

VARIETY NIGHT

Purpose

The purpose of Variety Night is not directly to teach. However, it is possible to teach the campers a lot by the attitudes we display during the evening and by the kind of entertainment we enjoy. If we treat the campers' acts as second-rate or enjoy only those acts in which someone is put down in a mean way, then what are we telling the kids of our faith? As there is a lot of humour involved in such an event, there is room for joking around and ribbing each other as long as, like all of camp life, it expresses some of what it means to live for Christ.

This Life often involves having a good time. This is the main purpose of Variety Night. The evening is primarily entertainment for the campers as well as a chance to appreciate each others' talents. It is also an opportunity for the campers to develop confidence about appearing before an audience and to learn the benefits of participation. Thus, an evening full of inside jokes amongst the staff and acts put on by staff alone, no matter how entertaining and polished, fails to meet our goals, even though the campers would probably still enjoy it.

Organization

Variety Night is sometimes referred to as "organized foolishness". Though the foolishness comes naturally, the organization takes some work. Here are some tips:

- V.N. is announced a couple of days ahead, but must especially be plugged starting with breakfast announcements the day of the event.
- Set a time limit for the submission of acts, such as before evening swim bell and stick to it (except for extreme circumstances).
- Be available to receive the submissions and encourage cabin leaders to be available to their campers in order to help with and screen their acts. (All acts should be approved and submitted by the cabin leader.) It is sometimes due to the unavailability of a cabin leader that acts come in at the last minute.
- Put the acts in a sensible order. If you have a serious act right in the middle of funny ones, there tends to be inappropriate laughter (understandably).
- Encourage those participating to have as much ready as possible beforehand so that they need only slip backstage and be ready to go.
- Have someone backstage to keep things quiet.
- Announce acts two or three ahead so that they can be ready. Try to have acts that require much setting up near the beginning when the audience is less restless.
- Encourage polite appreciative applause. Have the staff sit spaced out (you know what I mean) to aid in this.
- If you are Master of Ceremonies and are in an act yourself you can always put an "Oldy but Mouldy" before it during the time when you need to get ready, if you don't want to miss anything original. (More on this later.)
- Keep the show moving. If it drags because an act is delayed in setting up, see if another appropriate one is ready.
- Specifically designate some people (perhaps Maintenance) as stagehands to prevent everyone from jumping up to "help."
- Insist performers put props back -where they found them (but be prepared to do it yourself).
- Don't forget to make any required announcements at the end of the show and dismiss by cabins. Make sure the cabin leaders go hot on the heels of their campers; they are usually totally wound up (and so are the campers!)

Master (Mistress) of Ceremonies

A stimulating and exotic M.C. (or M.C.s) can be a real boost to the evening. However, no matter how harebrained the M.C. may seem, s/he must still be organized and in control. His/her job is to keep the show running smoothly, not to run a one-person show. Antics, stories, jokes etc. are helpful to have in mind for times when the show drags, but don't make the show drag to fit them in. In the tradition of Monsieur Nimigan, it's a good idea to try to comment punningly on the humorous acts (but not as a putdown). If the M.C. is really far-out, have a "local" person handle things such as prayer, announcements and dismissal. Ask for quiet gently and by reminding the audience of the need to keep the show moving.

Suggestions for characters:

- a foreign personality speaking with an accent such as French, Scots or American.
- a foreigner speaking gibberish. An interpreter with an accent interprets long sentences into short ones and v.v.. The lore of the country can fill in at slow points; for e.g., Prof. Mishi Ganishi and Babbi Ushka from the U. of Broinyitz in Kubelblatz.
- a classy, brassy city type in loud clothes (with a voice to match). A meek local assistant may be pushed around as he fails to serve hand and-foot; for e.g. "Ms. Helene Blavotski with a B!"
- a classy elegant type
- a naive country type
- etc. etc.

Acts

This is Variety Night! Every act need not be a skit. Welcome musical acts as long as they are reasonable endurable.

