

# The Radio Show

Basil Melnyk





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***We help older performers fulfill their theatrical dreams!***

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## THE RADIO SHOW

By Basil Melnyk

### CAST

RICHARD SHORT: In his 50s, a screen acting has-been, slightly pompous, dresses in a dashing manner, maybe an ascot.

ELIZABETH WHITE: In her 50s, Richard's third ex-wife, a screen acting has-been, slightly plump, dresses like she's still in her 30s, but fills out her dress too much.

PROGRAM MANAGER: In her 30s, naïve, dresses like a young professional with light color blouse and dark skirt, thinks she's working her way into "show biz."

SOUND-EFFECTS PERSON: In his/her 40s, dresses with light color shirt or blouse, trousers or skirt, the station owners want him/her to keep a watchful eye on the program manager and make sure she doesn't do anything stupid.

### Place

A radio show studio set.

### Time

Anytime.

## THE RADIO SHOW

*Setting: The scene opens at a radio station. The program manager and sound effects person are awaiting the arrival of the day's celebrity guest stars for a live performance of the soap opera, "Wanton Women Wanting." Props are scripts for all performers, a doorbell, a small door and frame to make door sounds, shoes to make walking sounds, an "On the Air" sign, and a keyboard or computer to make dramatic organ chords. The Sound Effects person is sitting on a chair behind the props table near the side of the stage with all of the sound effects on a table. Center stage are two chairs arranged behind a microphone for when the stars are seated, and a liquor bottle is on the floor between the chairs, apparently having been left behind by a previous performer.*

*At Rise: The program manager has a copy of the script in hand and is pacing nervously and looking at her watch awaiting the arrival of the guest celebrities who are late and cutting it a little too close to air-time.*

PROGRAM MANAGER: *(pacing)* Where in the world are they? It's only a few minutes until air-time and still no sign of them.

SOUND EFFECTS: Relax, they only hire seasoned professionals to do the show. They'll be here in time.

PROGRAM MANAGER: I sure hope so. This stress is liable to give me an ulcer. If they are late, you and I will have to start the show by ourselves. And you remember what happened last time we were forced to do that!! *(shivers)*

SOUND EFFECTS: Don't remind me. It was awful—your voice sounded like a squeaky mouse and I had a hangover—my head ached every time you spoke!

PROGRAM MANAGER: *(sigh!)* I just hope they'll show up soon.

SOUND EFFECTS: You and me both, doll. By the way, who did they get this time?

PROGRAM MANAGER: Let's see. *(looking at program notes)* Richard Short and Elizabeth White, two faded stars who probably haven't worked in the last 10 years.

SOUND EFFECTS: Oh no!! Those two can't stand the sight of each other. You do know that she was his third wife and he was her second husband. Their divorce made headlines not only because of their fame, but also of all the ugly things they said to the

press about each other. We learned more about the flaws in their anatomies than even their doctors knew about.

PROGRAM MANAGER: Oh great!! And they will have to work together to make this show happen. I only hope that they can leave the past behind and be professionals at the mics.

*(At this time, Richard enters stage left, and Elizabeth enters stage right. They both stop and recoil in horror at seeing each other. The Program Manager and Sound-Effects are both taken aback, and slowly open their mouths in amazement at the following exchange.)*

RICHARD: What in God's name are you doing here, or should I say the devil's name—you witch!!

ELIZABETH: What in blue blazes are you doing here, Mister Short—or should I say Short Mister!!

RICHARD: Is that the best you could come up with? And I asked YOU first, Miss White—or should I say Miss Wide in deference to your ample backside?

ELIZABETH: WELL!! If you must know, my agent got this job for me, so here I am.

RICHARD: GOOD!! I always thought you had a great face for radio.

ELIZABETH: And did your sleazy weasel of an agent call you to show up here? The last time I saw him he couldn't even keep his hands off me.

RICHARD: It's not his fault you are such a big target.

ELIZABETH: Why you...!! Did you have to crawl out from under your rock to answer your agent's phone call?

RICHARD: No, I walked; I don't waddle like you.

*At this time, the Program Manager is standing there with mouth agape, clearly in shock.*

PROGRAM MANAGER: *(shaking her head to clear it)* What is wrong with the two of you? It's only a few minutes until showtime and you are both standing there bickering like children. Stop it right now!!

RICHARD: Sorry miss, but I won't work with her.

ELIZABETH: Or I with him.

PROGRAM MANAGER: Oh yes, you both will, or the penalty clauses written into your contracts will cost you dearly. Now quit it and get ready to read your parts on the air. *(looks at her watch)* Goodness, now we won't even have time for proper introductions.

RICHARD: OK, sorry miss, but just the sight of her makes my blood boil.

ELIZABETH: Well!! I never got a hot-blooded reaction from you when we were married.

PROGRAM MANAGER: BOTH OF YOU STOP IT RIGHT NOW!!

*(The Program Manager glares at both of them.)*

PROGRAM MANAGER: OK, let's move on. Have either of you read your scripts? There won't be enough time to rehearse.

RICHARD: *(to the Program Manager)* Of course, my dear. After all, I have been acting since before you were born.

ELIZABETH: Oh, can it, Dick, and let's get the show on the road.

**END OF FREEVIEW**

***You'll want to read and perform this show!***