

*You Act Scenes Opposite*

# VINCENT PRICE

*In Scenes Written and Adapted by Jack Ragotzy*

NARRATED BY ED STOKES

*"All The World's*

*A Stage and All The Men  
and Women Merely Players!"*

Now, through the recorded magic of this fascinating new game, "CO-STAR", Shakespeare's immortal words take on an entertaining new meaning.

"CO-STAR" is the game that brings your favorite star into the comfort of your own home and gives you the opportunity to act real scenes opposite this famous personality.

Here, for the first time, you are cast as the hero or heroine, villain or clown, dowager or ingenue. For the first time, you act out the human emotions of the play—Love, Hate, Fear, Pathos, Comedy—against a background of professional dialogue, music sound-effects and, most of all, the give-and-take between you and your favorite star.

This record takes you out of the audience and places you in the center of the stage!

Anyone can play "CO-STAR". Whether you're eight or eighty, if you can read the enclosed script, you can play this wonderful new game that is already sweeping the country.

"CO-STAR" is great fun for anyone who has ever had the desire to act. No professional ability is necessary. But as you continue to play, you will amaze your friends and yourself with your dramatic prowess!

"CO-STAR" is a game you can play by yourself or with others. Not only is it fabulous fun for you, it can be fun for the family—and it is sure to be the life-of-the-party! Everyone takes turns! FUN FOR TWO IS FUN FOR ALL!

NOTE: By making use of your tape machine, you can tape the scene you play opposite your favorite star and then play the entire scene back. This would aid in perfecting your acting ability and give you, on tape, a permanent record of your CO-STAR performance.

## TO PLAY "CO-STAR" FOLLOW THESE SIMPLE DIRECTIONS:

1. Remove the script from the record envelope.
2. Turn to any scene you want to play.
3. Place the phonograph needle on the corresponding scene that is on the record.
4. Listen carefully as the narrator sets the scene and the star on this record acts out his part and gives you your cue.
5. When your cue is given, read your lines at the proper pace so that the flow of the scene is natural and realistic.
6. Follow the script but you may add, change or improvise your lines as you wish.

Remember! Practice makes perfect!

## PLAY "CO-STAR" WITH ANY OF THESE FAMOUS STARS

___CS-101 Cesar Romero	___CS-109 Tallulah Bankhead
___CS-102 Fernando Lamas	___CS-110 Vincent Price
___CS-103 Arlene Dahl	___CS-111 Paulette Goddard
___CS-104 George Raft	___CS-112 Don Ameche
___CS-105 June Havoc	___CS-113 Jimmie Rodgers
___CS-106 Sir Cedric Hardwicke	___CS-114 Pearl Bailey
___CS-107 Basil Rathbone	___CS-115 "Slapsy" Maxie Rosenbloom
___CS-108 Virginia Mayo	

## SCENES INCLUDED IN THIS ALBUM:

SCENE 1

**The Governor's Son**

SCENE 2

**Long Engagement**

SCENE 3

**An Enemy of the People—by Henrich Ibsen**

SCENE 4

**The Gambler**

SCENE 5

**Love Affair**

SCENE 6

**The Importance of Being Earnest—Part 1—by Oscar Wilde**

SCENE 7

**The Importance of Being Earnest—Part 2—by Oscar Wilde**

SCENE 8

**Marissa**

Additional scripts may be obtained by sending a self-addressed stamped envelope and \$ .50 for each additional script to Roulette Records, Inc., 17 West 60th St., N.Y.C. 10023. Please be sure and list titles of scripts desired.

Any unauthorized commercial use of tapes or records, of CO-STAR, the record acting game, is strictly prohibited.

"CO-STAR" is a product of CO-STAR RECORDS, INC. A subsidiary of ROULETTE RECORDS, INC., 17 West 60th St., N.Y.C. 10023. CO-STAR was conceived by RAY SHAW and the title CO-STAR by Jack I. Astor. All rights reserved.

PRODUCED BY HUGO AND LUIGI

PRINTED IN U.S.A.

# CO★STAR

THE RECORD ACTING GAME

PRESENTS

---

**Vincent Price**

IN

**The Governor's Son**

**The Importance of Being Earnest**

**The Long Engagement**

**and other scenes**

# VINCENT PRICE

## Table of Contents

Scene 1. "The Governor's Son" .....	Page 1
<i>You play the part of Anne</i>	
Scene 2. "Long Engagement" .....	Page 3
<i>You play the part of Helen</i>	
Scene 3. "An Enemy of the People" .....	Page 6
<i>You play the part of Dr. Stockman</i>	
Scene 4. "The Gambler" .....	Page 7
<i>You play the part of Mike</i>	
<i>You play the part of Pearl</i>	
Scene 5. "Love Affair" .....	Page 10
<i>You play the part of Kaatje</i>	
Scene 6. "The Importance of Being Earnest" – Part 1 .....	Page 13
<i>You play the part of Algernon</i>	
Scene 7. "The Importance of Being Earnest" – Part 2 .....	Page 15
<i>You play the part of Gwendolen</i>	
Scene 8. "Marissa" .....	Page 18
<i>You play the part of Marissa</i>	