Unusual ideas:

- Tell a joke or jokes (screened, of course).
- Tell a story.
- Cartoon sketch a few people (kindly).
- Display art around the hall.
- Magic tricks (even obviously phony ones for comedy).
- Gymnastics or creative dance or mime.
- Recitation of poetry.
- Dramatic Reading.
- Victor Borge pronounce the Punctuation Reading
- Unusual instruments such as the Jew's harp or spoons (yeah!)

Skits

Most skits fall into one of two categories: “Oldy but Goldies” or “Oldy and Mouldies”. Encourage the staff to remember when they see “The Son of the Son of the Bride of 'Is it Time Yet?’” for the fourth time that it may be the campers' first time (believe it or not!) Never give away the ending or hint that you know. That is pride. However, original skits do turn up and there shall be included here some new ideas that have been churning in a certain devious mind.

Oldy but Goldies

“Sleeping Beauty”

A classic and almost always fun to watch and perform. Scenario: It is dress rehearsal of the big play “Sleeping Beauty”. The cast and the director all arrive in costume. Sleeping Beauty, completely veiled in her gown, is seated with her back to the audience, on a bench. The king and the queen sit together to one side. The director, after his introduction, steps to the other side. The witch and the prince go offstage. In the first runthrough the actors speak their lines (a bare minimum) with absolutely no expression. Here is a sample:

King: What a beautiful day for our daughter's christening.

Queen: Yes, it is a beautiful day. (Enter witch.)

Witch: I am a wicked witch. You did not invite me to your daughter's christening. She will prick her finger and fall asleep for a hundred years until a handsome prince awakens her with a kiss. (Exit witch.)

Queen: How terrible. She's going to prick her finger and sleep for a hundred years until a handsome prince awakens her with a kiss. (Daughter pricks finger, utters “oooo” and falls over on the bench.)

King: Look, she's pricked her finger and now she's going to die. (Enter prince.)

Prince: I am a handsome prince. I've come to awaken the princess with a kiss. She's beautiful. She's all I've ever wanted. (Goes over to the princess and is about to kiss her when the Director yells “Cut!”.)

Each time the prince is about to kiss the princess the Director cuts the scene and complains that something is wrong. His suggestions are taken to the extreme. A suggested order is as follows:

“Too lifeless, drags. Speed it up.”	Result: So fast the words are barely heard.
“Too fast, slower. Enunciate.”	Result: Ridiculously slow.
“Too boring for kids, needs humour.”	Result: Sidesplitting laughter throughout.
“Too frivolous; this is tragic event.”	Result: Crying and sobbing.

At the end of the last scene the prince is allowed to reach the princess and, following the sound of a sloppy kiss, the princess awakens and turns, being revealed to be a hairy, ugly guy.

Other suggestions:

“More drama and class”	Shakespearean English, gesturing.
“More lyrical, musical.”	Operatic
“This is a <u>fairy</u> tale.”	Everyone acts like fairies. (Maybe)
“More adventure, like a Western.”	Western accents and bowlegged walking.

Don't try too many scenes. Actors act like actors (slightly disgruntled) between scenes. They are supposedly professionals.

“The Man Without”

Although this title is the common way of referring to this skit, the announced title should be something different such as “A Fairy Tale” or “The Hand of the Princess” to prevent giving away the joke.

There are two actors in this skit but five characters. The characters stand or sit in a row across the stage facing the audience (except for the Guard who faces the Prince), each dressed in a characteristic simple costume, which is left in its space when not being worn.

Characters (from stage left to stage right):

Prince, standing at "door" in cap and cape concealing a dagger (scraper)

Guard, standing at attention behind "door". He wears a helmet.

King, seated on bench, wearing (bald wig and) crown.

Queen, seated on bench, with hat, crown &/or wig.

Princess, seated on bench, with wig. She is rather dense & flighty.

