

# 21ST CENTURY RADIO THEATRE

## EPISODE #1: “WHAT GOES AROUND COMES AROUND”

By Craig C. Campbell and Nina Swanson

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**21<sup>ST</sup> CENTURY RADIO THEATRE**  
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**By Craig C. Campbell and Nina Swanson**

*Twenty-first Century Radio Theatre* is based on television and radio shows produced by Liars Holographic Radio Theatre™ (WWW.LIARSTHEATRE.COM). 21CRT is a form of performance that transcends the boundaries between genres. It is based more on the future of storytelling and less on the traditions of radio theatre established during the early 20<sup>th</sup> century. This is the first release in a series of episodes that will include comedy and satirical skits with spurious sponsors and occasional heart-tugging fictional stories and poems. Some segments work best with script in hand, while others are best presented off book. You choose the tunes that you think best support the segments of the show: reggae, punk, big band, country, polka, or create original music throughout. No costuming, no technical lighting, no sets, and minimal rehearsal time in this live variety show of spectacular wonderment. *Mature content may be edited as necessary.*

Approximate Running Time: 90 minutes

**CAST OF CHARACTERS**

(APPROXIMATELY 10 WOMEN, 13 MEN, 4 EITHER)

Announcer  
Joyce Belinsky  
Butch  
Arlo Ockenfels  
Arni Snug-Pepper  
Julie Snug-Pepper  
Artis Stipple  
Sanford  
Wendy Kornbluth-Merzinsky  
Elvin Treadworth  
Hostage  
Sgt. Kilbourn  
Crook  
Sympathetic Musician  
Lt. Hawk

Bob  
Judy  
Shelby  
Mr. Pendergast  
Fox Vox  
Girl  
Boy  
Rita Santeli  
Eddie  
Stubby Digits  
Andrew  
Honey

### CAST NOTES

Cast can include anywhere from four to fourteen members with doubling.

### PRODUCTION NOTES

In addition to your cast of actors, you'll need a 'House Band.' This could be a group of senior citizens playing music of the 30s on kazoos, or a group of teenagers playing whatever kind of music it is that teenagers are playing at the time of your production. You could employ the talents of an already existing group, or create your own. Either way, when music is called for, you'll see that descriptive phrases are used and not specific song titles. Choosing the tunes is up to you. Perhaps you will even decide to enlist a composer and create original music throughout. Our experience has been that songs with vocals establish a desired mood more quickly, carry through storylines better and hold the audience's attention longer.

You may also want to personalize your production of *21CRT* by localizing the names of places and objects mentioned in the script. This may add another level of schtick to your production.

## ACT ONE

*The show begins with a rousing number by your 'House Band.'*

### SONG #1

*Followed by a theme music intro.*

ANNOUNCER: Welcome, ladies and gentlemen, to the studios of TLSS, bringing you 21<sup>st</sup> Century Radio Theatre for today - - and well beyond. We have a lot to get to on this evening's program, but first *(With patriotic music under)* As many of you may know, elections are just around the corner and as a public service to the community we'd like to offer you an opportunity to get to know the candidates and their families during a segment of the show we like to call *(Lift music, this means, quickly stop no matter where you are)* - - 'V.D.' - - *(With big echoing effect on voice)* - - 'Voices of Democracy.' *(Patriotic music under her entrance. Fade music as she begins)*

JOYCE: Hi, I'm Joyce Belinski and I want to tell you that my husband, Raymond - - Raymond Belinsky - - that's pronounced B-E-L-I-N-S-K-Y. Raymond Belinsky should be your next fourth District Congressman. Ray is a man you can trust - **mostly** - and he will work hard for you in Washington, because he knows that if he doesn't, and I have to get a second-shift job at WalMart, that there'll be hell to pay when he gets home! So, don't send Raymond Belinsky home - - send him to 'The House.' Now, if I could just take a moment to have a word with the ladies? *(Pause)* Please? *(Pause)* Gentlemen, give us just a minute, won't you? *(Pause)* Thank you. *(In strict confidence)* Now that it's just us girls - - ladies, take it from me, Ray is better than that other guy - - Jim, James, or whatever he's calling himself these days - - take it from me, Jimmy is not near

