

Excerpt Terms & Conditions

This excerpt is available to assist you in the play selection process.

You may view, print and download any of our excerpts for perusal purposes.

Excerpts are not intended for performance, classroom or other academic use. In any of these cases you will need to purchase playbooks via our website or by phone, fax or mail.

A short excerpt is not always indicative of the entire work, and we strongly suggest reading the whole play before planning a production or ordering a cast quantity of scripts.

Family Plays

I DIDN'T KNOW THAT!



Comedy

by

JOHNNY SALDAÑA

LOUIS MOLONEY

JOYCE SELBER

and

RACHEL WINFREE



I DIDN'T KNOW THAT!

A lighthearted revue of first facts, selected
oddities and world records.

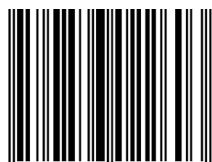
Comedy. By *Johnny Saldaña, Louis Moloney, Joyce Selber and Rachel Winfree*. Cast: 2m., 2w., 1 either gender. The *Guinness Book of World Records*, the most popular reference book for young people, is now incorporated in this creative and exciting new comedy for children. *I Didn't Know That!* taps the "trivia" craze sweeping the nation by presenting more than 50 startling facts in a 35-minute revue. Audiences have "oohed" and "ahhed" in amazement to learn such fascinating facts as the first policewoman, the origins of superstitions, and the world records for leapfrogging, sneezing, egg laying. Rapidfire sketches and songs plus total reliance on ensemble acting make this revue both simple and challenging to stage—and a world winner with young audiences. *Bare stage, ensemble costuming, assorted percussive instruments for accompaniment. Neutral costumes and accessories. Music in book. Approximate running time 35 minutes. Code: IA5.*

Family Plays

311 Washington St., Woodstock, IL 60098-3308
Phone: (800) 448-7469 / (815) 338-7170
Fax: (800) 334-5302 / (815) 338-8981

www.FamilyPlays.com

ISBN-13 978-0-87602-260-3



9 780876 022603 >

I Didn't Know That!

I DIDN'T KNOW THAT!

a lighthearted review

Louis Moloney, Johnny Saldaña,
Joyce Chambers Selber, Rachel Winfree

Family Plays

311 Washington St., Woodstock, IL 60098

© Family Plays

*** NOTICE ***

The amateur and stock acting rights to this work are controlled exclusively by FAMILY PLAYS without whose permission in writing no performance of it may be given. Royalty must be paid every time a play is performed whether or not it is presented for profit and whether or not admission is charged. A play is performed any time it is acted before an audience. Current royalty rates, applications and restrictions may be found at our website www.FamilyPlays.com, or we may be contacted by mail at: FAMILY PLAYS, 311 Washington St., Woodstock, IL 60098.

COPYRIGHT LAW GIVES THE AUTHOR OR THE AUTHOR'S AGENT THE EXCLUSIVE RIGHT TO MAKE COPIES. This law provides authors with a fair return for their creative efforts. Authors earn their living from the royalties they receive from book sales and from the performance of their work. Conscientious observance of copyright law is not only ethical, it encourages authors to continue their creative work. This work is fully protected by copyright. No alterations, deletions or substitutions may be made in the work without the prior written consent of the publisher. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, videotape, film, or any information storage and retrieval system, without permission in writing from the publisher. It may not be performed either by professionals or amateurs without payment of royalty. All rights, including, but not limited to, the professional, motion picture, radio, television, videotape, foreign language, tabloid, recitation, lecturing, publication and reading, are reserved.

For performance of any songs, music and recordings mentioned in this play which are in copyright, the permission of the copyright owners must be obtained or other songs and recordings in the public domain substituted.

© 1980 by
ANCHORAGE PRESS, INC.

Printed in the United States of America
All Rights Reserved
(I DIDN'T KNOW THAT!)

ISBN: 978-0-87602-260-3

IMPORTANT BILLING AND CREDIT REQUIREMENTS

All producers of the play *must* give credit to the author(s) of the play in all programs distributed in connection with performances of the play and in all instances in which the title of the play appears for purposes of advertising, publicizing or otherwise exploiting the play and/or a production. The name of the author(s) *must* also appear on a separate line, on which no other name appears, immediately following the title, and *must* appear in size of type not less than fifty percent the size of the title type. Biographical information on the author(s), if included in the playbook, may be used in all programs. *In all programs this notice must appear:*

“Produced by special arrangement with
Family Plays of Woodstock, Illinois”

THEATRE FOR YOUTH AT THE UNIVERSITY OF TEXAS AT AUSTIN

The Theater for Youth program plays a major and significant role in the Department of Drama of The University of Texas at Austin. That program is a source of imaginative thinking, imaginative writing, and imaginative production which provides for the rest of the department a resource of considerable consequence. The animated spirit of that program spills over into the rest of the work done by the Department and as a result the health of the department is in good part a direct result of the vigorous and energetic nature of the Theatre for Youth activity.