# THE GOVERNOR'S SON

## SCENE 1

### NARRATOR

*The setting for this scene is a cheap Southern hotel. You, Anne, are what polite society calls a "lady of ill repute." You are very beautiful, however, and have attracted the attention of Logan, son of the governor of the state.*

*Logan, played by Vincent Price, opens the scene as he pounds on the door of your room.*

### LOGAN

**SOUND:** Knock on door.

Anne —

**SOUND:** Of pounding on door.

Annie!

**SOUND:** More pounding.

Annie, You going to open up this door?

### ANNE

Logan, please go away. You don't want me and I don't want you.

### LOGAN

**SOUND:** More pounding.

Come on, open this door.

**SOUND:** Pounding.

### ANNE

No.

### LOGAN

Well, in that case . . .

**SOUND:** Crash of door being broken down.

My father's an important man in this community. If you don't respect my word, the least you could do is respect my father's. What he says, goes around here, and the sooner you learn that, the better.

### ANNE

Look what you've done.

### LOGAN

I'll have it fixed.

### ANNE

And who'll pay for it? Your father, as usual?

### LOGAN

Yeah, we'll take it out of the state budget. What's the use of being a Governor's son if you can't enjoy some of the privileges.

### ANNE

Aren't you a little old to be dragging on your father's coattails? Why don't you do something on your own for a change.

### LOGAN

I am. I'm learning to be the next Governor of the state. When my daddy steps down, I'll step up. It's all been laid out very carefully.

### ANNE

Oh yeah? Suppose they found out how you'd been running after me? Do you suppose they'll still want you in their Governor's Mansion? Do you think the Lollard name is big enough to cover up your sleeping with a —

### LOGAN

Don't say it! I never like the word.

ANNE

What would your voters think then?

LOGAN

They'd be proud of me for having such exquisite taste in women. But Anne honey, you forget I haven't had the pleasure — yet.

**SOUND: Footsteps toward her.**

ANNE

Keep your hands off me —

LOGAN

Aw, now, honey —

ANNE

I said keep your hands off!

**SOUND: Slap.**

LOGAN

Well — little hellcat, aren't you? Let's see how sharp those claws really are.

ANNE

I'll show you how sharp they are. Stay away!

LOGAN

Very well, Annie. Why do we stand here fooling each other? You know as well as I do what I'm here for.

ANNE

Do I?

LOGAN

Yeah, you do. You've been hiding him for over a week now. Where is he? **(Pause)** Where's that lead to?

ANNE

The bathroom. If you think he's in there, why don't you look? Satisfy yourself.

**SOUND: 2 steps — Door opening.**

**SOUND: 6 steps — Door closing — 2 steps.**

ANNE

Well?

LOGAN

Stalling, weren't you? Giving him plenty of time to get away?

ANNE

I hope so.

LOGAN

Think you're smart, don't you. Well, Annie darlin' may it please you to know that I also think you're smart . . .

ANNE

**(Sarcastically)**

Thank you.

LOGAN

Too smart. But this time you've outsmarted yourself. There're vigilantes all around this hotel. We'll get him, and when we do we'll string him up. Well, goodbye little lady.

ANNE

Wait!

LOGAN

Yeah?

ANNE

You once said you wanted me.

LOGAN  
I vaguely recollect once I did say something like that.

ANNE  
Do you still?

LOGAN  
And if I do?

ANNE  
A trade —

LOGAN  
Never in this world.

ANNE  
A trade; him for me. My life for his life.

LOGAN  
Your *life*?

(Laughs)  
It's the same thing.

LOGAN  
Anne honey, you flatter me no end. When?

ANNE  
Tonight.

LOGAN  
That's not enough.

ANNE  
What are your terms?

LOGAN  
Tonight and every night, whenever I want you. In other words, forever.

ANNE  
Forever?

LOGAN  
Forever. Is it a deal?

ANNE  
It's a deal.

LOGAN  
Now you're talking. You know, he's a lucky man, that friend of yours.

**MUSIC: Up and out.**

## LONG ENGAGEMENT

### SCENE 2

#### NARRATOR

*It is a warm summer evening in a quiet residential section of a small town. Strolling down the street are a man and woman. Vincent Price plays the man; his name is Henry. You play the woman, Helen.*

*You and Henry have been engaged for a long time — and unless the situation changes, you'll go on being just "engaged" for a longer time.*

**SOUND: Night noises, then footsteps up on porch and stop.**

#### HENRY

Well, here we are.