The gender of the actors doesn't matter. Actor One plays the Prince, King and Princess. Actor Two plays the others. The humour consists mainly in watching the actors make their rapid costume changes as each message is passed up and down the entire line. Each character addresses only those on either side of themselves.

Prince (“knocks” on the “door”. Guard opens "window"): I am a handsome prince from a far country and I've come to ask for the hand of the princess--in marriage.

Guard: I'll have to ask the king.(To King) Sire, there is a man without.

King: Without what?

Guard: Without the gate.

King: Well, give him the gate.

Guard: No. I mean there is a man outside the gate who has come to ask for the hand of the princess in marriage.

King: I'll have to ask the queen. (Process is repeated with the queen and then the princess. The princess is bewildered.)

Princess: Just--my hand?!

Queen: I don't know. I'll have to ask the king (and so on up the line).

Prince: No, you idiot. I want all of her.

Guard: Oliver who?

Prince: No, you fool. I want ALL of her. (Gesturing)

Guard: I'll tell the king. (Process is repeated without the insults up to the queen.)

Queen: He says he wants ALL of you.

Princess: ALL of me!? I'll have to think." (Thinks, then suddenly) NO!
(This "no" is passed rapidly up the line.)

Prince: No!?! Is "no" her final answer?

Guard: I'll have to ask the king. (To King) The man without

King: Without what?

Guard: Without the gate.

King: Well, give him the gate.

Guard: No, the man outside.

King: Oh, yes, him.

Guard: He wants to know if "no" is her final answer* (And so on down the line.)

Princess: Yes.

Queen: Yes?

“The Man Without” cont'd

Princess: "No"

Queen: No?

Princess: Yes, "no".

Queen: Yes, “no”?

Princess: Yes, "no" is my final answer.

Queen: Yes, “no” is your final answer?

Princess: Yes.

Queen: I'll tell the king. (The process is repeated with various confusions up the line.)

Prince (in horror, once he has got the message straight): NO? (Thinks ominously and then draws his dagger and stabs the guard who drops to the floor. After lying still for a moment, the guard becomes successively the king, the queen and the princess, each of whom is stabbed by the prince with much melodramatic flair. Finally, in remorse the prince plunges the dagger into his own fiery breast or abdomen and perishes. Before stabbing the princess, the prince may steal from “Sleeping Beauty”: “She's beautiful; she's all I've ever wanted.”)

“The Dorion Players”

About 8 to 12 performers form a line across the stage facing the audience. It is best when each maintains a deadpan face (not always easy). Beginning with the person at the audience's extreme right (stage left), each recites a poem according to a formula and then recites his/her particular "chant" with appropriate gestures. For example, the first is a “Cabin Leader”. If the nurse were to play this part, s/he might say:

I'm glad I am a Nurse. There's nothing I'd rather be.

But if I weren't a Nurse, a Cabin Leader I would be.

(Chant)Ten o'clock, lights out! Shut your big mouth! Tweet! (Whistle)

The 2nd person then steps forward to join the Cabin Leader, says his/her poem and chant. S/he repeats his/her chant and the Cabin Leader joins in with his/her own for one time. When the third person has said his/her chant once, the second joins in, followed by the Cabin Leader. This process is repeated up the line. 'All the chants should fit the same rhythm and end with one word or sound that should coincide. The Cabin Leader's whistle always signals stop. When each character has had his/her turn, that's it; *exeunt omnes*. Choose people who have some sense of rhythm. A list of characters and chants is found in Appendix A.

“Switching the Channels”

Several versions of this have been done. The idea is that same one (seen or unseen) is watching TV (or listening to the radio) and he keeps changing the station. The sentence fragments that get strung together from the various different shows are the basis of the humour. Performers may either simply read (a script is necessary) in front of the audience or may be hidden or may pop up at their turn from behind a table. Switches from show to show must be done smoothly. Some scripts are available from the Prog. Director.