This past year we produced five plays for young audiences, one of which was the World premiere of Aurand Harris' *The Arkansaw Bear*, a play which courageously thinks about death as an appropriate subject for young people. Next year we intend to produce five once again, including another new play on the same subject as Harris' but with a totally different treatment. That play has been written by George Nelson, our latest addition to the departmental faculty. Another faculty member, Webster Smalley, who has supervised the playwriting program here since 1968, was so inspired by the young people's program that he too wrote a play for them, *The Boy Who Talked to Whales*, a play which we produced last year, and which recently had a major professional production in Seattle.

One graduate student in the Theatre for Youth program is presently in Moscow on a Fulbright Fellowship studying children's theatre. Other students in the program have created original scripts by imaginative leaps into outrageous worlds. For instance, two years ago the Summer Theatre Pizazz was devoted to dramatizing assorted facts and oddities from sources such as the *Guinness' Book of Records* and *The Book of Lists*. That resourceful and inventive beginning resulted in a production entitled "I Didn't Know That!" a forty-minute piece which was played to hosts of children all over Austin and at professional meetings in New Orleans and Oklahoma City, and now has been published by the Anchorage Press. A similar event occurred when the minds and talents who created "I Didn't Know That!" devised another original piece entitled "Woots," a revue based on the derivation of words. They did still another piece — this time on the subject of growing up and entitled "Flashbacks." This flurry of activity is generated by a devoted faculty, headed by Coleman A. Jennings, himself a writer as well as director, and Ruth Denney, the founder and first principal of the High School for the Performing and Visual Arts in Houston. Those two spirits have aroused the passions of their students, their colleagues, and their professional peers.

The Department continues work begun in 1945 when The University of Texas at Austin first offered plays for children. Since that time, the department has produced over 20 original scripts, including *Reynard the Fox*, *The Honorable Urashima Taro*, *Yankee Doodle*, *A Toby Show*, and just this year, *The Arkansaw Bear*. Aurand Harris has served as Children's Theatre Playwright in Residence for three spring semesters, contributing significantly not only to the playwriting program but to the extensive MFA in Creative Dramatics and Theatre for Youth created in 1971. All the facilities of technical production of the Department of Drama are made available to the Theatre for Youth program. Both the Junior League of Austin and the Austin Independent School District have discovered the extraordinary value of the Theatre for Youth program and add their support to that of the Department. The Department takes great pride in the contributions that so rich and exciting a program make to the community and to the literature of theatre for children and youth.

Howard Stein,
Chairman
May, 1980

Introduction

by Coleman A. Jennings

Professor of Drama, University of Texas at Austin

All five of the author/creators of *I Didn't Know That!* and *Flashback!* have completed their graduate work in Creative Drama! Theatre for Youth at the University of Texas at Austin. As the originator and faculty supervisor of this program, I have watched and encouraged their growth as theatre professionals. A few words about their training seems relevant to the scripts presented here; for although each of these plays took a comparatively short time to develop (at least in rough form), they are really the product of years of work.

The authors have all shared a study of the history and theory of Creative Drama/Theatre for Youth and have applied that study by leading drama sessions with children in elementary school classrooms, college labs and community theatres. Four of the five have also taught Creative Drama and/or Dramatic Activities to adults at the college level. Their background in theatre production has been just as extensive. In addition to their general theatre studies, they have all completed courses specifically in theatre for youth. These courses entailed the reading, analysis, and discussion of numerous children's theatre scripts; the production of and performance in scenes from these plays as well as the writing of detailed critiques of all productions for youth at the University and when ever possible in the community at large. While at the university each of the authors directed at least two productions, and performed in several others. All of this is to say that the apparent simplicity of these two scripts is deceiving. The simplicity and economy of lines and action of both plays is a function of the talent, knowledge, and experience of their creators and not an indication that this type of work is easy to accomplish successfully.