**SOUND: Night noises continue through scene.**

**HELEN**  
 Yes, here we are. Nice night, isn't it? The walk from the library is just the right length.

**HENRY**  
 Yeah, gets you good and tired out. Makes you sleep well. I always take a walk before bedtime. Have been for over — —

**HELEN**  
 I know, Henry. Twelve years.

**HENRY**  
 Oh, no, longer than that. Since I was — well, for a long time now.

**HELEN**  
 You've walked me home every night for twelve years — Sundays and holidays excluded. And every night you say, "the walk from the library is just the right length" and every night you say "gets you good and tired out — makes you sleep well."

**HENRY**  
 Well, It does!

**HELEN**  
 I know. How well I know. Where will it end, Henry?

**HENRY**  
 End? You don't want it to end, Helen?

**HELEN**  
 Of course not.

**HENRY**  
 Well then — don't say things like that.

**HELEN**  
 Henry. *(Pause)* Henry — have you — no, forget it.

**HENRY**  
 Huh? Have I what?

**HELEN**  
 I might as well come out with it. Have you ever thought, well — that — isn't it about time we — well — about marriage.

**HENRY**  
 Oh, of course, we're engaged aren't we? Seven years now. Let's see — is that right?

**HELEN**  
 Right, Henry seven years.

**HENRY**  
 And we went steady for five years before that. Can you doubt that someday we'll get married?

**HELEN**  
 Frankly, Henry, I'm beginning to. I'm not getting any younger, *(from off — Henry! Henry!)*

**HENRY**  
 That's mother. I'd better go now.

**HELEN**  
 Can't you stay out past 10:15 without her calling for you? Goodness, Henry. You're 39 years old. Isn't it about time —

**HENRY**  
 HELEN, honey, you know that mother's not well. She needs me. She's not at all well.

**HELEN**  
 I'm not either, Henry. I'm not either.

**HENRY**  
*(Overlap)* I've got to *(Pause)* What did you mean by that, huh?

**HELEN**

Nothing.

**HENRY**

You must have meant something.

**HELEN**

All right. In seven years — seven long years, Henry, we've had one night together — one single night three months ago when she forgot to call.

**HENRY**

Yeah, I remember. — She fell asleep.

**HELEN**

By mistake.

**HENRY**

Is that a nice way to talk, Helen? She's my mother. *(Henry! Henry!)*

**HELEN**

You'd better go. Before she sends out the bloodhounds. Go on.

**HENRY**

Oh, but honey, I don't like to leave you in such a state. There is something wrong, isn't there?

**HELEN**

No. Not wrong. I'd hoped it was very right. *(Henry!)* Go home. We'll talk about it later. Go home to mother.

**HENRY**

No. We'll talk about it now. You'd think I was a child the way you treat me.

**HELEN**

You are a child, Henry. But you're also a father.

**HENRY**

Oh — *(suddenly)* Huh? I'm what???

**HELEN**

I said you're also a father. I'm going to have a baby, Henry. Your baby.

**HENRY**

My — you — you are?? Mine.

**HELEN**

Yes, Henry, yours.

**HENRY**

Hey! Mine???

Well I'll be — now how did that happen? I mean — never we — well, that is — how could —

**HELEN**

I think your mother made one mistake, Henry. One night three months ago, she fell asleep at the switch. You're not angry, are you Henry?

**HENRY**

Angry — me angry? I'm going to be a father. Me — a father. Why should I be angry? Of course I'm not angry. *(Henry!)* Why — I'm the happiest man in the world! Can't you tell? I'm happy — happy — happy.

**HELEN**

Put me down, Henry. Please.

**HENRY**

Oh. I'm sorry, I forgot. Forgive me. Oh! Oh, Helen, how can I tell you — *(Henry! Henry!)*  
Oh, shut up. What do you think you're yelling at — a child!

**MUSIC: Up and out.**



# AN ENEMY OF THE PEOPLE

## SCENE 3

### NARRATOR

*This scene is from Henrik Ibsen's "An Enemy of the People," a famous social drama. You play Dr. Stockman, a doctor who has put his sense of honor and his duty as a health officer above the selfish demands of the city's commercial interests. These interests center on the town's health baths.*

*Vincent Price plays Peter, your brother and head of the board. He is reprimanding you as the scene opens.*

### PETER

And, what is more, my dear brother, we shall expect you to make public confession of your confidence in the Committee and in their readiness to consider fully and conscientiously what steps may be necessary to remedy any possible defects in the baths.

### DR. S.

But you will never be able to do that by patching, and tinkering at it — never!

### PETER

As a doctor, you might; but as an officer under the Committee you have no right to any individual opinion.

### DR. S.

No right?

### PETER

In your official capacity, no. As a private person, it is quite another matter. But as a subordinate member of the staff of the Baths, you have no right to express any opinion which runs contrary to your superiors.

### DR. S.

This is too much! I, a doctor, a man of science, have no right to — !

