

# Excerpt terms and 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.

*Dramatic Publishing*

A Comedy in Three Acts  
by  
ANNE COULTER MARTENS

PAINT THE  
TOWN PINK



THE DRAMATIC PUBLISHING COMPANY

---

\*\*\* NOTICE \*\*\*

The amateur and stock acting rights to this work are controlled exclusively by THE DRAMATIC PUBLISHING COMPANY without whose permission in writing no performance of it may be given. Royalty fees are given in our current catalogue and are subject to change without notice. Royalty must be paid every time a play is performed whether it is presented for charity or for profit and whether or not admission is charged. A play is performed anytime it is acted before an audience. All inquiries concerning amateur and stock rights should be addressed to: THE DRAMATIC PUBLISHING COMPANY, P. O. Box 109, Woodstock, Illinois 60098.

COPYRIGHT LAW GIVES THE AUTHOR OR HIS 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.

PAINT THE TOWN PINK

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. On all programs this notice should appear: Produced by special arrangement with THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois.

©MCMLVII by  
ANNE COULTER MARTENS  
Printed in the United States of America  
*All Rights Reserved*  
(PAINT THE TOWN PINK)

---

---

# PAINT THE TOWN PINK

*A Comedy in Three Acts*

FOR THIRTEEN MEN, THIRTEEN WOMEN, EXTRAS AS DESIRED

---

---

## CHARACTERS

MR. CLARKE.....	<i>principal of Mansfield High</i>
SALLY RENWICK.....	<i>his secretary</i>
REM TYLER.....	<i>principal-for-a-day</i>
CHRISTY SMITH.....	<i>his secretary-for-a-day</i>
LORETTA	} ..... <i>teachers-for-a-day</i>
JUNE	
RUTHIE	
NAN	
LOUISE	
HERB	
WARREN	
MISS CAREY	} ..... <i>students-for-a-day</i>
MISS HUGHES	
MR. WILKINSON	
MRS. LAWTON.....	<i>a School Board member</i>
ROSE RYAN.....	<i>a reporter</i>
MR. KESSLER.....	<i>a radio executive</i>
WINNIE PAGE.....	<i>a Weather Girl</i>
JOHNSON .....	<i>a painter</i>
AL .....	<i>a delivery boy</i>
MRS. RAMSEY.....	<i>president of the PTA</i>
MORAN .....	<i>a policeman</i>
HANK	} ..... <i>radio technicians</i>
JOE	
CHIEF FOSTER.....	<i>of the police force</i>
MAYOR LANGFORD.....	<i>of Mansfield</i>
RADIO VOICE and EXTRAS.....	<i>as desired</i>

PLACE: *The office of the principal of Mansfield High School.*

TIME: *The present. The season may be either fall or spring.*

### SYNOPSIS

ACT ONE: *Friday morning, about nine o'clock.*

ACT TWO: *Friday afternoon, about two o'clock.*

ACT THREE: *Friday evening.*

---

---

## NOTES ON CHARACTERS AND COSTUMES

---

**SALLY:** Sally is a very pretty, capable, crisp-looking girl in her early twenties. She wears clothes suitable for the office in Act One and Act Two, and something a little dressier in Act Three.

**REM:** He is a nice-looking boy, of eighteen. He is a popular student, serious in his work, and a school leader. He has a good speaking voice. He wears a white shirt and tie, conservative sport jacket and slacks in Act One and Act Two, and a suit in Act Three.

**CHRISTY:** Christy is seventeen, pert and attractive—and an excellent student. In Act One and Act Two she wears a smart "secretary" type of outfit—either a suit or a dress with a jacket. She wears high-heeled shoes, and looks quite grown up and at the same time very young and eager. In Act Three she wears a becoming dress.

**MR. CLARKE:** He is in his late twenties or early thirties, a vigorous young man with up-to-the-minute ideas on education. He wears a business suit throughout the play.

**WARREN:** Warren is a very serious student of eighteen. He may wear large horn-rimmed glasses. He wears a shirt and tie, slacks and a sport jacket in the first two acts, and a suit in Act Three.

**LORETTA:** Loretta is a charmer of seventeen. She is exceptionally pretty, knows it and makes the most of it. In Act One and Act Two she is fetchingly dressed, and wears high heels. She changes to an attractive "party" type dress for Act Three.