Both *I Didn't Know That!* and *Flashback!* were created through group collaboration and improvisation growing out of and centering around an original idea. The form this collaboration took differed significantly for each of the two plays. *I Didn't Know That!* was originated to tour the City of Austin parks in the summer of 1978. After discussing several options the group decided to follow the suggestion supplied by one member of the company that a play could be built around the information found in popular books of first facts and world records. Each member of the group read several of these books, culling out facts that they felt had dramatic appeal and developing ideas as to how they could be staged — these ideas were brought to rehearsal. At each rehearsal a fact was considered for its dramatic potential and once selected, brainstormed for additional ways it could be staged. As ideas were experimented with through improvisation, dialogue and blocking evolved. The opening song was created early in the rehearsal process so that the categories (First facts, world records and selected oddities) were set. The group considered dramatizing fictional material but the truth was found to be sufficiently strange and more effective if undiluted. Toward the end of the rehearsal process, it became apparent that a narrator and sound effects person were necessary. (1) to give the production clarity and order through well defined transitions, (2) to heighten dramatic effects through musical punctuation. It wasn't until the play was nearly completed that a written script was formulated from final rehearsal tapes.

In the case of *Flashback!*, once the organizing idea (the experiences of contemporary children) was chosen the group discussed in several tape recorded sessions each individual's own memories of childhood events. A greatly reduced

transcript of these tapes was made and the group began to improvise on some of these ideas. After this process began to bog down, one member of the company brought in short "poems," written primarily in dialogue form, which embodied some of the ideas previously discussed. This proved a much easier point of departure for experimentation with blocking, music, and choreography. Other members of the group brought in additional material and a few segments were co-authored at the rehearsals to meet specific and immediately felt needs. The play developed in a random fashion from improvisation based on written vignettes. After all the individual pieces were staged they were put into a sequence which reflected the process of growing up. The play was then titled and an introduction and finale written. It was at this point that a traditional script was drafted. There was some concern in the group that (1) the idea of what a memory flashback was might prove confusing to the audience and (2) that the theme of the universality of the problems and joys of childhood might get obscured by the exuberance and fast pace of the production. This worry was dispelled when the play previewed at an elementary school and one of the students interviewed following the performance commented to general agreement that, "It showed that your memories are just the same as ours."

Both of these scripts continued to evolve throughout their early productions. In the Fall of 1978 more material was added to *I Didn't Know That!* (Parana, and the music for Monkeys) as it continued its successful tour. Flashback! was restaged and expanded (new transitions and nightmare sequence) by a member of the original company. This was the first utilization of a six person cast which improved its effectiveness. These are the major changes which were made due to the interaction between the audience and the players, but there were many other minor additions and deletions as well. The time of the development of these works was an exciting one for both companies as it provided a rare opportunity to work closely with people who shared the same knowledge of and enthusiasm and delight in children's theatre.

I DIDN'T KNOW THAT!

A Lighthearted Revue of
First Facts, Selected Oddities, and World Records

book, music, and lyrics
developed through improvisations by

Joyce Chambers Selber
Louis Moloney
Johnny Saldaña
and
Rachel Winfree

musical arrangements by
Johnny Saldaña

I Didn't Know That! was developed through improvisations by the 1978 teaching staff of "Summer Theatre Pizazz," a project co-sponsored by the Department of Drama at the University of Texas at Austin and the Austin Parks and Recreation Department. The original production company was as follows:

Co-creators and
Performing Company

Joyce Chambers Selber
Louis Moloney
Johnny Saldaña
Rachel Winfree

Narrator/Accompanist

Beryl Knifton (summer season)
Alice Wilson (touring season)

Costume Designer

Sally Roesler (touring season)

Production Supervisor

Coleman A. Jennings

All factual statements and material based for selected vignettes followed by an asterisk (*) are from the "Guinness Book of World Records" © 1978 by Sterling Publishing Co., Inc., New York.

I DIDN'T KNOW THAT!
a lighthearted review

Louis Moloney, Johnny Saldaña,
Joyce Chambers Selber, Rachel Winfree

PRODUCTION NOTES

I Didn't Know That! depends on the performer's body and voice to create a multitude of pantomimic and sound effects. It is also a physically demanding play; the swift changes from fact to fact require versatility, concentration, and coordination. As a presentational revue, there is direct address to the audience and a stylish, almost "vaudevillian" flair to the piece.

Aside from the lively tempo and vigorous energy required, the actors should allow their own creativity to flourish. The stage directions in the playscript are from the original production. Other companies can improvise on the staging and choreography. In fact, that was how the entire script evolved: through creative play.

The original company discovered that younger children seem fascinated by the constant change of movement and aural effects. Older children take an interest in the text itself and the staging techniques. After each show, the actors took questions from the children; the one they most often asked was: "It is true?" With a bit of leeway for dramatic license, all the facts in **I Didn't Know That!**, bizarre as they may seem, are true.