### PETER

The matter in hand is not simply a scientific one. It is a complicated matter, and it has its economic as well as its technical side.

### DR. S.

I don't care what it is! I intend to be free to express any opinion on any subject under the sun.

### PETER

As you please — but not on any subject concerning the Baths. That we forbid.

### DR. S.

*(Shouting)* You forbid — ! You! A pack of —

### PETER

I forbid it — I, your chief; and if I forbid it, you have to obey.

### DR. S.

*(Controlling himself)* Peter — if you were not my brother — *(Pause)* You were saying something about forbidding and obeying?

### PETER

You obliged me to take that tone.

### DR. S.

And so I am to give myself the lie publicly?

### PETER

We consider it absolutely necessary that you should make some such public statement as I have asked for.

### DR. S.

And if I do not — obey?

**PETER**

Then we shall publish a statement ourselves to reassure the public.

**DR. S.**

Very well, but in that case I shall use my pen against you. I stick to what I have said: I will show you that I am right and that you are wrong. And what will you do then?

**PETER**

Then I shall not be able to prevent your being dismissed.

What — ?

**DR. S.**

Dismissed!

**PETER**

Dismissed?

**DR. S.**

Dismissed from the staff of the Baths.

**PETER**

You would dare to do that?

**DR. S.**

It is you that are playing the daring game.

**PETER**

**DR. S.**

It is I who have the real good of the town at heart! I want to lay bare the defects that sooner or later must come to the light of day. I will show whether I love my native town.

**PETER**

You, who in your blind obstinacy want to cut off the most important source of the town's welfare.

**DR. S.**

The source is poisoned, Man! Are you mad? We are making our living by retailing filth and corruption! The whole of our flourishing municipal life derives its sustenance from a lie!

**PETER**

All imagination — or something even worse. The man who can throw out such offensive insinuations about his native town must be an enemy to our community.

**DR. S.**

Do you dare to — — !

**PETER**

Don't lose your temper, brother. I will not expose myself to violence. Now you have had a warning; so reflect on what you owe to yourself and your family. Good-bye. *(Goes out)*

**SOUND: Door slams**

**Music: up and out**

## THE GAMBLER

### SCENE 4

#### NARRATOR

*We are in a Western gambling hall. Vincent Price is playing Duke, a professional gambler. There are two co-starring roles in the scene. The first is Mike, the owner of the hall. The second is a beautiful woman, Pearl. As the scene opens, Duke is raking in the chips from a winning hand. Mike approaches the table as Duke says:*

**DUKE**

Three queens, aces up — *(raking chips in)*

**(Footsteps)**

Mighty slick with the pasteboards, aren't you mister — I'm afraid I didn't get your name.

**MIKE**

Call me Duke.

**DUKE**

All right, Duke. Can we have a little talk in private?

**MIKE**

Okay. Pardon me, gentlemen. The management of this establishment requests the pleasure of an audience. Keep my chair warm. (*Scraping chips off the table*) I'll bring it all back. It's not that I don't trust you. (*Sound of men muttering*) Where to, Mister?

**DUKE**

In there. My office — (*Footsteps, then a door opens*) After you.

**MIKE**

Thank you. Oh — well hello! (*door closes*)

**DUKE**

I take it you know the young lady.

**MIKE**

We've met. In New Orleans, wasn't it?

**DUKE**

Dodge City.

**MIKE**

That's right, it was. Dodge City. A pleasure, ma'am.

**DUKE**

Miss — if you please.

**MIKE**

Pardon me.

**DUKE**

(*Sound of sitting in desk chair*) Wondering why I invited you inside?

**MIKE**

I might have an idea.

**DUKE**

You're a cheat mister, pure and simple. You're a card sharp and you're not wanted in these parts.

**MIKE**

I'm a gambler. But I am not a sharp — as you put it. Reasonable cunning, a knowledge of the odds, and a watchful eye on the cards. That's all a gambler needs. I have never cheated a soul.

**DUKE**

You took 1400 dollars from my men. I don't like it. Now I'll trouble you for the money.

**MIKE**

What for. Why should I —

**DUKE**

Because I say you should. You cheated my boys out of that money and they're gonna give it back. I've killed men for less. I'll trouble you for your pistol, too-

**MIKE**

Listen Mister whatever your name is.

**DUKE**

Mike — Mike Sloan.

**MIKE**

Listen, Mr. Sloan. In the first place I do not carry a gun — of any kind. You're welcome to search me. In the second place — I'm an honest gambler. Ask your lady friend.

**PEARL**

That's right, Mike. He's never cheated in his life.

**DUKE**

Pay attention to the lady and save yourself a peck of trouble.

**MIKE**

Well, — you must know him pretty well, Miss Pearl.

**DUKE**

She knows me, That's enough.

**MIKE**

Then why was she the one who told me to bring you in here?

**DUKE**

That's for her to answer.