“Ball Identification”

Several people are chosen and sent from the room. While they are out, two tables are put together almost end to end. There is enough space that a performer can kneel down and stick his/her head up

“Ball Identification” cont’d

through the opening. The table is covered in sheets and the gap is disguised. A tea towel is put over the person's head. A few balls used in various sports are placed on the tables and covered. Each "sucker" is brought into the room separately and told that s/he is going to participate in a contest against the clock. The host holds a stopwatch.

The contestant must lift each teatowel and identify the ball underneath as quickly as possible. Lowest total time wins. Of course, a total time is never reached, because lifting a towel and finding a head can be quite disconcerting. Make sure the "head" keeps still and quiet until s/he is revealed. If the “head” doesn’t know the joke, then the last victim can be a stooge who carries in a pie and puts it in the face of the head. Audience members have to be signalled not to give this ending away.

“Midgets”

This should be announced as "A Day at Camp" or whatever is appropriate. A blanket is held up as a screen as the midgets prepare. Encourage organization in this. Two performers make up one midget. It is suggested that there be no more than three midgets. One person is the face, body and feet (hands with shoes on). The other crouches behind under a blanket or rain poncho and sticks his/her arms through to make the arms. The midgets appear to be sitting on the back edge of the table. The midgets are dressed in appropriately sized or rolled up clothing. The more the clothes hold together the better the effect. The scenario is usually a day at camp, including many activities in which the armperson, not being able to see, makes a mess of the other.

Some ideas: calisthenics, make-up, toothbrushing, haircombing, breakfast. Subtle comments such as, “Well, I think I've had enough porridge”, while the arms are busy shovelling up it up the nose, can be humorous.

This can be a Goldy when done well. Unfortunately, after a few weeks it may seem like a Mouldy to the staff. Remember: no groans.

“Swan Lake”

A trio of “musicians” mime the “Dance of the Queen of the Swans” (or similar), pretending to play the violin, the harp and the cello. (A cello is played sitting down.) The musicians are very involved in the emotion of the piece, playing cheerfully in the happy parts and extremely sorrowfully in the sad parts, which are very closely situated in the piece. In one section, during which the cello is not involved, the cellist becomes bored, eats a banana, etc.. When flutes play, the musicians abandon their other instruments and play fluted enthusiastically. Naturally, other pieces of music may be chosen as long as they are listened to beforehand in order to work out comic possibilities. Pieces involving extremes of emotion are best.

“Spitting Champ”

A Champion Spitter is introduced. S/he has a variety of fancy spits that s/he demonstrates. An assistant holds a pie plate to catch the "spits" (imagined). The assistant strikes the plate's bottom with a finger to simulate the sound of the landing spit.

“Spitting Champ” cont’d

The Champ demonstrates spits of accuracy, distance and acrobatics (following the path of the spit with eyes and head) starting with the simplest and working up to a Grand Finale: "The Super Wet Spit." S/he really works up a good spit and aims it out over the audience towards a good-natured victim. Behind the victim, unbeknownst to him or her, stands a stooge holding a glass of water. Guess what happens.

“A Drink of Coke”

One person brings an empty glass on stage, sets it on a table and leaves. Another brings a bottle of Coke and leaves. Another opens the bottle. Another pours the Coke into the glass. Another drinks it. Finally, another comes on stage and burps.

“Brain Washing”

A line of people stand facing the audience. The one at their far left drinks a glass of water and holds it in bulging cheeks and then pretends to blow it into his/her neighbour's ear. The neighbour's cheeks slowly bulge. This continues down the line until the last person, who has been secretly concealing a mouthful of black coffee, spits his mouthful into a cup.

“The Sneak Attack”

An army platoon is sneaking up on the enemy in a line across the stage. The commander at one end whispers to his neighbour, “Fix bayonets.” This is whispered down the line to the last soldier who whispers, “Roger.” This is whispered back up the line to the commander. A few more commands are whispered down the line with a whispered “Roger” as a reply. Then the soldier at the far end whispers “How far away is the enemy?” Comes the whispered reply, “Ten kilometres.” “Then why are we whispering?” is whispered up to the commander who whispers, “Well, I don't know about you guys, but I've got laryngitis.” End right there.