THE PLAYSRIPT —

For clarity in the printed script, dates and statistics are in Arabic numerals. "March 19, 1831" is spoken as: "March nineteenth, eighteen thirty-one." "5,750" would, of course, be said as "five thousand, seven hundred and fifty," and "27½" as "twenty-seven and one-half."

Dates, places, and numbers are perhaps the most difficult to memorize, but they should, at all times, be accurately presented. Production companies are asked to check the most recent edition of the **Guinness Book of World Records** to make certain that records in the playscript are still valid. If they've been broken, substitute the current information. Hopefully, the basic structure of the vignette will require no change at all.

When performing **I Didn't Know That!**, the actors should use their own names in the dialogue, when needed.

The play grew out of a child-like fascination for rhythm, music, and dancing. Therefore, the chants and songs in the playscript are reminiscent of jump rope rhymes and are sung a cappella with only percussion accompaniment. The musical arrangements are found at the end of the book.

SCENERY —

A bare stage with a simple backdrop works most effectively for the play. Since the show was originally designed to tour and adapt itself to any available space, the staging relied on creating spectacle with physical movement rather than with scenic devices. Individual groups may wish to experiment with platforms

or moveable blocks. But the inventiveness of the play must come from the movement of the actors themselves. Their bodies and voices are the real "scenery," creating anything from trains and rocket ships to mirrors and lighting.

PROPERTIES —

The only hand properties required for the show are three pairs of old-fashioned wire-rim eyeglasses.

COSTUMES —

Since the play is an "ensemble" piece, the actors can all wear the same type of basic outfit with individualized accessories. Drawstring pants and T-shirts, both one color for each actor, can be satisfyingly simple and comfortable for the rigorous movements demanded. The original company wore a variation of the traditional "newsboy" garb: knee-length pants with knee socks, muslin shirts, soft caps, scarves, and gymnastic slippers. Each actor wore either a vest or suspenders for variety. In addition, each player's costume had its own set of two colors with pastels and plaid patterns to unify the designs.

MUSICAL INSTRUMENTS —

These are perhaps the most important "devices" for the revue. The range of sound effects enhances not only the action, but punctuates the beginning and ending of each vignette. Many of the percussion instruments listed can be found in any toy shop. Unusual instruments, such as a "vibra-slap" or an "afuche," are relatively expensive and found only at music stores. Though delightful to have, they are not necessary. Each production group can use other available percussion, or create their own musical instruments. Whatever the solution, the collage of sounds creates an amusing effect and fascinates the children both aurally and visually.

Basic Percussion:

- 1 small snare drum
- 1 small tenor drum
- 3 drumsticks
- 1 drum mallet

Hand Percussion:

- 1 pair of claves
- 2 tambourines
- 6 finger cymbals
- 1 pair of small cymbals
- 1 cowbell
- 1 woodblock
- 1 ratchet
- 1 triangle and mallet
- 2 sets of castanets (or hand-held clackers)

Effects Percussion:

3 kazoos

1 vara-tone

1 whistle

1 slide whistle

1 siren

Special Percussion/Instruments:

1 vibra-slap

1 kalimba

1 afuche

The instruments are pre-set on the stage for each actor, as needed. In some cases, the instruments are borrowed from the narrator's table or returned to the narrator when an actor is finished with them.

I DIDN'T KNOW THAT!

(Setting: a bare stage with a backdrop; the instruments required for the players are pre-set on the stage floor; BERYL, the narrator/accompanist, sits on a stool at the downstage right corner of the acting area; her instruments are laid out on a small table; the players, JOYCE, RACHEL, JOHNNY, and LOUIS, form a tableau in the center of the stage. The curtain rises and lights raise to the above scene; all smile at the audience.)

BERYL: *(triangle hit)*

RACHEL: *(MUSIC CUE 1. RACHEL strikes the claves together as the other players get into position; RACHEL at center, JOYCE downstage left, JOHNNY stage right, LOUIS upstage left; RACHEL skips to the beat and stops)*

Did you know that over 185,000,000 Coca-Colas are sold every day? *

LOUIS: *(turning to RACHEL)* Well, I didn't know that!

(MUSIC CUE 2. LOUIS, with a tambourine, joins RACHEL in a rhythmic beat as they dance across the stage; they stop)

Did you know that the largest popsicle in the world weighs 5,750 pounds? *

JOHNNY: *(turning to LOUIS)* I didn't know that!

LOUIS: It's true!

(MUSIC CUE 3. JOHNNY, with a vibra-slap, joins RACHEL and LOUIS in a rhythmic beat as they dance across the stage; they stop)

JOHNNY: Did you know that the toothbrush was invented in China in 1498?

JOYCE: *(turning to JOHNNY)* I didn't know that!