**PEARL**

I couldn't tell you Mike. Jake and Harry were fixin to kill him. I saw it and thought it best to stop the game. He's too clever for them. Jake handed a gun under the table. Duke wasn't cheating. He's just good.

**DUKE**

She's right, I am.

**MIKE**

You expect me to believe that.

**DUKE**

It's the truth.

**MIKE**

Shut up you. Well, Pearl . . .

**DUKE**

Maybe the lady prefers not to answer.

**MIKE**

There's something between you two. What is it?

**DUKE**

There's nothing between us.

**PEARL**

Mike —

**DUKE**

No, Pearl. It's not necessary.

**PEARL**

Yes it is. He'd as leave kill you as look at you. You don't know, Duke — but Mike's the law in this town. You wouldn't stand a chance.

**DUKE**

Look, Mr. Sloan. I am preparing to leave, you might as well know that. With the money. If you'd prefer I leave your *fair* city, I shall. But I shall leave with my *fair* winnings.

**PEARL**

No — no, Duke — you can't. You can't leave.

**DUKE**

Well, look who's joined the chorus.

**MIKE**

Wait a minute. Wait a minute. What is this? What's he to you, anyway?

**PEARL**

He's — he's —

**DUKE**

Pearl?

PEARL

He was my husband.

MIKE

Your husband! Why you little — so that's why you —

DUKE

Too bad, Pearl. You should never have said that. You seem to have made the big man angry. No telling what he might do now.

MIKE

I might kill you, that's what I might do.

DUKE

Oh.

PEARL

No, Mike, no! *(Gun shot. Scream)*

DUKE

Don't worry, he's not hurt. It bleeds a lot at first but it's only a crease.

MIKE

You said you didn't carry a gun.

DUKE

Oh no. I said I wasn't a cheat, I didn't say I wasn't a liar. You should have searched me. This pistol is a tiny thing but it does the job. Pick up his gun, Pearl. *(Sound of gun picked up off floor)* Hand it to me. That's better.

PEARL

Where are you going?

DUKE

Where else? To find another town — another game.

PEARL

I'll go with you.

DUKE

Not a chance. You're better off here. You never did like being a gambler's wife. The situation hasn't changed. I'm still a gambler and I always will be. It's the only job I know. Goodby Pearl. A pleasure to have met you, Mike.

**SOUND:** Door slam.

**MUSIC:** Up and out.

*End of Side A*

## LOVE AFFAIR

### SCENE 5

#### NARRATOR

*This scene is part of the early love life of the modern painter Vincent Van Gogh. It is between Van Gogh and his lovely cousin Kaatje and takes place in the sitting room of his home where she and her young son have come to visit. Vincent Price will play the role of the famous painter. You will play Kaatje, whose love Van Gogh seeks.*

VAN GOGH

And in my search for God, I have found love. Doesn't that mean anything to you, Kaatje? Do you know what it is to love?

KAATJE

Love — love — love. You are in love with love.

At the moment I am in love with the world. Indeed, I am. And have you not noticed that I have become beautiful in the process? Have you not noticed? Even little Willem remarked on it?

**VAN GOGH**

You have a way with the boy.

**KAATJE**

He is your boy, and so I love him.

**VAN GOGH**

You control him better than I do.

**KAATJE**

Well, I have a strong hold over him. He wants to draw. All the time, draw — draw — draw. I help him and so he is fond of me. I knew he liked me when he drew this picture of me. A handsome man. Me. See!

**VAN GOGH**

It doesn't look like you.

**KAATJE**

*(Slightly disappointed)* He thinks it does.

**VAN GOGH**

Honestly, I think you are more of a child than he is. *(She laughs)*

**KAATJE**

We are both children. And so are you, Kaatjie.

**VAN GOGH**

Heaven forbid.

**KAATJE**

I never thought living could bring me so much happiness. It has all happened since you came here — you and Willem.

**VAN GOGH**

It was generous of your father and mother to invite us.

**KAATJE**

Kaatjie, surely you have realized it, haven't you? Surely you have seen what has happened to me?

**VAN GOGH**

I don't know what you mean.

**KAATJE**

Kaatje, I'm in love with you.

**VAN GOGH**

*(Nervously)* I think I'd better go. I must find Willem.

**KAATJE**

I've fallen in love with you. Over and over and over again in love. Ever since you came to live here.

**VAN GOGH**

Vincent — Don't you understand? We are related.

**KAATJE**

What?

**VAN GOGH**

We are cousins, Vincent.

**KAATJE**

Well, can't cousins fall in love? Is there a law against it?

**VAN GOGH**

I'll thank you never to mention the subject again.

**KAATJE**

**VAN GOGH**  
But why shouldn't I? I want to shout it — to sing it. To dance with the world. To hold the  
petalled face of each lovely flower, and to look at it and to know it's your face. Oh, how close  
to God one gets when one is in love.

You embarrass me, Vincent.