the man that Ray is, if you know what I mean? Jimmy can't hold a candle to Ray, if you follow my meaning. Sure Jimmy's got that cute little smirk - - and that dimple that makes you do things that your father wouldn't approve of, but don't be fooled - - or in my case, fooled again and again - - and again. Instead, vote for my husband, Raymond Belinsky. And you can take it from me girls, Ray's not just hard on *crime*. (*Patriotic music to walk her off and under the following*)

ANNOUNCER: And that concludes our first installment of - - (*Lift music*) 'V.D.' (*With big echoing effect on voice*) 'Voices of Democracy.' (*Big resolving chord then lite music under*) You know, I'm not sure 'V.D.' is an appropriate title for a segment about voting and democracy. The initials are good, but a lot of people associate them with something they don't want to think about when they go into that little booth. I'll see if we can't come up with a new slogan before our next candidate speaks. Before we get on with tonight's show, I'd like to tell you that the first portion of the broadcast is brought to you, in part, by a major mini-grant from the good people at Hearthside Woodburning Computer Systems. And here now with a word from Hearthside is CEO - - (*Lift music*) - - Butch Birchman.

BUTCH: Hi, folks. Whether yer creatin' professional lookin' reports with them color graphics, browsin' the web for the perfect vacation or yer just tryin' ta keep track of the Gross National Product - at Hearthside we got a computer that's just right for you. And new on the shelves this month is the ELM 365 that can handle even yer biggest database and spreadsheet jobs all year long. All the speed and productivity a fella could want powered only by all them barkless elm branches that are always comin' down in yer yard. So, here's what ya do - - ya come on down ta Hearthside for the new ELM 365, then ya pick ya up a good pair of work gloves and a sharp limb saw and you're on your way to computin' well into the 21<sup>st</sup>

Century. *(Lite music under)* That's Hearthside Woodburnin'  
Computer Systems. Measurin' the Meg by the Cord - - *(Lift  
music)* - - since 1997. *(Final chord)*

ANNOUNCER: Thanks, Butch - - and thank you Hearthside for  
making 21<sup>st</sup> Century Radio Theatre possible. What a pleasure  
to have with me live in the TLSS studios this evening, a  
wonderful group of musicians and singers. *(Then the  
Announcer goes on to briefly introduce the members of your  
'House Band,' followed by a thoughtful ballad)*

## **SONG #2**

*Don't end song in applause, instead, transition at end into a  
musical underscore that sets a pensive and introspective mood.*

ANNOUNCER:

Magic is all around us and in everything we think we know.

The more we think we grasp a thing, own an idea, the deeper  
the magic.

Understanding encourages further understanding.

But magic fosters all desire for understanding.

If you hadn't seen the trick performed,

you would never desire to know how it was done.

Have you ever shaken a gift that you didn't think was meant for  
you?

What would be the point?

Even magic has its limitations in what it can offer the  
unintended.

But magic is all around us.

Understanding demands further understanding, but magic is  
the Father.

Magic is the Mother.

Magic creates the desire, the bone crushing desire to understand more.

And more can always be understood - -  
But not magic.

Magic can never be understood, because then it wouldn't be magic.

But magic is everything and so everything can never be understood, but will always foster the need to understand more.

And more can always be understood.

And so the wheel turns.

So the cycle of knowing and wanting to know continues as a wheel.

No beginning or end,  
Just magic.

Magic is the beginning, as it is the end,  
As it is all points between two points that don't exist.  
That's the magic.

And that magic makes you need to find points on a wheel that is purely round and round and has been round and going round for time immeasurable.

And knowing time is not even understanding.

Don't even bother to try and understand time.

If you think you understand time, try putting a ruler in the Pacific Ocean to measure its volume.

Time is what you give someone when you need to be somewhere else.

Magic is all around you.