JOHNNY: M-hm.

(MUSIC CUE 4. JOYCE, with finger cymbals, joins the others in the rhythmic beat and dance; all stop)

JOYCE: Did you know that bees can dance?

RACHEL/JOHNNY/LOUIS: *(to each other)* I didn't know that!

JOYCE: And ants have 5 noses.

LOUIS: *(to audience)* And a flea can jump 130 times its own height. *

RACHEL: *(to audience)* And tortoises are the longest living animals. *

JOHNNY: And the largest watermelon ever grown weighed 197 pounds. *

(MUSIC CUE 5. All chant to each other, then to the audience)

ALL: I didn't know that,
I didn't know that,
I didn't know that,
I DIDN'T KNOW THAT!

LOUIS: *(as an announcement)* I DIDN'T KNOW THAT! — A lighthearted revue of . . .

JOYCE: First facts.

RACHEL: Selected oddities.

JOHNNY: And world records.

LOUIS: FIRST FACTS!

(RACHEL strikes the claves twice to begin the beat for MUSIC CUE 6. The players speak to each other.)

JOHNNY/LOUIS: When was is created?

JOYCE/RACHEL: When was it invented?

JOHNNY/LOUIS: When was it created?

JOYCE/RACHEL: When was it invented?

ALL: *(dancing with hands waving in the air)*

It's a First Fact,

It's a First Fact.

It's a first in the world.

It's a First Fact!

BERYL: *(triangle hit)* The invention of soap.

(The players move into position; JOYCE downstage left, LOUIS, JOHNNY, and RACHEL in center; the three pantomime bathing as JOYCE speaks to the audience)

JOYCE: Long ago, people rarely took baths. They either had their own private tub, *(RACHEL gets in an imaginary tub)* took a swim in the river, *(JOHNNY makes a splashing noise and dives to floor; he "swims")* or else sprayed themselves with perfume.

(LOUIS uses as imaginary atomizer on his neck)

But even with all the perfume people used, they still smelled bad.

(JOHNNY rises and crosses to LOUIS; they shake hands)

LOUIS: How are you doing, Johnny?

JOHNNY: Fine

(The men get too close and turn away from each other in disgust at the smell)

LOUIS: Ooh, stinky!

RACHEL: Johnny!

(She and JOHNNY approach each other and kiss each other's cheeks; they gag from the smell)

JOYCE: No one knows who invented it, but in the year 1259, in England, a thing called "soap" was invented.

(She passes an imaginary cake of soap to LOUIS; he uses it, then it slips out of his hands and into JOHNNY's, who rubs it on himself and passes it to RACHEL)

It was a greasy but sweet-smelling cake that people used to scrub themselves with while bathing. And the perfume in the soap stayed on their bodies, making people smell much nicer.

(LOUIS, JOHNNY, and RACHEL approach each other with caution; they place their arms around each other and inhale; they exhale with delight)

RACHEL/JOHNNY/LOUIS: Aaaahhh!

BERYL: *(triangle hit)* The invention of eyeglasses.

(JOHNNY crosses downstage right; JOYCE, RACHEL, and LOUIS get pairs of old wire-rim glasses; the ear-pieces are folded in, so the players hold them to their eyes with their hands; portraying aged people, they fumble with the glasses, read, walk, bump into each other, and mutter)

JOHNNY: Eyeglasses were first created in Italy in 1287. They were used primarily by the elderly when their own eyesight began to fail.

RACHEL: I just love my new glasses!

JOHNNY: The only problem was, they kept slipping off their noses.

JOYCE: Confounded glasses!

JOHNNY: It wasn't until 1727 that an Englishman, Edward Scarlett, created side-pieces to help keep the glasses resting on the nose. Take it away, folks!

(JOYCE, RACHEL, and LOUIS open the side-pieces of the glasses and exclaim with delight and amazement; they wear them, place their arms around each other for a chorus line and kick up slowly and stiffly)

JOYCE/RACHEL/LOUIS: *(MUSIC CUE 7.)*

Me and Grandma Moses
Are kickin' up our toeses,
'Cause now we got some glasses
To stay upon our noses.

LOUIS: Faster!

(The three kick up with energy and speed)

JOYCE/RACHEL/LOUIS: Me and Grandma Moses
Are kickin' up our toeses,
'Cause now we got some glasses
To stay upon our noses.

(They laugh with delight)

BERYL: *(triangle hit)* The first sandwich.

(JOYCE, RACHEL, and JOHNNY assemble in center, pantomiming a game of cards; LOUIS, as a servant, pours tea for them)

RACHEL: The first sandwich was invented completely by accident.