**JUNE:** She is a forthright, practical student of seventeen. She also wears "teacher" clothes in Act One and Act Two, and changes to another dress in Act Three.

**MISS CAREY and MISS HUGHES:** They are high school teachers of any age, dressed as students-for-a-day. They wear blouses or sweaters and skirts, bobby socks and saddle shoes. They act

very young and lively, exaggerating the characteristics of high school students. To make it evident that they are really teachers, a few "aging" characteristics should be added—an older style hair-do, or a touch of gray in the hair. If desired, parts such as these may actually be taken by teachers in the school which puts on the play.

MR. WILKINSON: He, too, is a teacher, dressed as a teenager. He chews gum vigorously and wears a loud sport shirt, slacks and equally loud jacket.

WINNIE: Winnie is a tall, statuesque beauty in her twenties with a husky, caressing voice. She has a theatrical flair for clothes. All in all, Winnie is eye-catching, matching her voice.

RUTHIE: She is a lively, amusing girl, always cheerful and helpful. She is dressed as a "teacher" in Act One and Act Two and wears more of a "party" type dress in Act Three.

NAN *and* LOUISE: They are more settled, sedate students. They, also, are dressed as teachers in Act One and Act Two.

HERB: He is a loud-voiced but likable student with all the confidence in the world in himself. He wears a shirt and tie, slacks and a sport jacket or coat in the first two acts and a suit in Act Three.

AL: Al is a delivery boy, somewhat on the flip side. He wears slacks and a jacket.

MRS. LAWTON: She is an ample, middle-aged, opinionated woman. She dresses well, wears the same costume in the first two acts and changes to a similar outfit for the third act.

ROSE: She is a brisk young reporter, with an eye for news. She wears a suit and a trim hat throughout.

JOHNSON: He is a friendly but gossipy fellow of any age. He wears coveralls splattered with paint. In Act Two there are some additional dabs of bright pink on his coveralls.

MORAN: He is a burly policeman dressed in uniform.

MR. KESSLER: He is an unsmiling, businesslike man in his early forties. He wears a business suit throughout.

JOE *and* HANK: They are radio technicians. Joe likes to clown about a bit. Hank is more serious-minded. They wear work clothes.

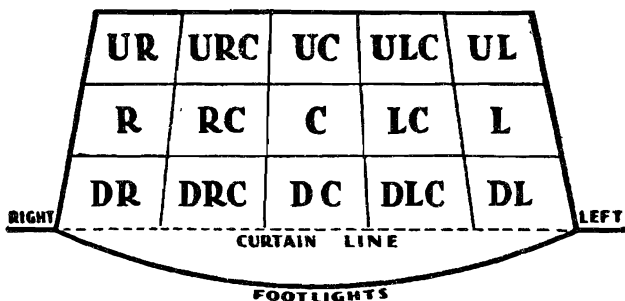
MAYOR LANGFORD *and* CHIEF FOSTER: They are capable, middle-aged men who are normally quite likable. At the moment, they consider that their official toes have been stepped upon. Both men wear business suits.

MRS. RAMSEY: She is a well-dressed, intelligent woman of middle age.



---

## CHART OF STAGE POSITIONS



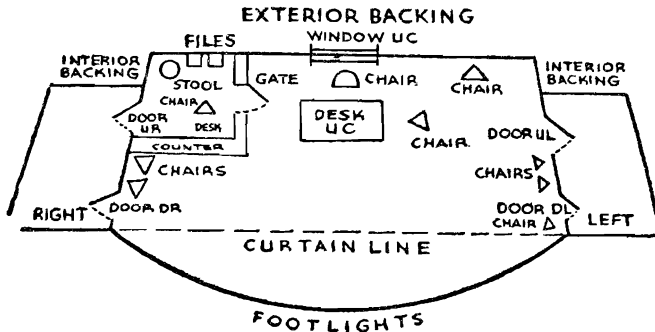
## STAGE POSITIONS

*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: U R for *up right*, R C for *right center*, D L C for *down left center*, etc. One will note that a position designated on the stage refers to a general territory, rather than to a given point.

---

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.