Watch closely, shake the box, check your watch.

It's all part of the cycle of knowing and wanting to know.

You don't want to know everything,  
you just want to know more.

That's magic.

*Musical underscore continues for a few moments then, just before resolution.*

ANNOUNCER: It's always an enlightening experience when our first guest stops by the studios of TLSS to share a few of his insights. Please welcome to 21<sup>st</sup> Century Radio Theatre, our good friend - - Mr. Arlo Ockenfels.

*A somewhat chaotic and synchopated tune to walk him on - - Arlo Ockenfels is a very thoughtful fellow who tries desperately to understand the thoughts swirling around inside his head and to share them with us in a way that is clear and concise. Perhaps his charm lies in the fact that the more he fails to communicate, the more he succeeds.*

ARLO: Say, I'll bet you didn't know this, but when I was younger I would have liked to have been a frisbee player, to have **played** frisbee. I would often see kids in the park, dogs jumping and catching the frisbee in a wet and jowly mouth. I'm not sure if you'd call it a sport or uh **no**, if shuffleboard's a sport, then frisbee **surely** is. I love **all** sports, not just shuffleboard and the frisbee. Ping-pong, bobsled, the ski jump, hockey, "Watch out for that puck!!!" - - that sort of thing. I love them all. But I would like to play frisbee - - to **be** a frisbee player - - I would like to have **been** a frisbee player. But I could never learn to let go. Old newspapers, magazines, automobiles, old house keys, women - - I just couldn't learn to let go. Truth is, I've never actually had a woman, but I'm sure that if I **did**, or someday **should**, that I'd have a **dilly** of a time letting her go. It's like a boomerang, the frisbee, only round - - and it doesn't come back. I threw a boomerang once and **it** didn't come back so, I guess a frisbee is **just** like a boomerang - - only round. But if you never let go, I suppose it doesn't really matter. Say, did

you read in the paper a while back about the twins who were born joined at the top of the head? Doctors performed surgery to separate them and then they kinda dropped out of the news and I haven't heard any more about them. I don't know if the surgery was successful or **not**. Maybe I haven't heard anything because it **wasn't** successful. Or maybe I haven't heard because it **was** and now the twins are just regular people like the rest of us and no longer newsworthy. I don't know. I can't be sure. I remember being at summer camp as a small child and running in a three-legged race with Dennis Templeton. A three legged race is where you tie *your* leg to the leg of your **partner** and then run as fast as you can toward the finish line trying not to fall. We were sort of like those twins, Dennis and me, Dennis and *I*. Only after the race we just sat down there on the grass and untied our legs - - no surgeon required. Nothing newsworthy! I wonder how those twins are doing. Probably **fine**, or I would have heard. Or maybe **not** so well and **that's** why I haven't heard. I may never know. In college I knew two boys - - **twins** - - who were joined at the eyes at birth. Not the physical eye. No, they were joined by sight - - the sight **in** their eyes. What **one** saw - - so did the **other**. Being twins, the boys were nearly inseparable and when one of them would see something and say, "Did you see that?" - - the other one would inevitably answer, "I sure did!". "Careful! There's a car coming!!" "I see it! I see it!!" That sort of thing. What one saw - - so did the other. Joined by sight. Mike, the one with dark hair, would generally see the automobile just slightly ahead of Mark, the other and **equally** dark haired twin. I don't recall if separation was ever considered for the twins - - Mike and Mark. Employing surgical procedures to part bone and soft tissue is one thing, but obliterating a shared vision is, well, perhaps beyond the reach of current medical intervention. On the other hand, sports - - did you see how that came back around?

Sports is much simpler and perhaps that is the attraction it holds for me. Ping-pong, bobsled, the ski jump, hockey and uh - - the frisbee. I guess it is **just** like the boomerang, after all! Only round. Now if I could just learn to let go! This has been Arlo Ockenfels and I do hope that I have been of some value to you, although I do sincerely doubt it.

