANCY: *(To audience members.)* She's the smart one. And I'm Nancy, the adorable one.

PEGGY: *(To audience members.)* Thank you all for coming to our Halloween slumber party! The WBOO Radio Variety Hour should be coming on soon!

(Peggy turns the "radio" on. Music is heard.)

NANCY: It seems like a year since the last Halloween radio show!

PEGGY: Well, yes. It's annual.

NANCY: Oh! I can't wait for the soap opera segment! I just want to be in love! I love love!

PEGGY: All right, Nancy. We all know how boy crazy you get. I am excited about the mystic fortuneteller.

NANCY: Spooky!

PEGGY: *(To audience members.)* Everyone, grab a pillow. Get some popcorn.

WBOO Halloween Radio

37

NANCY: *(To audience members.)* Who wants to brush my hair?

PEGGY: Nancy, let them get settled in first. The WBOO Halloween Variety Radio Hour is going live in a few minutes.

NANCY: *(To audience members.)* Who wants to talk about boys?

PEGGY: *(To audience members.)* Or...we can play with my [ouija board]? *(Pulls out an ouija board or another suitable game from under the bed and invites audience members to play. They can contact historical figures and create silly answers. Game will continue until the beginning of the Radio Show.)* All right, quiet down everybody, it's starting!

NANCY: It's starting! Ahhhh!

(Throughout the Radio Hour, Peggy and Nancy interact with audience members to create a fun slumber party experience. For example, they can offer audience members candy and magazines, get audience members to dance, gossip, or scare one another, etc. When the radio show is over, Peggy and Nancy thank the audience members for coming and tell them all to go home.)

Granny and Pop's Listening Room

(Listening room, Granny and Pop's parlor, Halloween night, 1956. Granny and Pop's parlor is decorated to look like a 1930's parlor. There is an old sofa, two rocking chairs, and a few ottomans. Family photos are on the walls. A large radio sits on a table. There are two heaping bowls of popcorn on a coffee table. Granny is sitting in her rocking chair, knitting a scarf. At her feet, there is a stuffed cat. Note: Granny interacts with the stuffed cat as if it is a living, breathing pet. Pops is sitting in his easy chair, "smoking" his corncob pipe, opt.)

GRANNY: *(To audience members.)* Oh, there you are. Come on in, children, and say hello to your granny. *(To Pops, loudly so he can hear.)* Howard, they're here!

POPS: Yes, dear. I see them. *(To audience members.)* Hello, young ones. Make yourselves comfortable.

GRANNY: *(To audience members.)* Pull up a chair. Settle in. It's an exciting evening. My favorite day of the year!

POPS: *(To audience members.)* Oh, yeah. Your granny, she loves that radio.

GRANNY: *(To audience members.)* Tonight is the annual Halloween Radio Variety Hour on WBOO!

POPS: *(To audience members.)* Every year they put on that radio hour.

GRANNY: 'Cause it's annual.

POPS: I hope they play one of them romance songs. *(To audience members.)* Maybe your granny will let me take her for a spin. What do you say, old gal?

(Pops and Granny embrace, dance, and spin. Granny giggles.)

GRANNY: *(To audience members.)* Your Pops is such a romantic. Oh, where are my manners? I made some popcorn for you kids. Just be sure to pick up any crumbs.

(Picks up the stuffed cat and pets its head.) Mr. Whiskers is very excited that you are all here, aren't you, Mr. Whiskers? *(To audience members.)* Do you want to give him a pet? Rub his belly. He likes that. *(Offers audience members a chance to pet the cat.)*

POPS: *(To audience members.)* Well, it's almost time. Let me get this thing turned on. *(Turns on the radio. Music is heard. To Granny.)* How's about we tell a ghost story?

GRANNY: Oooh, you know I love a ghost story! *(Indicating audience members.)* Maybe they can help us out! *(To audience members.)* Would ya help us out? *(Granny and Pops improvise a fill-in-the-blank ghost story, à la the word game Mad Libs. For the following, audience members fill in the blanks as the story is told.)* There was once a house on top of a hill. A man used to live in that house. He had a job as a [audience selects occupation]. Yes, a [insert occupation and add details].

(Note: Each time an audience member fills in the blank, Pops and Granny will repeat the answer and incorporate it to make it significant in the tale.)

POPS: *(To audience.)* But...he died. He died in a tragic accident involving a... [audience member selects object]. Yes, a [insert object and add detail]!

GRANNY: *(To audience.)* Some say that house was haunted by the ghost of that man! But, years later, the house got sold to a lady. This lady worked as a... [audience member selects occupation]. Yes, [insert occupation and add detail].

POPS: *(To audience.)* And that lady [insert occupation] moved in on Halloween night! When the lady [insert occupation] heard a strange noise, it sounded like a... [audience member selects a sound]. Yes! *(Repeat sound and add detail.)*

GRANNY: *(To audience.)* And when she heard this, she took action. She grabbed a... [audience member selects object]. Yes! *(Repeat object and add detail.)*

POPS: The ghost was scared! He began to... [Audience member selects an action]. Yes! *(Repeat action and add details.)*

GRANNY: *(To audience.)* Until that there ghost realized, maybe this lady [insert job] would be a good roommate. So he decided to be nicer to her. He even gave her a... [Audience member names an object]. Yes! *(Repeat object and add details.)*

POPS: *(To audience.)* And the two lived happily in that house on the hill. And all Halloween passersby say they can hear a noise from that house. It sounds like a man's voice saying... [Audience member offers a phrase]. Yes! *(Repeat phrase and add details.)*

POPS: *(To audience.)* The end.

GRANNY: *(To audience.)* Aren't you all so creative!

POPS: *(To audience.)* Well, sounds like the show is starting. Everyone, settle in.

GRANNY: Quiet, everyone. Quiet!

(Throughout the Radio Hour, Pops and Granny interact with audience members. It should feel like a fun Halloween evening with grandparents. They can offer audience members candy, to look at photo albums, read their palms, and encourage them to dance or scare one another. When the Radio Hour is over, Pops and Granny thank their guests and tell them to get home safely.)