## STAGE CHART



## PROPERTIES

**GENERAL:** In enclosure: Desk and chair; typewriter, telephone, assorted papers, pen, pencils, stenographer's pad, notebook on desk; two filing cabinets; high stool. Principal's desk and chair; telephone, papers, notebook, stenographer's pad, pencil, pen and other accessories on desk; straight chair left of desk; drapes on window; six other straight chairs; small radio and globe of world on counter; clock on wall. **ACT ONE:** Record book in drawer of desk in enclosure. **ACT TWO:** Large pointed cap labeled "Dunce" in enclosure. **ACT THREE:** Extension wires and microphone; stepladder; "No Parking" sign behind counter.

**CHRISTY:** Coat and purse; mirror, lipstick and comb in purse.

**SALLY:** Wrist watch, coat and purse, brief case, handkerchief.

**WARREN:** "No Parking" sign, empty mouse cage, notes.

**MISS CAREY:** Books, pad and pencil.

**MISS HUGHES:** Books, folded slip of paper.

**MR. WILKINSON:** Gum.

**REM:** Wrist watch, whistle, bandage and adhesive tape (Act Three).

**RUTHIE:** Handkerchief, mirror in handbag, papers.

**JUNE:** Wrist watch, comb in handbag, notes.

**AL:** Cage with two white mice, receipt book and pencil.  
**NOTE:** The mice need not be real. Two small white objects will give the necessary illusion.

**MRS. LAWTON:** Purse and umbrella, folded newspaper, wrist watch.

**LORETTA:** Music book.

**ROSE:** Purse.

**JOHNSON:** Gallon paint can and brush; paint chart; chair painted brilliant shade of pink with "Wet Paint" sign attached.

**KESSLER:** Brief case.

**HERB:** Wrist watch.

**HANK:** Tool kit.

**CLARKE:** Wrist watch.

**MORAN:** "No Parking" sign.

**MRS. RAMSEY:** Petition.

**NOTE:** A public address system, if available, can be used for the voices supposedly coming over the radio. If one is not available, the characters can be placed behind the scenery at approximately the point where the radio rests on the counter, giving the speeches from this position through a megaphone.

## PRODUCTION NOTE

Nothing adds more to the polish of a production than the quick picking up of cues. Unless there is a definite reason for a pause, train your actors to come in with their speeches "on the heels," so to speak, of the preceding speeches. When a production lags, audience interest likewise will lag.

It is always advisable during the last week of rehearsals to hold one or more sessions during which the actors merely sit around in a circle and go through lines only with the express purpose of snapping up cues.

---

---

# ACT ONE

---

SCENE: *The principal's office in the Mansfield High School.*

*A counter of medium height runs from the upstage wall, at about U R C, downstage to R C and then over to the wall R, enclosing a small section of the stage which is the private domain of the principal's secretary. This section is entered by a swinging gate in the section of the counter that runs up- and downstage. In the enclosure are a desk and chair, facing the audience. On the desk, among the usual accessories, are a typewriter and a telephone. A couple of filing cabinets are against the upstage wall. A small high stool is in the U R corner of the enclosure. A door U R leads into a back room. Outside the enclosure, in the main area of the room, are a desk and chair U C, also facing the audience. A telephone is on this desk. Left of the desk is a straight chair. A window with drapes is in the upstage wall, behind the desk. In the L wall, a door U L leads to the principal's private office, while one D L opens onto a corridor. Another door, D R, also opens onto a corridor. There are quite a few straight chairs scattered about the room: against the L wall, between the two doors, are two; there is one D L, downstage of the door, another U L C, against the upstage wall, and two more upstage of the door D R. On the upstage end of the counter is a small radio. A globe of the world is also on the counter, and there is the usual clock on the wall.]*

AT RISE OF CURTAIN: *It is Friday morning, about nine o'clock. The warning buzzer is now sounding in an uneven, rasping way, indicating that it is in need of repair. At the same time the little radio on the counter is giving forth with the morning's news. SALLY RENWICK is busily typing at the desk in the enclosure.]*

RADIO VOICE. . . . and that about covers the local scene, ex-

cept for one unusual item. Did you know that today is Student Day at Mansfield High School? A better name for it might be Turnabout Day, because the students are taking over the management of the school. Outstanding Seniors have been selected to teach in the classrooms and to fill all executive positions.

[REM TYLER, a student, comes in D L. Because of his job-for-a-day, he wears a white shirt and tie and a conservative sport jacket and slacks. He pauses, listening to the radio as SALLY continues to type.]

