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Dramatic Publishing



Junior High School One-Act Comedies



Comic anthology
by
Ruth Kelsey, Anne Coulter Martens
and Jewell Bothwell Tull

Junior High School One-Act Comedies



THE DRAMATIC PUBLISHING COMPANY

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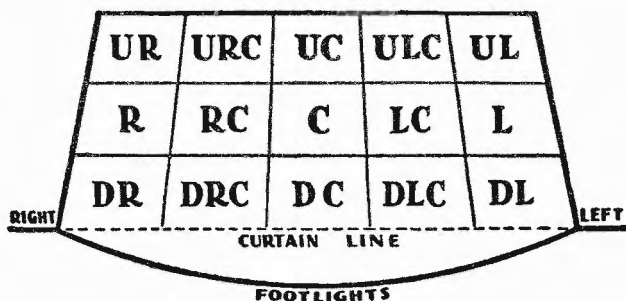
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(JUNIOR HIGH SCHOOL ONE-ACT COMEDIES)

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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: 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 considerable time, speeds up rehearsals, and reduces the amount of explanation the director has to give to his actors.

Midge Goes to the Movies

by

JEWELL BOTHWELL TULL

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[MIDGE GOES TO THE MOVIES]

Midge Goes to the Movies

A Comedy in One Act

FOR FIVE BOYS AND FOUR GIRLS

CHARACTERS

| | |
|-------------------|------------------------------------|
| BILLY BAXTER..... | twelve years old |
| WANDA BAXTER..... | his younger sister |
| ALICE BAXTER..... | his older sister |
| PETE OLSEN..... | Billy's chum |
| JANE OLSEN..... | Pete's older sister |
| GEORGE BROWN..... | Jane's friend |
| MIDGE OLSEN..... | Pete's younger sister |
| DICK HOLMAN..... | who nearly goes to the masquerade |
| ART SUMMERS..... | who finally goes to the masquerade |

PLACE: *The living-room of the Baxter home.*

TIME: *The present. Early fall. A Friday evening, after dinner.*

NOTE: The masquerade costumes worn by *Wanda* and *Dick* may be any attractive costumes that are available. *Wanda's*, preferably, should be long and one that can be slipped on over her other dress.

Midge Goes to the Movies

SCENE: *The comfortable and pleasant living-room of the Baxter home. In the L wall at center is a door which leads to the front hall. In the R wall at center is a door which leads to the rest of the rooms. The only furnishings needed are a divan U C, an easy chair D R, a radio right of the easy chair, a small telephone stand D L, and a small stool or hassock right of the telephone stand. There are several pillows on the divan, one on the easy chair, and a telephone, telephone directory, and a pad on the stand D L. Other furniture may be added as the size of the stage permits, but the furnishings listed above will be sufficient to carry out the action of the play.*]

AT RISE OF CURTAIN: *It is Friday evening, just after dinner. BILLY BAXTER is lying on the divan U C, his feet propped against the right end of the divan, reading a magazine. BILLY is twelve, and a bit contemptuous of everything—especially sisters. He wears school clothes. WANDA BAXTER, thirteen, is curled up in the easy chair D R, listening to the radio. It is turned on softly. Dance music is being played. WANDA is quite pretty—prettier than she thinks. She wears a school frock. The telephone rings. Neither one makes any move to answer it. It rings again.*]

BILLY [*without looking up from his reading*]. Wanda, answer that, can't you?

WANDA [*crossly*]. Answer it yourself! It won't be for me, anyhow.

BILLY. Well, it won't be for me, either.

[*At the third ringing of the telephone, BILLY bangs down his magazine and ambles across to the stand. He lifts the receiver.*]

BILLY. Hello! . . . Oh, hi-yuh, Pete! . . .

WANDA. You see! It was for you.

BILLY [*hollering across to WANDA*]. Shut off that radio! [*Into the telephone.*] No, I was just talking to the kid sister. . . . Oh, nothing—just reading! . . . Show? Gee, I'd like to. . . . Oh, gosh, Pete, I can't! The folks are away tonight, and I got to stay with the baby.

WANDA. Baby! [*She picks up the pillow from behind her and throws it at BILLY.*]

BILLY [*ducking the pillow*]. Hey, cut that out! . . . Oh, the baby's just getting rough. [*This last is spoken into the telephone.*]

[*WANDA dives across the room and grabs BILLY by the hair.*]

BILLY [*squirming to get away from her*]. Ouch! [*He kicks out at her.*] Cut the rough stuff!

WANDA [*letting him alone*]. You're not going anyplace and leave me here alone, Billy Baxter.

BILLY [*into the telephone*]. You hear that, Pete? Baby says no. She's afraid a bogey man'll get her. . . . Alice? Oh, she's going to the high school party! . . . Yeh, masquerade—Girls' Choice. . . . Yeh. Well, you come on over here, Pete, and we'll see. . . . Sure. Come ahead. 'Bye. [*He hangs up.*]

WANDA. Billy Baxter! You're not going to have that Peter-Pumpkin-Eater hanging around here all evening! And you're not going away and leave me alone.