**KAATJE**

Do I?

**VAN GOGH**

Yes.

**KAATJE**

Embarrass?

**VAN GOGH**

It is only three months since my husband passed away.

**KAATJE**

So.

**VAN GOGH**

So. I am still in grief.

**KAATJE**

**VAN GOGH**  
But you are not grieving. A few seconds ago you smiled. You laughed. Is that grief? I'd be a  
fine father for Willem. I would!

How can you be so without feeling!

**KAATJE**

**VAN GOGH**  
Without feeling? I feel. I love. The kind of love which I'd die for. Marry me, Kaatje.

No. No. It cannot be. My time for grief is not over.

**KAATJE**

Marry me.

**VAN GOGH**

You insult me.

**KAATJE**

**VAN GOGH**  
Am I so repulsive? Loving you has made me beautiful. I am no longer repulsive. Loving you has  
made me like God — beautiful.

**KAATJE**  
And now you blaspheme! It wasn't bad enough you spoke to me as if I were a woman of the  
streets. Now you take His name in vain! If you continue, I have no choice but to leave this  
house. And now, if you'll excuse me.

*(Door opens and closes sharply)*

**VAN GOGH**  
How can love have only one — one heart — one soul — one pair of eyes? She makes me think it is  
almost wrong to love. Dear God, is it wrong? Am I wrong?

**MUSIC: Up and out.**

# THE IMPORTANCE OF BEING EARNEST

## SCENE 6

### NARRATOR

*Our next scene is from Oscar Wilde's witty comedy. "The Importance of Being Earnest." It is set in Victorian England and involves two very stylish young men. Mr. Price plays one of the young gentlemen, Jack. You play the other, Algernon.*

*While the most important subject of your conversation should be your respective love interests, a plate of muffins seems to be of greater concern to both of you – especially you, who continue eating throughout the scene. Jack speaks first.*

### JACK

I wanted to be engaged to Gwendolen, that is all. I love her.

### ALGERNON

Well, I simply wanted to be engaged to Cecily. I adore her.

### JACK

There is certainly no chance of your marrying Miss Cardew.

### ALGERNON

I don't think there is much likelihood, Jack, of you and Miss Fairfax being united.

### JACK

Well, that is no business of yours.

### ALGERNON

If it was my business, I wouldn't talk about it.

### *(Eating muffins)*

It is very vulgar to talk about one's business. Only people like stock-brokers do that, and then merely at dinner parties.

### JACK

How you can sit there, calmly eating muffins, when we are in this horrible trouble, I can't make out. You seem to me to be perfectly heartless.

### ALGERNON

Well, I can't eat muffins in an agitated manner. The butter would probably get on my cuffs. One should always eat muffins calmly. It is the only way to eat them.

### JACK

I say it's perfectly heartless, your eating muffins at all, under the circumstances.

### ALGERNON

When I am in trouble, eating is the only thing that consoles me. Indeed, when I am in really great trouble, as anyone who knows me intimately will tell you, I refuse everything except food and drink. At the present moment I am eating muffins because I am unhappy. Besides, I am particularly fond of muffins.

### JACK

Well, that is no reason why you should eat them all in that greedy way. You might leave some for me.



**ALGERNON**

I wish you would have tea-cake instead. I don't like tea-cake.

**JACK**

Good heavens! I suppose a man may eat his own muffins in his own garden.

**ALGERNON**

But you have just said it was perfectly heartless to eat muffins.

**JACK**

I said it was perfectly heartless of you, under the circumstances. That is a very different thing.

**ALGERNON**

That may be. But the muffins are the same.

**JACK**

Algy, I wish to goodness you would go.

**ALGERNON**

You can't possibly ask me to go without having some dinner. It's absurd. I never go without my dinner. No one ever does, except vegetarians and people like that. Because, I have just made arrangements with the Reverend Chasuble to be christened at a quarter to six under the name of Ernest.

**JACK**

My dear fellow, the sooner you give up that nonsense the better. I made arrangements this morning with the Reverend to be christened myself at 5:30 and I naturally will take the name of Ernest. Gwendolen would wish it. We can't both be christened Ernest. It's absurd! Besides, you been christened already.

**ALGERNON**

Yes, but I have not been christened for years.

**JACK**

Yes, but you have been christened. That is the important thing.

**ALGERNON**

Quite so. So I know my constitution can stand it. If you are not quite sure about you ever having been christened I must say I think it rather dangerous your venturing on it now. It might make you very unwell. You can hardly have forgotten that someone very closely connected with you was very nearly carried off this week in Paris by a severe chill.

**JACK**

Yes, but you said yourself that a severe chill was not hereditary.

**ALGERNON**

It didn't use to be, I know — but I daresay it is now. Science is always making wonderful improvements in things.

**JACK**

*(Picking up muffin dish)*  
Oh, that is nonsense; you are always talking nonsense.