RADIO VOICE. And what about the real teachers? They will attend their own classes, but as students-for-today. Quite a switch, isn't it? According to Mr. John Clarke, principal of the high school, a project such as this is of great value in developing initiative and dependability in our young people. One of the newer trends in education—— [REM and SALLY speak during this part of radio talk.]

REM. Good morning. [Comes C.]

SALLY [looking up]. Good morning, Rem.

REM. Mr. Tyler, if you please. [Squares his shoulders and clears his throat with an important air.]

SALLY [amused]. Mr. Tyler. Sorry. Turn that thing off, will you?

REM. Sure. [Shuts off radio.]

SALLY. Mr. Clarke wants to see you.

REM. Okay. [Goes U L.] Are we all set?

SALLY. Just about.

REM. Where's my secretary?

SALLY. She'll be along soon. [REM taps on door U L, then goes out U L. SALLY goes back to her typing.]

[After a moment CHRISTY comes in D R and stands at the counter. Instead of teen-age clothes she wears a smart "secretary" type of outfit. Her coat and purse are over her arm. She looks grown-up, and at the same time very young and eager.]

CHRISTY. Miss Renwick. [SALLY goes on typing, not bearing her. CHRISTY waits awhile.] Miss Renwick. [As SALLY looks up.] You were so busy that I thought maybe you'd forgotten about Student Day.

SALLY. I should say not! Just one more minute, Christy. [Continues typing.]

[MR. CLARKE, the principal, comes in U L, holding the door ajar.]

MR. CLARKE. Miss Renwick.

SALLY [looking up]. Yes, Mr. Clarke?

MR. CLARKE. I've just been in touch with the radio station about tonight's Student Forum.

SALLY. Yes?

MR. CLARKE. They're sending their assistant program director to pick me up for a conference.

SALLY. Everything shaping up?

MR. CLARKE. A few kinks, but I'll straighten them out. [In a friendly tone, coming c.] Good morning, Christy. My, don't you look grown-up and sophisticated!

CHRISTY [pleased]. Thank you. [Poses a bit.] I'm ready any time.

MR. CLARKE. As soon as the last bell rings, Miss Renwick and I will abdicate for the day.

SALLY. That warning buzzer sounded pretty sick. Did you call an electrician?

MR. CLARKE [to CHRISTY]. Tell Rem to do it. He'll be in charge here today. [Starts U L again.]

CHRISTY. All right.

MR. CLARKE [turning]. Think you can be a good, capable secretary?

CHRISTY. I hope so.

SALLY. She'll be the very best. Christy is Miss Efficiency herself. [Leaves enclosure by swinging gate, going toward desk U C.]

MR. CLARKE. I won't be long at the radio station. If you need me, give me a ring.

CHRISTY. Oh, yes!

MR. CLARKE. I'll finish briefing Rem. [*Goes out U L.*]

CHRISTY [*moving up to right of desk U C*]. Rem's here already?

SALLY [*gathering some papers on desk*]. Yes.

CHRISTY. I thought you'd be wearing teen-age clothes. Most of the teachers are.

SALLY. I have to go to the Board of Ed. with some financial reports—so I thought I'd better not.

CHRISTY. Then Rem and I will be here alone?

SALLY. I'm sure that doesn't worry you. You really look darling. Put your things in the back room. [*Nods U R.*

CHRISTY *goes into enclosure, toward door U R.* SALLY *glances at her watch.*] Time for the last bell, and it hasn't rung. I'd better check with the radio. [*Turns on radio as CHRISTY goes out U R. After a moment a girl's voice is heard on radio—the sweet husky tones of Winnie Page.*]

WINNIE [*on radio*]. Hi, there! This is Winnie Page, your Weather Girl, bringing you the nine o'clock weather report.

[*CHRISTY comes in U R and stands listening.*]

WINNIE [*on radio*]. What kind of day is it going to be? [*Archly.*] That's *entirely* up to you! But weatherwise, this may be a temperamental sort of day. A low pressure area is bringing in some storm clouds, and winds may become quite brisk. Watch out for sudden squalls— [*SALLY shuts off radio.*]

SALLY. The bell *is* late. [*Telephone rings. She crosses U C to desk and picks it up.*] Good morning, Mansfield High School. Miss Renwick speaking. . . . Oh, yes, Mrs. Lawton. . . . Yes, the radio news is correct. This is Student Day. . . . It means that the Senior students will run every department of the high school for one day. . . .