JOYCE: In London, in the year 1762, members of royalty played a card game . . .

LOUIS: That lasted 24 hours!

(All yawn; LOUIS crosses stage right)

JOHNNY: One of the players, John Montagu — the Earl of Sandwich, was so involved with the game that he refused to leave the table to eat.

(He snaps his fingers; LOUIS rushes to him)

LOUIS: He ordered a servant to bring him *(JOHNNY demonstrates through pantomime, LOUIS speaks in puzzled amazement)* a piece of meat in-between two pieces of bread?

(LOUIS crosses stage right to an imaginary banquet table)

RACHEL: That way he could hold onto the bread without getting his hands dirty.

JOYCE: And still stay in the game.

(LOUIS brings JOHNNY the sandwich; JOHNNY takes a bite out of it and exclaims satisfaction)

LOUIS: The idea caught on.

RACHEL: Oh, bring me one of those things!

LOUIS: What things?

(All look at each other in puzzled expressions)

And it was called . . .

ALL: A sandwich.

JOHNNY: Because that was the name of the town where John Montagu — the Earl of Sandwich — lived.

(He takes a bite out of the sandwich)

BERYL: *(triangle hit)* The first ballet.

(JOHNNY and JOYCE as audience members down left; RACHEL as a dancer up center; LOUIS as a dancer down right)

LOUIS: The first ballet in America was on February 7, 1827, at the Bowery Theatre in New York City.

(LOUIS hums a classic ballet tune as RACHEL spins and imitates a ballet dancer; it is a comic sight as LOUIS has difficulty lifting his partner)

JOHNNY: *(As LOUIS and RACHEL dance downstage)* One of the dancers, Madame Fransiquy Hutin, who introduced modern ballet to America, wore a dress made out of . . .

(The dancers spin to him)

sheer see-through gauze . . .

(He approaches RACHEL to get a closer look)

LOUIS: *Similar to the tutus of the day.*

JOYCE: *(Looking on with disgust)* And the initial reaction of the ladies in the audience was shock—and terror! They fled from the theatre . . .

JOHNNY/JOYCE: *(Still looking at RACHEL dancing, he signs ecstatically; JOYCE, having left her husband, returns and pulls him away)* Taking their husbands with them!

(She drags him off right)

BERYL: *(Vibra-slap hit)* The first bank robbery.

(JOYCE and JOHNNY up center, standing sideways to represent two doors, their hands out as doorknobs; JOYCE has a drumstick in the other hand, JOHNNY a woodblock in his other hand; RACHEL up left, back to audience with a whistle in hand; LOUIS sneaks upstage to the doors)

LOUIS: The first bank robbery in America was on March 19, 1831, when two doors of the City Bank, *(he "opens" JOHNNY, who turns to the audience while making a squeaking sound)* New York City, *(he "opens" JOYCE, who does the same; LOUIS enters and pantomimes stealing money in a sack)* were opened by duplicate keys.

(BERYL strikes two finger cymbals together)

And the bank was robbed of . . .

JOYCE/JOHNNY: \$245,000.00!

(LOUIS laughs villainously and goes the other way; RACHEL spins around and blows the whistle twice)

RACHEL: Edward Smith was immediately arrested and brought to court!

(She pushes LOUIS to his knees, now before the "court": RACHEL, JOHNNY, and JOYCE standing erect as judges)

JOYCE: *(Hitting the woodblock in JOHNNY's hand with the drumstick 3 times)* Court in session.

JOHNNY: Edward Smith —

(LOUIS makes a different face for each name) alais Jones—alias James Smith—alias James Honeyman was indicted by the Grand Jury and arraigned at the Court of General Sessions.

JOYCE: And on May 11, 1831, was sentenced to . . .

JOYCE/RACHEL/JOHNNY: *(All pointing a finger at LOUIS on each word)* Five years hard labor at Sing-Sing!

(LOUIS weeps hysterically and saunters down right; he pantomimes breaking rocks with an axe, striking on the woodblock hit of MUSIC CUE 8., a requiem)

Ta-da-da-da-da, ta-da-da-da-da,
Da-da-da-da, da-da-da-da.

RACHEL: Which proves once again that . . .

ALL: Crime doesn't pay!

BERYL: (*Ratchet turn*) The first bicycle.

(*JOYCE and RACHEL stage left; JOHNNY in center, pantomiming the construction of a bicycle; LOUIS up right*)

LOUIS: The first bicycle was invented by Kirkpatrick Macmillan . . .

JOHNNY: An Englishman . . .

LOUIS: In 1839.

(*JOHNNY pantomimes a struggle to lift the bicycle*)

The first bicycle had wheels . . .