“Pencils”

A meek and very sadlooking old pencil salesman stands on the street with his wares moaning “Pencils. Pencils.” A few people go by, ignoring him. Finally, a young and vibrant person comes along and notices him and decides to help him with his approach. He is told he needs to be more enthusiastic. With a stupid grin, he tries shoving his tin of pencils forward. “Good. How much are they?” He doesn't know how to respond. He is told to say “2 for 5”. They take it from the top, but he doesn't know how to respond to “Are they any good?” He is told to say, “Some are; some aren't.” In their next runthrough he can't handle being told that his instructor doesn't want any. His reply is to be “If you don't, someone else will.” They try once more. Pleased, his instructor skips away.

A businessperson approaches, engrossed in a newspaper held in front of his/her face. With an enthusiastic cry of “Pencils!”, the salesman punches his hand of pencils through the newspaper. Angered, the man asks, “What's going on here?” “2 for 5!”

Confused by this reply, the businessperson says, “You pencil salesman are all alike.” “Some are; some aren't.” “I oughta punch you right in the nose.” “If you don't, someone else will.” End.

“Improvisations”

A few of the more creative people of camp are asked ahead of time to do improvisations. Suggestions for pantomimes, perhaps concerning camp life, may be collected ahead of time or taken on the spot. The players aren't told ahead of time what the ideas are and only have a moment to think before performing (as an individual or as a group). The ideas are mimed, usually with a comic touch. Don't do too many.

“Mummy Mummy”

A few people are sent out of the room. Each one is brought back in one at a time to meet the “Mummy”. The Mummy appears to be a person lying under a blanket on a table. The victim is instructed to try to wake the Mummy by straddling it, facing the “head” and calling, “Mummy, Mummy, can you hear me?” When nothing happens, s/he must yell louder. Finally, s/he receives a whack on the rear end from a paddle. In reality, the person playing the Mummy is lying with its head where its feet appear to be and is holding a paddle. Using pillows, a ball, etc., the body is made to appear the other way around.

“Trigger Mortis, Frontier Mortician”

Check with Programme Director for script. May be read as a radio show.

“Feeding the Pigeons”

An old lady (or man) sits on the park bench and mimes throwing popcorn to the pigeons. A person joins her, borrowing some of her popcorn, eating the occasional kernel while feeding the pigeons. Others come, some alone, some in groups, and do the same. Starting with the first to join the lady, the people start dying. One of them, just before dying, gags, "Lady, this popcorn is poisoned". She replies nonchalantly, "Yeah, I know. I hate pigeons."

“The Bum on the Bench”

A bum lies sleeping on a bench.. He is completely stretched out. One by one other more respectable types sit on the bench until it is so crowded that the bum has barely any room to sit. Soon he begins to scratch himself. One by one the others notice and begin to scratch. One by one they leave with a disgusted look at the bum. When alone once more, the bum stretches out, happily on the bench and goes back to sleep.

“The Life Liquid”

A professor gathers a crowd around himself in a park by announcing that he has discovered a substance that gives life to inanimate objects. To test it he gives a spoonful to a nearby “statue” who stands holding an axe. Slowly the statue comes to life and then cries, “Revenge!” Someone asks why he wants revenge. "I want revenge on about 500 pigeons!"

“The Waiting Room”

In the doctor’s waitingroom patients discuss their various ailments--sore finger, sore ear, etc.. Another patient enters. The nurse brings the first patient into the office. We hear a yell. S/he returns, saying the doctor cut his/her sore finger off. The same goes for all the other patients with their respective ailments.

"The Waiting Room" cont'd

At last it is the last patient's turn. S/he gets up to leave, when questioned by the nurse, saying, "I came here with a headache."