[*MR. CLARKE opens the door U L, about to ask what is wanted, and pauses there.*]

SALLY [*covering receiver*]. Mrs. Lawton!

MR. CLARKE. Trouble again?

SALLY. I hope not. [*Into telephone.*] Yes, it was Mr. Clarke's idea. A very educational project and popular in many high schools. . . . But, Mrs. Lawton—most people think we're fortunate in having a young and modern principal who—  
[*Holds telephone away from her ear, making a face at it to indicate that Mrs. Lawton does not agree.*]

CHRISTY [*leaning on counter inside enclosure*]. Who's Mrs. Lawton?

SALLY [*covering receiver*]. That new School Board member.  
[*To MR. CLARKE.*] I warned you she's out for your scalp.

MR. CLARKE [*undisturbed, smoothing his hair*]. I can hold on to it.

SALLY [*into telephone again*]. Truly, Mrs. Lawton, the students will *not* run wild. . . . Yes, we're having a senior boy as principal. Rem Tyler. . . . Yes, the students will teach in all the classes, with a real teacher present in each classroom, of course. . . . What was that? [*Holds telephone away from ear again as Mrs. Lawton evidently disapproves loudly, and covers receiver.*] Ouch!

MR. CLARKE. I can't expect to be popular with everybody.  
[*Ruefully.*] But I'll have to try a little harder with Mrs. Lawton.

SALLY [*into telephone*]. Why don't you come this afternoon and see for yourself? . . . But Mr. Clarke is quite busy this morning. The Student Forum is tonight, you know, and the broadcast will be right here from our own auditorium. . . . Yes, *that* was Mr. Clarke's idea, too. . . . Thank you.  
[*Makes a circle to indicate this meets with approval.* MR. CLARKE, *pleased, returns her signal.*] Then we may expect you here in the afternoon? . . . Fine, Mrs. Lawton. . . . Good-bye. [*Hangs up.*] How that woman was ever elected to the School Board!

MR. CLARKE. I'll be ready for her—scalp and all. [*Goes out U L.*]

SALLY. Now, Christy, there are a few things that you'll have to attend to.



CHRISTY [*quickly*]. Just name them. [*Happily*]. I hope Rem notices my new outfit. [*Sits at desk in enclosure, takes mirror from purse and arranges her hair.*]

SALLY [*coming in enclosure*]. When I think of all the new dresses I've bought! . . . [*Glances U L.*]

CHRISTY. To please Mr. Clarke? But he must be almost thirty years old.

SALLY [*pausing left of CHRISTY*]. That's so terribly old?

CHRISTY [*realizing*]. Gee, Miss Renwick—he *is* sort of cute for a man of his age.

SALLY. And he doesn't need a wheel chair just yet. [*They look at each other a moment, then grin.*] Sisters under the skin! [*Puts out her hand, and she and CHRISTY shake.*]

CHRISTY. Funny, isn't it?

SALLY. You keep track of *your* principal and I'll do the same with mine. [*They laugh; then more businesslike.*] Now, then. You're to make a call to—[*Name of state capital.*]—and confirm that the Safety Commissioner will be the guest on tonight's Forum. [*CHRISTY writes this in a notebook on desk.*] Mr. Filmore Davis.

CHRISTY. Yes.

SALLY. We have his letter of acceptance, but these things should always be double-checked.

CHRISTY. I won't forget.

SALLY. We want the broadcast to go well. If this first one on Safety is a success, Mr. Kessler may okay a six-weeks series. So watch your step. It's an open secret that Mrs. Lawton—and some of her cohorts—think our Mr. Clarke's a little too young for this job.

CHRISTY. How silly can you get? Why, he must be—

SALLY [*dryly*]. Almost thirty. Yes, you said that.

CHRISTY. Sorry.

SALLY. Now—by afternoon, a bulldozer will be here to grade that new section of the athletic field.

CHRISTY. Oh?

SALLY. In case Mr. Clarke isn't back, tell Rem to keep the youngsters away from it.

CHRISTY. Of course. Are we going to get new stadium benches?

SALLY. Too much expense this year, the Board decided.