JOHNNY: That were made out of solid iron!

(*JOHNNY pantomimes getting on the bicycle and struggling to ride it stage left; RACHEL and JOYCE, as by-standers, look on in amazement*)

RACHEL: And since it was so new to the world . . .

JOYCE: It was called a . . .

(*JOHNNY loses control of the bicycle and heads for the girls*)

LOUIS: Look out!

JOYCE: Terror on wheels!

(*JOHNNY, racing with the bike, chases JOYCE and RACHEL around the stage; they dodge each other*)

LOUIS: The inventor also had the first bicycle accident . . .

(*JOHNNY rushes in-between RACHEL and JOYCE, knocking them to the floor; JOHNNY stumbles off the bicycle; all scream*)

when he ran over . . .

RACHEL: (*Angrily*) A child in the street!

JOHNNY: (*To RACHEL*) I'm sorry, I'm so sorry!

LOUIS: (*Goes to JOHNNY and grabs him by the back of the shirt*) And was fined 5 shillings by the police!

(*JOHNNY moans*)

BERYL: (*triangle hit*) The first policewoman.

(*JOYCE at center, JOHNNY next to her, RACHEL and LOUIS with their backs to the audience up left*)

JOYCE: The first policewoman in America was Alice Stebbins Wells.

JOHNNY: She was appointed to the Los Angeles Police Department on September 12, 1910.

(He places a whistle around JOYCE's neck and they salute; JOYCE turns and pantomimes writing out a ticket; JOHNNY crosses up right and searches for someone; RACHEL and LOUIS turn around and dance closely together)

RACHEL: Part of Miss Wells' job was to keep . . .

RACHEL/LOUIS: Law and order . . .

LOUIS: In such places as . . .

RACHEL/LOUIS: Dance halls.

(They dance toward center and bump into JOYCE; she clears her throat warningly; RACHEL and LOUIS cross back left)

LOUIS: Oh, it's that lady cop!

RACHEL: I'm so embarrassed!

(JOYCE returns to her work, checking a photo file)

LOUIS: *(To RACHEL)* C'mon, baby, let's get outta here.

RACHEL: No.

LOUIS: I said let's go!

RACHEL: No!

LOUIS: Don't give me no trouble!

(He pantomimes throwing his fist across RACHEL's face, making her spin and fall unconscious into LOUIS' arms; he drags her to the upstage center area; JOHNNY, still searching, goes to where RACHEL was struck)

JOYCE: She also searched for missing persons.

JOHNNY: *(To JOYCE)* My girlfriend is gone!

JOYCE: *(Blows her whistle)* Follow me!

(They go upstage where RACHEL has been stretched out on the floor; LOUIS hides behind BERYL)

JOHNNY: There she is!

(He pulls RACHEL up; she looks confused)

Darling, who did this to you?

(RACHEL points to LOUIS, JOYCE blows her whistle)

JOYCE: She also had powers of arrest!

(MUSIC CUE 9. JOHNNY and RACHEL sing as JOYCE chases LOUIS around the stage; he attempts to strike her, but JOYCE punches him in an elaborately staged fight; he groans with each blow)

RACHEL/JOHNNY: Ta-ka-ta-ka-ta, ta-ka-ta-ka-ta, ta-ka-ta-ka-ta-ka-ta-ka-ta-ka-ta. Ta-ka-ta-ka-ta, ta-ka-ta-ka-ta, ta-ka-ta-ka-ta-ka-ta-ka-ta-ka-ta. Ta-ka-ta-ka-ta, ta-ka-ta-ka-ta, ta-ka-ta-ka-ta-ka-ta-ka-ta-ka-ta.

(JOYCE kicks LOUIS in the rear; he flies through the air as BERYL blows a siren whistle to match his flight and fall; RACHEL and JOHNNY point to JOYCE, as if to say "our hero")

Alice Stebbins Wells!

LOUIS: *(In pain)* The first policewoman!

BERYL: *(Cowbell)* The first flying cow!

(The players looks at her questioningly)

ALL: What?!

BERYL: *(Sheepishly)* Or rather, the first cow to fly in an airplane.

ALL: *(They understand now)* Oh!

(LOUIS crosses down left; JOYCE upstage with her arms outstretched to form the wings of an airplane; JOHNNY, as the cow, is led into the plane by RACHEL, the pilot; JOHNNY "moos" now and then; RACHEL spins the propellor to start the plane, then sits downstage to fly it)

LOUIS: All right, everyone, let's climb aboard.

(He gets into the plane; all bounce and swerve together as if flying; LOUIS interviews JOHNNY)

After a bumpty takeoff, in 1930, er — what's your name?