BILLY. What are you scared of? Nobody's going to walk off with you. Why don't you go visit some of your friends, or have them come here? [*In disgust, crossing up to the divan, picking up his magazine, and sprawling out again.*] Haven't you any friends?

WANDA [*sitting in the chair D R and beginning to cry a little*]. Nellie's helping her mother. She's entertaining her club tonight. And Sue's helping Nellie. And Jane Olsen's got a date! [*Contemptuously.*] She's just my age! And I'm not go-

ing to have anything more to do with her. She's too silly! [*In utter disgust.*] All she can think of is *boys*!

BILLY. You're just jealous. You'd like to have a date, yourself.

WANDA. Billy Baxter, I would not! I hate boys—all boys!

[*ALICE BAXTER comes quickly in from the hall L. She is an attractive girl of sixteen or seventeen, but not much taller than WANDA. She wears clothes suitable for early fall.*]

ALICE [*cheerfully, crossing to WANDA*]. 'Lo, kids. Dad and Mother gone already?

WANDA. Yes. Where you been all afternoon?

ALICE. We were late getting out of the show, so Martha and I had a sandwich and malted milk at the drugstore. Now I've got to rush. [*She begins peeling off her hat, coat, and gloves as she hurries toward the door R.*]

WANDA. Aren't you the social butterfly, though!

ALICE [*coming back to WANDA*]. Listen, honey. Do something for me, will you? Get out my costume while I take a bath, and press it if it needs it. That's a darling!

BILLY [*with a loud laugh*]. She's a darling, all right!

WANDA. Listen, Alice. Bill's going to a movie with that Pete Olsen—and leave me here all alone.

ALICE [*turning to BILLY*]. Bill, you're not going to do any such thing!

BILLY. Who said I was?

WANDA. Well, Pete's coming over here. And either I got to stay alone—or spend the evening with those two adolescents.

ALICE. Well, I can't take time to bother with your problems now. You'll just have to settle them yourself. Get the dress, please, Wanda, and hurry. [*She starts for the door R again.*]

WANDA. Gee, I wish I was sixteen—or a boy. Boys always have everything their own way.

BILLY. Oh, yeah? Who says so?

[*The doorbell rings offstage L.*]

ALICE [*pausing at R*]. Oh, dear! I hope he isn't here already.
Go to the door, Wanda. Tell him I won't be a minute.

[ALICE runs out R. WANDA goes out L and calls back in a moment.]

WANDA [*from offstage L*]. It's just Pete Olsen. Billy's in there.
BILLY [*calling*]. Oh, hello, Pete! Come on in!

[PETE enters L. He is about BILLY'S age—all boy—and wears school clothes.]

BILLY [*sitting up*]. Hi, Ol'-timer!

PETE [*ambling up to the left end of the divan*]. Can't you go to the show?

BILLY. Not unless we can think of something.

[PETE sits beside BILLY on the divan. They both sit with chins in their palms, and think hard for a minute.]

PETE [*mournfully, after a thoughtful pause*]. We might take her along.

BILLY. Gosh, no! We don't want any ol' girl tagging us.

PETE. No, that's right. Jane tried to get me to stay with Midge, 'cause Mom's going to club. But nothing doing! I skipped out. Now Jane'll have to take the kid to the show with her and George.

BILLY. That's a good one on ol' Jane!

[PETE and BILLY giggle at what they consider a good joke.]

BILLY [*suddenly*]. Say! Why couldn't Midge stay here with Wanda?

PETE. Wanda wouldn't want her.

BILLY. That doesn't matter. She'd be company. [*He jumps to his feet.*] Say! Call Jane up and tell her Midge can stay here.

PETE. All right. [*He crosses to the telephone.*] Seven-one-J. . . . Well, ring 'em again. . . . Nothing doing. Guess they must have gone already. [*He hangs up.*]

BILLY. Well, let's go get 'em. They can't have gone very far.



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Comic anthology. By Ruth Kelsey, Anne Coulter Martens and Jewell Bothwell Tull.

The White Elephant Comes Home (5 girls). One of Sally's birthday presents is a horrible picture. Sally gets rid of it but it doesn't take long for it to return home again. Poor Sally! ***Midge Goes to the Movies*** (5 boys, 4 girls). Nobody wants to take care of the nuisance of a kid sister who wants to go to the movies. In the comical mixup, a romantic misunderstanding gets straightened out and Midge goes to the movies! ***Selma Goes Psychic*** (3 boys, 3 girls). Selma fancies herself a medium and neglects her lessons to forecast the future. ***Yellow Tulips*** (2 boys, 4 girls). Judy loves the new hat she has earned, but she sacrifices it for a pot of yellow tulips to bring Easter joy to a lonely old lady. ***The Case of the Glass Slipper*** (6 boys, 5 girls, extras). In this amusing mock trial, there is much excitement over who stole the family glass slipper.

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