CHRISTY. Tightwads!

SALLY. Make a note of this. You'll get a phone call from the Crandall Supply Company about new tables and chairs for the cafeteria. [*Goes to door U R and pauses.*]

CHRISTY [*listening, but doing her lips at the same time*]. Yes?

SALLY. The matter was brought up at last night's Board meeting and was kayoed. Tell them that. [*Goes out U R.*]

CHRISTY [*calling after her*]. It was what?

SALLY [*offstage U R*]. Kayoed.

CHRISTY [*writing in notebook*]. Tables and chairs for cafeteria—O.K.

[*SALLY comes to door U R again.*]

SALLY. And another thing.

CHRISTY. Yes?

SALLY. The Board okayed the redecorating of the conference room, so call the painter. Abe Johnson. You'll find his number there.

CHRISTY. Right away? [*Now she is fixing her hair.*]

SALLY. Are you listening to me? Call the painter. [*Goes out U R, leaving door ajar.*]

CHRISTY [*calling after her*]. Does he know what color?

SALLY [*calling, offstage U R*]. Tell him number twenty-three on his chart.

CHRISTY [*only half listening*]. H'm? [*Stands up, adjusting her clothes.*]

SALLY [*offstage U R*]. Did you write that down?

CHRISTY [*calling*]. Write what?

SALLY [*offstage U R*]. The number of the paint.

CHRISTY. Just doing it. [*Aloud, as she writes.*] Call painter for conference room. Number thirty-two on chart.

[*WARREN, a serious-type student, comes in D L carrying a "No Parking" sign of a portable type. Since he is a teacher-for-a-day, he wears a tie and jacket.*]

WARREN [*coming D C*]. Look what I found behind the front door.

CHRISTY. Oh, for goodness' sake! What's a "No Parking" sign doing around here?

WARREN [*sbrugging*]. Your guess is as good as mine. [*Sets sign by counter and goes D R.*] Someone said Rem brought it.

CHRISTY. That's ridiculous. [*Puts sign behind counter, out of sight.*]

WARREN [*who has paused D R*]. Are my white mice here yet?

CHRISTY. Your which?

WARREN. I'm teaching biology today—so I ordered them from the pet shop.

CHRISTY [*calling*]. Miss Renwick, did you see any white mice?

[*SALLY comes in U R with her coat and purse.*]

SALLY. No pink elephants, either. [*With deference.*] Good morning, Mr. Ordway.

WARREN. Huh? [*Looks behind him, then realizes.*] Oh, me! Good morning. [*To CHRISTY.*] Let me know when they're delivered, will you?

CHRISTY. Certainly, Mr. Ordway. [*WARREN goes out D R. School bell rings again, waveringly.*]

SALLY [*moving from enclosure to C, putting on coat*]. The last bell—at last. Think you can keep things under control?

CHRISTY. I'm sure I can.

SALLY. It's all right to have an interest in your boss, but remember, the job comes first.

CHRISTY. Oh, yes, Miss Renwick! [*Picks up her purse from desk and takes it out U R.*]

[*MR. CLARKE comes to the door U L.*]

MR. CLARKE. Can you come in here a moment before you go?

SALLY. Certainly. I was giving Christy directions for the painter. Number twenty-three on the chart.

MR. CLARKE. And what color is that?

SALLY [*starting U L*]. The only shade our present School Board would approve—a nice, conservative gray!

[LORETTA, a charmer of seventeen, comes in D R. Since she is a teacher-for-a-day, she has dressed for the part. JUNE, who also wears "teacher" clothes, comes in after her.]

SALLY [*turning U L*]. Hi, Loretta!

LORETTA. Good morning. We came to see—[*Affectedly*.]—Mr. Tyler. [*She and JUNE pause D R.*]

MR. CLARKE. One moment. [*Calls at door U L.*] Mr. Tyler! Two members of your faculty are here.

SALLY [*to LORETTA*]. What are you going to teach, Loretta?

LORETTA. Music.

JUNE [*indicating*]. Miss Norton will teach tenth grade English—if I can make those hellions listen to me.

MR. CLARKE. Just be firm.

[*REM comes in U L.*]

MR. CLARKE. Take over, Mr. Tyler. [*He and SALLY go out U L.*]

REM [*importantly, coming C*]. Well, ladies, what can I do for you?

