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*Dramatic Publishing*

A PLAY IN ONE ACT

# Werewolf?

by

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*THE DRAMATIC PUBLISHING COMPANY*

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**WEREWOLF ?**  
*A Play in One Act*  
**For Two Men and Two Women**

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**C H A R A C T E R S**

**DOCTOR**.....*a psychiatrist*

**HAROLD**.....*the patient*

**LOVEY**.....*his wife*

**MUMSY**.....*his mother*

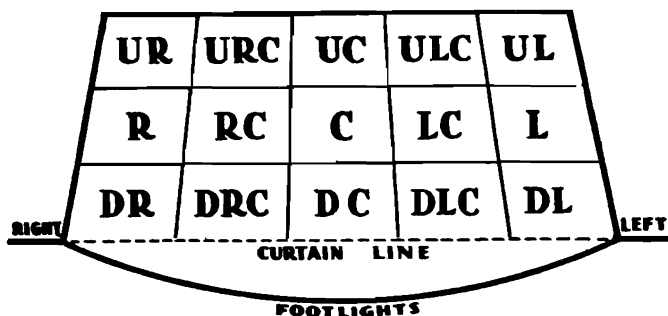
**Offstage Voices**

**PLACE:** *The doctor's office.*

**TIME:** *The present.*

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## CHART OF STAGE POSITIONS



## STAGE POSITIONS

*Upstage* means away from the footlights, *downstage* means toward the footlights, and *right* and *left* are used with reference to the actor as he faces the audience. R means *right*, L means *left*, U means *up*, D means *down*, C means *center*, and these abbreviations are used in combination, as: UR for *up right*, RC for *right center*, DLC for *down left center*, etc. A territory designated on the stage refers to a general area, rather than to a given point.

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**NOTE:** Before starting rehearsals, chalk off your stage or rehearsal space as indicated above in the *Chart of Stage Positions*. Then teach your actors the meanings and positions of these fundamental terms of stage movement by having them walk from one position to another until they are familiar with them. The use of these abbreviated terms in directing the play saves time, speeds up rehearsals, and reduces the amount of explanation the director has to give to his actors.

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# Werewolf?

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**AS THE SCENE OPENS:** The DOCTOR is seated DC with his back to the audience. The spot is on the DOCTOR and remains on him as HAROLD enters to a point facing the DOCTOR and is seated. LOVEY and MUMSY are UL and UR in darkness. Both are seated and remain so during Harold's dialogue with the doctor. The voices may be handled by persons offstage, or by tape recordings. All action between HAROLD and the DOCTOR stops during the voice interjections while HAROLD reacts to them in the form of memory sequences. The spot shifts off the DOCTOR and on to LOVEY and MUMSY respectively as the action moves to their particular part of the stage.)

**DOCTOR.** Come in, Mr. Worley. Won't you sit down?

**HAROLD.** Thank you, doctor. (Sits and looks around apprehensively.)

**DOCTOR.** You seemed rather upset when you called me. I felt it would be best if I saw you as soon as possible. Have you ever been to a psychiatrist before?

**HAROLD.** No, doctor. Never before. This problem of mine has only come about recently.

**DOCTOR.** What seems to be the trouble, Mr. Worley?

**HAROLD.** Doctor -- (Leans confidentially closer.) --you might find this rather hard to believe.

DOCTOR. Nonsense, I am here to listen. Tell me what is bothering you.

HAROLD. Doctor--(leans closer.)--I'm a werewolf.

DOCTOR. I--uh--see. And when did you first notice the symptoms?

CHILDREN'S VOICES (singsong). Harold's a fraidy cat. Harold's a fraidy cat. Harold's a fraidy cat.

HAROLD. Just about two weeks ago.

MOTHER'S VOICE. Now, now, sweetums, we mustn't let those nasty children make us cry. Mommy is here to make it better. Cry on mommy's lap. Cry on mommy.

DOCTOR. And exactly how did these symptoms manifest themselves?

HAROLD. Oh, doctor--(Sobs weakly.)--it's so hard to talk about. You'll think I'm insane. It's all so strange, so weird, so crazy!

GIRL'S VOICE. Crazy! You must be crazy and just out of your little mind, Harold. Just because I'm polite to you does not mean I love you. And I will never go out with you, Harold, so just put it out of your little mind now, will you, Harold? Really! (Loud laughter fading.)

DOCTOR. Mr. Worley, I am a psychiatrist. I am here to help you. However, I can't help you if you won't let me. Now, just relax and tell me about your symptoms. How did you first notice them?

CHILDREN'S VOICES (singing). Harold wets his pants. Harold wets his pants. Harold wets his pants.

HAROLD. Well, I was with my wife, at home.

DOCTOR. Then you're married?

HAROLD. Yes, I'm married.

LOVEY'S VOICE (matter-of-factly). Yes, Harold, I will marry you. (HAROLD reacts as the

voice continues.) However, we have a few things to settle between us before the knot is tied. Do you understand? . . . Well, do you?

HAROLD. Yes, Lovey. I understand.

DOCTOR. I beg your pardon?

HAROLD. Oh! Excuse me. As I was saying: I was at home with my wife. I remember it as if it were yesterday.

MOTHER'S VOICE (HAROLD cringes in reaction to the voice). I wasn't born yesterday, Harold. I'm wise enough to know that this--this girl isn't the one for you. Not for my Harold, she's not! You have a good life, a happy life, here at home. Just because you're thirty years old doesn't mean you have to run off and get married. Who's going to take care of me? Did you ever think about that? Well, Harold, did you? After all I've done for you! After all I've done for you! (Whining.) You know how sick I get. I'll die, Harold. If you leave your mommy, she'll just die. You wouldn't want that, would you, Harold? For your mommy to die?

HAROLD. I had just come home from work and was changing clothes in the bedroom. Lovey, that's my wife, was all excited because of a raise I got at the office.

LOVEY'S VOICE. Raise! You call twenty dollars a month more a raise? I call it a disgrace! If you weren't such a sniveling nobody, you'd go in there and tell that fat slob off and make him give you a real raise. (Disgusted.) Raise.

HAROLD. You see, we haven't any children. Just each other. I guess that's why we've been so close.

DOCTOR. Have you tried to have children? Is there some medical reason?