"Fathers' Waiting Room"

Three expectant fathers are waiting nervously in the waiting room. The nurse announces to the first that his wife has had twins. The father is amazed by the coincidence: He is from Minneapolis-St. Paul, the Twin Cities. When the next is told that his wife has had triplets, he is amazed: He's from Three Rivers, Quebec. On hearing this, the last man exclaims, "In that case, I'm getting out of here. I'm from the Thousand Islands!"

"The Three Foreigners"

A person is waiting on the dock for his three foreign friends to arrive. When they do, they are dressed in foreign-looking clothes and are carrying bags. We learn that they cannot speak English. Their friend teaches them some phrases to repeat when asked questions while looking for a job. (This skit is like "Pencils")

Q-"Who wants a job?" 1st man-"All t'ree of us."

Q-"How much money do you want?" 2nd man-"Fifty dollar."

Q-"You're hired!" 3rd man-"Chust vat ve wanted."

When their Canadian friend leaves, an extravagantly dressed woman comes along and asks them, "Alright, fellas, who wants to take me out?" First answer. "How much money do you have?" Second answer. "That's not enough!" She slaps them and leaves. Third answer. Then a man reading a paper comes along and is mugged and robbed.

The three men are standing by the victim when a cop comes along. "Who did this?" First answer. "What did you do it for?" Second answer. "You're under arrest!" While the cop drags them away, the last foreigner gives his response.

"Blowing Out the Candle"

A family is ready to go to bed. The candle needs to be put out. Pa tries, but he has an overbite and, when he blows, the wind goes down his chin. Ma tries, but she has an underbite. Brother tries, but his mouth is crooked one way, while Sister's mouth is crooked the other way. The littlest child approaches the candle, wets his/her fingers and snuffs it out.

"Robbery in the Train Depot"

A family is standing in the train depot with a suitcase. Robbers come and begin to take the family's watches, money, the suitcase and so on. While they do, the wife puts her necklace in her mouth. When the robbers ask her if that is all, she nods her head. When the robbers leave, she takes the necklace out. Father is distressed as they took everything. "They didn't get my necklace." says the mother, explaining how she hid it. Father comments "Too bad your mother (or a particularly loud staff member) wasn't here; we could have saved the suitcase."

“We Ain't Got the Money for the Mortgage on the Cow”

There are at least two versions of this, but in both the family of yokels stand in their places, ducking up and down in rhythm together. Their lines are spoken to fit with the rhythm. Ma begins:

Ma: WHAT'S the matter, PA? (repeat)

Pa: We AIN'T got the MONey for the MORTgage on the COW.

Ma: Why AIN'T we got the MONey for the MORTgage on the COW?

Pa: 'Cos we ain't GOT the MONey for the MORTgage on the COW.

Both: Sob. Sob. Sob, sob, sob.

A son asks the mother and the process is repeated. It is repeated for the rest of the family. One ending has an extravagantly dressed lady walk by as the family says, "THERE goes the MONEY for the MORTgage on the COW." Another more preferable version has the villain enter saying, "I've COME for the MONey for the MORTgage on the COW." When Pa or the entire family tells him that they ain't got it, the villain draws a gun and shoots Pa (or the entire family).

Villain: Bang. Bang. Bang. bang, bang.

Pa (or each member of the family in succession): Ugh. Ugh. Ugh, ugh, ugh. (Uttered as they die.)

Oldy but Mouldies

This title is not intended to be a value judgement of these skits or an evaluation of their humour when originally performed (in the opening ceremonies of the original Olympics in Greece). Rather, it indicates a category of skits during the performance of which we must be especially careful not to groan or give away the ending. Instead, we should receive them as an expression of the kids' desire to participate. However, you may encourage your cabin group to try to think of something more original or even to do an old skit in a new way or with a surprise twist.

“Late for School”

Several pupils arrive late for school separately, each telling the teacher that they were throwing pebbles (or peanuts) in the lake (or river). The last pupil arrives soaking wet. “Let me guess”, says the teacher. "you've been throwing pebbles (peanuts) in the lake (river)." The pupil replies, "I am Pebbles (or Peanuts).”