*A somewhat chaotic and synchopated tune to walk him off then patriotic music under the Snug-Peppers' entrance.*

ANNOUNCER: Let's take just a moment to hear from another of our political hopefuls on a segment of the program that we like to call - - *(Pause, then with big echoing effect on voice)* 'Voices of Democracy.' At least I didn't say 'V.D.'

*Fade music as the Peppers begin. The Peppers are two love birds that can't get close enough to each other and always smile.*

ARNI: Hi, I'm Arni.

JULIE: And I'm Julie.

ARNI: And we're the Peppers!

JULIE: Arni and I are running together in the race for House District 31.

ARNI: And we'd like your vote.

JULIE: Arni and I are fully aware of the unusual nature of a husband and wife running together for one office.

ARNI: Two in the same seat can get a little snug.

JULIE: That's right, Arni, but, that's how we like it, isn't it dear?

ARNI: You are so right, Julie! Snug is practically our middle name.

JULIE: Arni and Julie Snug-Pepper - - it's got a nice ring to it, don't you think?

ARNI: If elected, Mrs. Snug-Pepper and I will not shy away from

the tough issues.

JULIE: Like those big smelly hog lots?

ARNI: And highways running right through nature.

JULIE: Arni and I support it all! But, if by some chance we're wrong, and the stink starts to get to you - -

ARNI: Or your kids get lost in traffic - -

JULIE: - - we'll still be there for you because, with our family business - -

ARNI: Snug-Pepper Realty - -

JULIE: We'd be happy to sell your house for you - -

ARNI: So you can move somewhere quiet and without the nasty smell from all those darned pigs.

JULIE: So remember - - a vote for Arni and Julie Snug-Pepper - -

ARNI: - - is a a vote for progress.

*Lite patriotic music under.*

ANNOUNCER: And that concludes this installment of - - *(Pause, then with big echoing effect on voice)* 'Voices of Democracy.' *(Big resolving chord then)* Yes, I think I'll just leave it like that. It's better, don't you think, when I just say - - *(Big echoing effect on voice)* 'Voices of Democracy' - - *(No effect)* instead of prefacing it with - - *(Big echoing effect on voice)* 'V.D.?' *(No effect)* Yes, that is better. Much better.

*Classical music intro and under.*

ANNOUNCER: Ladies and gentlemen, please welcome to the stage a woman whose name has become synonymous with excellent taste and superior grooming. The lady for whom the terms 'fuzzy logic' and 'chaos theory' were conceived. Here now is Artis Stipple with tonight's class in "Art . . . with Artis."

*Fade music. Artis Stipple is a very excitable, passionate woman who speaks with an artistic 'accent,' preferably English, but any kind of snooty accent will do.*

ARTIS: Good evening and welcome to Art with Artis, the show where we uncover the secrets of really, really good art. We dig up, that is to say, unearth, the hidden seeds of fundamental artistic talent, the ignorance of which keeps many of us feeling like utter art-less morons, walking disasters bleating senselessly, like sheep stumbling around with their feet tied together, burlap bags over their heads, butting blindly into the same mute tree stump over and over. I could go on, but it's simply too depressing. Now, I'm sure most of you are confident that you can recognize really, really good art when you see it. But how many of you can say you know how to make it? Ah, as I thought. Perhaps heretofore you have been too timid to exercise your artistic muscle? Well, I am here to tell you that underneath each of your breasts - no - inside each of your chests, lies a heart full of art and this evening (*Becoming more and more excited*) we are going to crack the veritable sternum of that futile timidity, separate the sentinel ribs of your ignorance and doubt, and lift that beating organ of boundless creativity free from the stultifying biological bureaucracy of your veins and arteries and out into the glorious light of day!!!