**ALGERNON**

Jack, you are at the muffins again! I wish you wouldn't. There are only two left. *(Takes them)*  
I told you I was particularly fond of muffins.

But I hate tea-cake.

**JACK**

**ALGERNON**  
Why on earth then do you allow tea-cake to be served up for your guests? What ideas you have of hospitality!

**JACK**  
Algernon! I have already told you to leave. I don't want you here. Why don't you go?

**ALGERNON**  
I haven't quite finished my tea yet, and there is still one muffin left.

**JACK**

*(Groans and sinks into a chair.)*

**MUSIC:** *Up and out.*

## THE IMPORTANCE OF BEING EARNEST

### SCENE 7

#### NARRATOR

*From Wilde's "The Importance of Being Earnest" comes the following high comedy scene between Gwendolen, played by you, and Jack, played by Vincent Price. You have insisted that the man you marry be a man named Ernest. Jack has led you to believe that his name is Ernest. The setting is Victorian England and the style is ver-r-y brisk. As the scene opens, Jack is speaking.*

**JACK**

Charming day it has been, Miss Fairfax.

**GWENDOLEN**

Pray don't talk to me about the weather, Mr. Worthington. Whenever people talk to me about the weather, I always feel quite certain they mean something else. And that makes me so nervous.

**JACK**

I do mean something else.

**GWENDOLEN**

I thought so. In fact, I am never wrong.

Miss Fairfax, ever since I met you I have admired you more than any girl . . . I have ever met since . . . I met you.

**GWENDOLEN**

Yes, I am quite aware of the fact. And I often wish that in public, at any rate, you had been more demonstrative. For me you have always had an irresistible fascination. Even before I met you I was far from indifferent to you. The moment Algernon first mentioned that he had a friend called Ernest, I knew I was destined to love you.

You really love me, Gwendolen?

**JACK**

Passionately!

**GWENDOLEN**

Darling! You don't know how happy you've made me.

**JACK**

My own Ernest!

**GWENDOLEN**

But you don't really mean to say that you couldn't love me if my name wasn't Ernest?

**JACK**

But your name is Ernest.

**GWENDOLEN**

Yes, I know it is. But supposing it was something else? Do you mean to say that you couldn't love me then?

**JACK**

*(glibly)* Ah! That is clearly a metaphysical speculation, and like most metaphysical speculations has very little reference at all to the actual facts of real life, as we know them.

**GWENDOLEN**

Personally, darling, to speak quite candidly, I don't much care about the name of Ernest. . . I don't think that name suits me at all.

**JACK**

It suits you perfectly. It is a divine name. It has a music of its own. It produces vibrations.

**GWENDOLEN**

Well, really, Gwendolen, I must say that I think there are lots of other names much nicer. I think, Jack, for instance, a charming name.

**JACK**

Jack? . . . No, there is very little music in the name Jack, if any at all, indeed. It does not thrill. It produces absolutely no vibrations. . . . I have known several Jacks, and they all, without exception, were more than usually plain. No, the only really safe name is Ernest.

**GWENDOLEN**

Gwendolen, I must get christened at once -- I mean we must get married at once. There is no time to be lost.

**JACK**

Married, Mr. Worthington?

**GWENDOLEN**

*(astounded)* Well. . . surely. You know that I love you, and you led me to believe, Miss Fairfax, that you were not absolutely indifferent to me.

**JACK**

I adore you. But you haven't proposed to me yet. Nothing has been said at all about marriage. The subject has not even been touched on.

**GWENDOLEN**

**JACK**

Well . . . may I propose to you now?

**GWENDOLEN**

I think it would be an admirable opportunity. And to spare you any possible disappointment, Mr. Worthington, I think it only fair to tell you quite frankly beforehand that I am fully determined to accept you.

**JACK**

Gwendolen!

**GWENDOLEN**

Yes, Mr. Worthington, what have you got to say to me?

**JACK**

You know what I have got to say to you.

**GWENDOLEN**

Yes, but you don't say it.

**JACK**

Gwendolen, will you marry me? *(goes on his knees)*

**GWENDOLEN**

Of course I will, darling. How long you have been about it! I am afraid you have had very little experience in how to propose.

**JACK**

My own one, I have never loved anyone in the world but you.

**GWENDOLEN**

Yes, but men often propose for practice. All my girl friends tell me so. What wonderfully blue eyes you have Ernest!. They are quite, quite blue. I hope you will always look at me just like that, especially when there are other people present.

**JACK**

Oh Gwendolen! My own Gwendolen!

###

**MUSIC: Up and out.**

# MARISSA

## SCENE 8

### NARRATOR

*You play the title role in the following scene. You are the lovely, wealthy -- and now over-wrought -- Marissa. Vincent Price plays your domineering husband, Jonathan.*

*For the past several months you have harbored a growing fear that you are losing your mind. As the scene opens, you are desperately looking for a glass of sherry you remember pouring. Jonathan is trying to reassure you.*

### JONATHAN

Nonsense, my dear. The sherry was not there. You thought you put it there. Run, like a good girl, and get it.