LORETTA [*as she and JUNE come C*]. Oh, Rem, isn't this fun? And you look so *mature* with a tie on.

REM. I try. [*Assumes dignified attitude.*] Now, Miss Drew?

LORETTA. I'd like some advice about my second period music class.

REM. Later, Miss Drew. [*Importantly, moving D L with a wave of his hand.*] See my secretary for an appointment. You, too, Miss Norton. [*Looks around.*] Where is my secretary?

[*CHRISTY comes in U R and comes through the gate to C. REM watches her approach with approval and gives a whistle.*]

CHRISTY [*demurely*]. Good morning, Mr. Tyler. I'm Miss Smith, your new secretary.

REM [*pretending surprise*]. Your face is familiar.

CHRISTY. The standard answer to that is—so are your manners.

LORETTA [*annoyed*]. You call this correct office procedure?

[*Looks CHRISTY over.*]

CHRISTY. What's the matter—do I have two heads?

LORETTA [*ignoring her, going to REM*]. Rem—Mr. Tyler—when you have time, will you come to the auditorium to hear my choral group?

REM. Of course, Miss Drew.

JUNE. See you around. My class may be murdering Marc Antony instead of Julius Caesar. [*Goes out D R. Reluctantly, LORETTA goes out after her, glancing back at REM and CHRISTY as she goes.*]

REM [*moving to CHRISTY*]. You have no idea how different you look, dressed this way. For a moment I hardly knew you. Gee, Christy!

CHRISTY [*with mock dignity*]. The name is Miss Smith.

REM [*grinning*]. Gee, Miss Smith!

CHRISTY [*formally*]. Yes, Mr. Tyler?

REM [*enjoying this*]. Sit down, Miss Smith. [*Indicates chair beside desk U C. CHRISTY sits down.*] Take a letter, Miss Smith. [*CHRISTY picks up a stenographer's pad and pen as REM stands right of desk.*]

CHRISTY. Certainly, Mr. Tyler.

REM [*pacing D R C*]. The usual heading. The usual salutation.

CHRISTY. I beg your pardon?

REM. Start the letter like this: [*Gazes front.*] The present situation pleases me very much, and I hope it meets with your approval, too. A cute little item, and most attractively packaged. [*Glances toward CHRISTY.*]

CHRISTY [*looking up from her notes*]. What did you say?

REM [*moving behind desk U C*]. I'm looking forward to a pleasant association—[*Bends close to her.*]—and I don't mean just during business hours.

CHRISTY. This is a letter?

REM. Address it to my secretary, Miss Christy Smith.

CHRISTY. Well, thanks. [*Tears page from her notebook.*] I thought you were serious.

REM. What makes you think I'm not?

CHRISTY [*embarrassed*]. Oh, I don't know.

REM [*after a pause, during which he moves toward door U L*].  
Miss Smith.

CHRISTY. Yes, Mr. Tyler?

REM. There's a dance after the broadcast tonight.

CHRISTY. I know.

REM. Made any plans for it?

CHRISTY. Not yet.

REM [*moving toward her*]. Care to make some now?

[*MISS CAREY and MISS HUGHES come in D R. They are high school teachers who are now dressed as students-for-a-day. They carry books and act young and lively. NOTE: If desired, parts such as these may actually be taken by teachers in the school which puts on the play. They pause D R. REM quickly sits at his desk and acts busy.*]

MISS CAREY. Hi!

CHRISTY [*politely, as she goes inside enclosure*]. Good morning, Miss Carey. Good morning, Miss Hughes.

MISS HUGHES [*girlishly, like a student*]. My name is Barbara. [*Moves toward counter.*] Oh, Miss Smith, I feel just terrible because I couldn't do my math homework last night! My teacher sent me here to explain.

MISS CAREY [*joining MISS HUGHES*]. I'm Jean. And my father said if you're mad on account of I'm late today, you should call him up at the aspirin factory and he'll give you a free headache. [*CHRISTY tries hard not to laugh.*]

[*MR. WILKINSON comes in D L and stands listening. He is a teacher, also, now dressed as a teen-ager. He chews gum vigorously. At MISS CAREY'S remark he laughs, the loud, adolescent type of laugh designed to attract attention.*]

REM. Very funny. You may handle these minor matters, Miss Smith.