Now then, there are three secrets to really, really good art, and the first one is of course, simplicity. Simplicity, simplicity, simplicity. For example, if you look around you'll notice that almost anything you want to draw can be drawn using just 3 simple shapes. The circle, the triangle and the . . . what? (*Asking for ideas [if you don't get "dodecahedron" as an answer you may want to bleat at them like a burlap bagged sheep]*) No! No! No! It's the dodecahedron, my dear deluded disciples

of art!! So let's get started (*Taking the lid off a black magic marker and approaching the paper to draw*) What shall we draw? How about a landscape? Everybody loves landscapes. Here are some beautiful mountain-like mountains - - what shape? Triangle, yes, very good! Let's put some lovely trees on the mountains - - again triangles. (*Draws them at right angles to the mountains*) And now a peaceful little lake - - using what shape? A circle - - correct! And a homey little cottage over here - - this is where the dodecahedron comes in - - (*Draws a cottage with door and roof, somehow making it come out with ten sides, counting the sides as you draw*) See how truly simple yet really, really good this is? It's time now to learn the second secret. And the second secret to really, really good art is of course, shading. This simple yet amazing technique will magically transform your work. Just watch. (*Shading the drawing*) Actually the art of shading is quite complex, having something to do with the angle of the light caused by the placement of the sun in the sky, or something like that. (*Looking around*) But, there's no sun in here anyway, so just take my advice and always shade on the left, because that's the artistic side of the brain.

Shade the mountains, shade the trees, shade the pond, shade the cottage. **YOU CAN DO THIS!!** There, you see? Really, really good if I do say so myself. Now, here's a little extra tidbit of knowledge I'll share with you. It's not really a secret, just a little trick you might employ to enhance the overall quality of your work. It's that old artistic trick of seeing things just a little bit askew. In this case, seeing numbers as animals. Just about any animal can be reduced to a number. Take the number "2" for instance. (*Draw a number "2" and change it to a duck*) VOILA!! Now shade the duck. On to the third secret. Secret number three. All really, really good art contains - - now

get this - - a \$30,000 price tag!! No, just joshing, just pulling your leg. Actually, all really, really good art contains - - no! I won't TELL you!! I'll SHOW you. (*Draws a stick woman by a cottage with her hair sticking up and a circle with a dot in the center on one side of her chest*) Who is that? Anyone? Well, it's a Greek goddess of course! You can tell that because she's got one breast bared. Now, shade the breast. YES, all really, really good art contains a reference to mythology. This of course, is the Goddess Aphrodite, the Goddess of Frightened Hair. She's out enjoying the day, breathing in the fresh air when who should appear - - is it the number seven? (*Draws a number "7."*) No, it's a horse! (*Changes the "7" to a horse and a rider*) And who is this on its back? Could it be? Yes, it's Deuce, the God of Tennis. Their eyes meet. (*Drawing lines connecting eyes*) It's true love! (*Draws a heart over the mountains*) Of course, we all know there is also a dark side to love - - so SHADE IT!!

*During this next part of the story, Artis continues to draw as quickly as possible all aspects of what she is describing.*

Aphrodite runs to meet Deuce. But wait, what's this? Deuce wasn't looking at Aphrodite after all, it's the duck he's interested in! And now, what's happening here, it's not a duck at all! It's ApPele, God of Soccer, cleverly disguised as a duck and just waiting for Deuce to drop by. "HA, HA, Deuce!" he cries, "My balls are bigger than yours." Deuce of course could not let ApPele's brazen boast go unchallenged, so the two set off to compare (*Pause*) "notes," leaving poor Aphrodite quite alone in this lonesome valley that yes, she had to walk all by herself. (*Beginning to tear up*) And it's so sad, isn't it. And always the same. Once again, true love is trounced upon by men and

their curious fascination with spherical objects of all sizes. (*By now, Artis is weeping*)

And I am sad to say that this concludes our class in really, really good art. Good night, dear students. I must now flit away to my rectangular bed chambers and crawl into my enormous circular bed, to dream sweet dreams of gods and goddesses, and to conjure up other enchanting uses for the ever beloved dodecahedron.