### MARISSA

But I put it there. I put out your jacket and slippers and I poured the sherry. I remember it. I do! I got the glass — No — no. . . Mary got the glass and. . .

### JONATHAN

Well, if you must make a point of it, call Mary.

### MARISSA

No. I got the glass. I remember now. I got it — from the kitchen. I had called Mary —

### JONATHAN

Mary Mary!

### MARISSA

She's gone home. I remember now. I called for her — but she had gone. She'd gone home.

### JONATHAN

Poor Marissa. I do so hate to see you get yourself in a state over nothing.

### MARISSA

It's not nothing! I poured a glass of sherry. I set it there — on the table. And now it's gone. Jonathan, oh Jonathan — I'm not losing my mind, am I? Am I?

### JONATHAN

Of course not. You're just overwrought.

### MARISSA

I keep doing the wrong thing. Little things that go wrong.

### JONATHAN

You need a rest. This whole affair. Your father's passing — the legal complications — have been too much for you. A few months on the Continent will bring you back to normal.

### MARISSA

I'm not so certain.

**JONATHAN**  
I am! When the estate is settled, we'll take a long cruise — around the world, if you like. Now, where is my paper?

**MARISSA**  
There on the table. Beside the sherry. I know you said you wanted your sherry and the paper. Are you sure it isn't there?

**JONATHAN**  
Marissa?

**MARISSA**  
Yes?

**JONATHAN**  
Don't play games with me. Get the paper. You've had your little joke.

**MARISSA**  
Oh, no. Oh, no.

**JONATHAN**  
What is it, dear?

**MARISSA**  
I put the paper on the table. I know I did. I remember the headlines. I remember exactly. They read —

**JONATHAN**  
Please, Marissa. You will make me angry! Now, fetch me the paper and then get ready for dinner. We're dining at the Savoy.

**MARISSA**  
Yes. Yes, Jonathan. *(pause)* The Savoy? Tonight?

**JONATHAN**  
Yes. With Sir Ralph Beecham. Now, get changed. You can't go like that, certainly *(pause)* Marissa. . .

**MARISSA**  
Yes?

**JONATHAN**  
Surely you haven't forgotten —

**MARISSA**  
No — no — of course. Of course I haven't. All right — I'll change. I'll go up and change. *(Footsteps away and stop)* But — the paper.

**JONATHAN**  
Never mind the paper.

**MARISSA**  
I'll run to the corner and get another. I don't know what could have happened to it. I'll get another. It will take only a minute. *(footsteps)* Where's my coat —

**JONATHAN**

Marissa! Stop it! *(Footsteps stop)* If I didn't know you better, I'd begin to have doubts —

**MARISSA**

*(Footsteps back & stop)* About my sanity?

**JONATHAN**

Well, I wouldn't go that far — but — I —

**MARISSA**

It's true, isn't it? I'm losing my mind. I'm losing my mind. Yesterday it was the bill from the printers. I had paid it. I paid it to him directly — for the letterhead. Then there was the check to Mary — Oh, Jonathan, I don't want to go crazy. I don't want to wind up in a madhouse. Help me, Jonathan. Please, help me!

**JONATHAN**

I'm trying, my dear. I'm trying. *(pause)* I suppose we could call a doctor — have him examine you. But I doubt if that would prove anything. Now let's forget about it. For the time being, anyway.

**MARISSA**

Please. Oh, please. Call a doctor. Call Dr. Baird. If I'm sick, I want to know it.

**JONATHAN**

I believe you think there *is* something wrong.

**MARISSA**

Don't you think so? Seriously, don't you? All the things — they couldn't have been coincidence. There is something wrong with me? Please, Jonathan, call a doctor. Do something. Here, I'll dial the number for you. *(Dialing starts)*

**JONATHAN**

Somerset 4612.

**MARISSA**

I know. *(phone dialing continues)*

**JONATHAN**

I'll talk to Dr. Baird. Now, you go up and change.

**MARISSA**

Yes. Yes. I'll do that. Tell Dr. Baird I'll see him any time. The sooner the —

**JONATHAN**

I'll tell him. Now, get changed for dinner.

**MARISSA**

Yes, Jonathan. *(footsteps away out)*

**JONATHAN**

Hello. Yes. Hello, Doctor. Jonathan Clyde here. . . Very well, thank you. . . Marissa? Same as usual. Well, the fact is, we're giving a party. Tuesday next, and wondered if you and Mrs. Baird would join us. You will? Fine. We'll expect you. Oh? Well, I'd rather not talk about that just now, doctor. Yes, it is unfortunate, but then we all have our crosses to bear. Mine might well be Marissa.

**MUSIC:** *Up and out.*

**End of Side B**