“Is it Time Yet?” or “The Park Bench”

Several people are seated reading newspapers on a bench. They all have their legs crossed the same way. The one at one end asks his neighbour, "Is it time yet?" This question is passed all the way down the line. At the other end the person has a watch. “No.” s/he replies and this is passed back down the line. After a while, the question is repeated. Again "No." This 'occurs enough times to get the audience slightly irritated. Finally, the answer is "Yes" and in unison everyone crosses the other leg. Remember to leave a bit of time between asking the question each time.

“On the Bridge (or CN Tower)” or “Suicide at Dorion”

A reporter climbs up onto the bridge (a bench) and moans about being fired because s/he can't get a good story. S/he intends to jump. S/he counts to three and is about to go when someone interrupts. S/he tells his/her story and the second person is so depressed that s/he recounts a hard luck story too and decides to join the reporter in jumping. Just as they are ready to jump, another stops them and hears their stories, tells one of his/her own and decides to jump. Several more people go through the same process and finally on the count of three, they all jump--all, that is, except the reporter who, pulling out his notepad, exclaims, "Wow, what a story! Ten (or whatever) people jump off bridge!"

“Ugliosaurus”

The Ugliosaurus is led out by its trainer who explains that this monster is so ugly that it must be concealed under a blanket. However, whoever dares may come up and look under the blanket. Several (prearranged) volunteers come forward individually. Each “dies” in horror as soon as they look at the monster (a person crouching under the blanket). Then a last “volunteer” is coerced into taking a try. As soon as this person looks under the blanket, the Ugliosaurus keels over and “dies”.

“Pet -----“

The cabin’s pet _____ (whatever you vast to call it) is led out by the trainer. It is formed by several people in a line under blankets joined together, giving a centipede effect. Unbeknownst to the audience the last person holds a glass of water. The pet does several tricks, such as bowing, dancing, adding (stamping feet). For its last trick, it will walk over a volunteer (usually a staff member). The volunteer lies on his/her back on the floor, while the pet treads carefully over his/her body, led by the trainer. As soon as the last person is over the face of the volunteer, the pet does its business. Cute, eh? Sometimes the creature is named "Centy" and the punchline, delivered after the laughter has subsided, is "Oops, Centy peed."

“Springtime” or “The Woodcutter”

This takes various forms, but the basic idea is that several volunteers are chosen to come up and form a springtime scene by portraying trees, flowers, rocks and optionally a woodcutter. One good-natured soul is chosen to play an unspecified part which involves running in and out of the trees (or the woodcutter may do this). When the scene is complete, the narrator comments on how we can tell that Spring has arrived because "the sap is running in the trees".

“Another Forest Scene”

Again volunteers form a forest scene. However, this scene involves the victim getting down on hands and knees to be a rock. One trustworthy person is chosen to run through the scene carrying a glass of water portraying the running brook. The participants are dismissed one by one with the brook being left until last. When the brook is dismissed, the glass is taken by the narrator and, as there to “nowhere else to put it”, places it right between the shoulder blades of the rock. When everyone else is dismissed, the rock is left alone on stage, trying to get up without getting wet.

“Echo Canyon”

Some hikers reach Echo Canyon and seeing the sign decide to try it out. They yell "Salami" and a hidden voice echoes it. They also try the names of other sausage meats, but when they try "Baloney" there is no echo and so they leave. Another hiker comes and yells, "Dorion Cabin Leaders are nice." (or some other obvious truth) and the reply comes, "Baloney!" Alternately, the first hikers could decide to give up on sausage meats when there is no "Baloney" reply and shout the "true" line themselves.

“Water, Water!”

A glass of water is on one side of the stage, raised up where people can see it. One by one people crawl across the stage toward it, crying, "Water! Water!" Each dies progressively closer to the glass. The last person finally reaches it, pulls out a comb, dips it in and combs his/her hair.