*Classical music to walk her off.*

### **SONG #3**

*This should be a very fun and uptempo song. Then, theme music intro with seconds ticking*

ANNOUNCER: Let's take just a moment to check in with one of our sister station affiliates, Public Radio Station KTIM. All time - - all the time. We now join Sanford live in the studio. (*Music fades as ticking continues*)

SANFORD: (*Very relaxed*) Welcome, listeners, you're right on time. It's currently 10:34 p.m. Central time here in the KTIM studios - - that's 11:34 Buffalo time and in Los Angeles, they are currently enjoying the eight o'clock hour as we come up on 10:35 and - - (*Long pause. Ticking stops*) - - there it is. I would like to take just a minute, if I could, to tell you that in just a moment I'll be introducing you to a woman who has taken time out of her busy schedule to join me here on the program. I think you're in for quite a treat as we approach the 10:36 mark and - - there it is. We now are quickly heading to the top of the hour, at which time we'll be bringing you time from around the world. But now, it is my pleasure to welcome to the show Wendy Kornbluth-Merzinsky, the author of the best-seller, The

Ball Point Pen Through Time, It's Implications in a Multi-Culturally Diverse, Cross-Gender Receptive and Trans-Gender Friendly Society. Welcome, Ms. Kornbluth-Merzinsky.

WENDY: (*A book-worm type*) Thank-you, Sanford, it's my pleasure to be with you.

SANFORD: Ms. Kornbluth-Merzinsky, what is your earliest memory of the ball-point pen and how has it influenced your development as a chronicler of contemporary writing instruments?

WENDY: The ball point pen, as you know, has found a permanent place in the culture that we casually refer to as 'Western Civilization.' Not since the Uzu tribe in western Daziki discovered the pleasures of the Ik-Ik-Ik-Anupa has a people been so changed by a simple - -

SANFORD: - - I'm sorry, but we need to take a short break and we'll be right back with our guest, Ms. Wendy Kornbluth-Merzinsky, the author of the best-seller, The Ball Point Pen Through Time, It's Implications in a Multi-Culturally Diverse, Cross-Gender Receptive and Trans-Gender Friendly Society. The time here at KTIM Public Radio is 10:43 as we approach the eleven o'clock hour at which time we'll be joining our man Chris O'Neil with world time, as he brings us a special report on global problems caused by persons post-dating checks near the International Date Line. All that, and more, at eleven. But now, back to our guest, Ms. Kornbluth-Merzinsky.

WENDY: Thank you, Sanford. Now, as I was saying, the ball point pen has changed the veritable face of writing as we know it. I argue in my book that when Orto Pennywhistle received the first patent on the ball point pen - - number 3234 dash 8897 - - as I recall, he had no idea that - -

SANFORD: - - 8987, I think.

WENDY: I'm sorry, what? What did you say?

SANFORD: 8987! Last week I had Emile Zimmelman from the

U.S. Patent Office on the show discussing the benefits of double spacing versus single and its impact on indigenous peoples and he made reference to the ball point.

WENDY: Well I - -

SANFORD: Will you look at that! Our time is up. I want to thank Ms. Wendy Kornbluth-Merzinsky for being with us today.

WENDY: It was a pleasure, Sanford.

SANFORD: And the title of the book again, before you go?

WENDY: The Ball Point Pen Through Time, It's Implications in a Multi-Culturally Diverse, Cross-Gender Receptive and Trans-Gender Friendly Society. I'll be signing copies at - -

*Theme music under with seconds ticking.*

SANFORD: And that's all the time we have for tonight. I hope you'll join me again next week. It's currently 10:59 as we go live to Chris O'Neil at the International Date Line. Goodnight, everyone.

*Music and ticking continues.*

ANNOUNCER: That's Public Radio Station KTIM. No news, no sports, no weather - -

*Music and ticking gaining volume.*

SANFORD: - - just time.

*Resolution, then after applause, patriotic music under.*

ANNOUNCER: Now, let's take just a moment for a word from another of our fine candidates.

*Elvin Treadworth is one of those candidates seeking office who doesn't understand why everyone thinks governing is such a hard job. Instead, he's convinced that if he were elected and people would just do what he says, life could be a lot better for all of us.*

*Slow fade music as Elvin begins.*

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