JOHNNY: *(In a "mooring" effect)* Elm Farm Ollie.

LOUIS: Elm Farm Ollie was the first cow to fly in an airplane. How are you doing?

(The plane swerves to the left; JOHNNY moos in pain and holds his stomach)

Something seems to be the matter.

(The plane swerves right; JOHNNY moos)

Stomach-ache?

(JOHNNY moos a "no" and points to his stomach)

I think she needs to be milked!

(JOHNNY moos in relief; LOUIS pantomimes milking the cow)

Yes sir, folks, on that historic flight, Elm Farm Ollie was milked. The milk was put in paper containers and parachuted over . . .

(LOUIS pantomimes throwing the containers out)

St. Louis, Missouri.

(All swerve to watch the containers going down while they make a "falling" noise descending in pitch by whistling or mooing; BERYL accompanies the "drop" by blowing a slide whistle down in pitch)

ALL: Splat!

BERYL: *(Tr ianglehit)* The first space flight.

(JOHNNY goes down right, JOYCE, RACHEL, and LOUS stand together with their arms raised to form a rocket- ship)

JOHNNY: The first space flight, oddly enough, wasn't done by people — it was done by monkeys!

(All move and scr eetchlike monkey eyes; they line up)

In 1951, four monkeys with the code names:

(All in a scr eetching voice; each one scratches the head of the next monkey)

Albert 1 . . .

JOYCE: Albert 2 . . .

RACHEL: Albert 3 : . .

LOUIS: *(Scr atching his arm pit)* Albert 4 . . .

JOHNNY: *(Normal voice)* Were launched 85 miles into the stratosphere in a V-2 rocket.

(MUSIC CUE 10. All dance like monkeys; BERYL on claves)

ALL: Ooh! Ooh! Ooh!

RACHEL/LOUIS: Oh-ho, the first space flight . . .

JOYCE/JOHNNY: Oh-ho, the first space flight . . .

RACHEL/LOUIS: By living creatures . . .

JOYCE/JOHNNY: Living creatures . . .

RACHEL/LOUIS: Wasn't done by people . . .

JOYCE/JOHNNY: No civilized, humanized, bug-eyed, people . . .

ALL: No! But by monkeys!

Ah-ooh-ah-ooh-ah-ooh!

Monkeys . . .

JOHNNY/LOUIS: In '51.

JOYCE/RACHEL: Yessiree, 1951.

JOHNNY/LOUIS: Four adorable monkeys . . .

JOYCE/RACHEL: Adorable monkeys . . .

JOHNNY/LOUIS: Were sent in flight.

JOYCE/RACHEL: How did we earn this right?

JOHNNY/LOUIS: Launched 85 miles . . .

JOYCE/RACHEL: Into the stratosphere.

ALL: They flung us in space,
Right out of this place
In a . . .

JOHNNY/LOUIS: V . . .

JOYCE/RACHEL: 2 . . .

JOHNNY/LOUIS: V . . .

JOYCE/RACHEL: 2 . . .

ALL: V-2 rocket-ship!
Ah-ooh-ah-ooh!

(All screech)

BERYL: *(Vara-tone effect) (Eerie voice)* SELECTED ODDITIES.

(All players move in haunting, eerie fashion and speak ominously)

RACHEL/JOHNNY: Selected . . .

JOYCE/LOUIS: *(Echo effect)* Selected, selected, selected, selected, selected . . .

RACHEL/JOHNNY: Oddities . . .

JOYCE/LOUIS: Oddities, oddities, oddities, oddities, oddities . . .

(They line up stage left, facing right and staring ahead)

BERYL: *(Tambourine hit)* The world's smallest man-eating fish.

ALL: *(Turning to audience sharply; each has one hand on their stomach, the other on the small of their back, like a flamenco dancer; they speak in a harsh whisper)* Piranha!

(They dance in flamenco fashion; BERYL on castanets; MUSIC CUE 11.)

In the waters of South America,
There's a fish they call "piranha."
They swim in schools of a thousand.
And they eat whatever they wanna.

(They break apart and dance in the style of "La Cucaracha" with RACHEL and LOUIS as partners, JOYCE and JOHNNY the same)

P-p-piranha,
P-p-piranha!
They eat whatever they wanna!
P-p-piranha,
P-p-piranha!
They eat whatever they wanna!

(JOYCE crosses down left; RACHEL, JOHNNY, and LOUIS cross upstage with their backs to the audience)

JOYCE: Piranha are very small fish, about the size of a human hand. And when swimming in schools of a thousand, they can devour a horse within minutes, and a man within seconds.