“Pet Flea”

The performer's pet flea is grandly introduced and is held in the palm of the owner's hand. (It is not seen.) The flea performs a number of acrobatic tricks, with the movements of the trainer's eyes indicating the path of the flea's jumps. The last leap is so high and complex that the flea is lost. The trainer searches, calling "Herbie? Herbie?" and pretends to find Herbie in the hair of a member of the audience. However, when told to do the next trick, the flea does not respond. The trainer takes a closer look and exclaims "This isn't Herbie!" and returns the "flea" to its "owner".

“The Lighthouse”

The lighthouse keeper climbs the many stairs to turn on the light of the lighthouse. (S/he steps around a small circle a set number of times, making it look like hard work.) As s/he lights the light, the villain climbs the steps, sneaks up behind and kills him/her. The villain escapes down the steps. The daughter ascends the steps and finds the body and is shocked. She descends to get her boyfriend. They ascend and then descend to get a doctor. When they arrive at the top again, the doctor discovers that the keeper is actually still alive. They all descend to get a stretcher. With the stretcher bearers, they all ascend once more. The stretcher bearers remark that it will be difficult to carry the patient down all those stairs. The daughter says, "Well, you could always use the elevator."

“The Bus”

Using chairs or benches as the bus, every time it stops, a few passengers get off, holding their noses -- starting with those nearest the Last Passenger. Finally, the Driver approaches the Last Passenger and remarks that there is a peculiar odour around him/her. "Do you bathe regularly?" "Yes." "Use deodorant?" "Wash your feet today?" "Yes." "Change your socks?" "Sure I did and I've got my old ones here to prove it!" (while showing them).

Ideas With More Originality That Have Been Tried at Dorion Bible Camp

What do you know, maybe there is something new under the sun.

“Dorion Bible Camp in the First Century”

Parodies of Camp life always seem to be well received. The purpose is not to satirize but to laugh at the different ways Camp life may be viewed. In this skit, the basic setting is a fictitious Camp Dorium on the Mediterranean Sea, founded during the early years of Christianity.

Since staff and the ways of camp change, the original script appended would have to be adapted for actual use. However, much of the humour comes simply from seeing the staff dressed up in bedsheets and reclining at (or on) table. Jokes, such as the kitchenslave, Paul writing the Sword Drill as it's being called and the chanting of the Camp Song, will probably not need changing.

“Captain Dorion and Boy Bimbo” (“Copyright” Joe Gandier, Tom Dreyer, Richard Pepper and Elaine Kalnbach 1981)

The original form of this skit never will and probably never should be repeated exactly. Joe and Tom, inconspicuous counsellors at DBC, discover suits of clothing belonging to campers, but the bodies are missing. “This is a job for....” Jumping into a nearby outhouse (!!), they begin to assume their alteregos, throwing much clothing about as they do. They jump out wearing dresses! “Oops, wrong outhouse!” They go back to put on their proper costumes (towel capes, shorts, helmets, goggles, etc.).

Meanwhile, Elaine, who had pointed out the clothes to them, hears a buzzing noise. Enter the giant Mad Mosquito, who chases here around, while the heroes continue to change. Finally, they arrive and, while attempting to kung fu the beast, clobber each other and so retreat. They return with a smoking pie coil. The Mosquito is unharmed. Following their last retreat, they return with a giant fly swatter and cream (and I mean cream!) the Mosquito. “Again, good triumphs over EEEEvil.”

Since Captain Dorion and Boy Bimbo are **real** people, they would probably appreciate that anyone using this superhero idea use other names.

“Johnny Elastic and the Rubber Band with Sister Stretch”

For bookings call Johnny's agent, George Jones.

“The Wolf River Delta Blues Band”

Consisting of any available guitarists, washtub bass players, pianists, bass clarinet players, washboardists, etc., this band plays and sings original lyrics re. Camp life to not very original music.

“The Wolf River Delta Bluesgrass Band”

Made up of the same company of performers as the previous group, this band played songs of a more countryish style (with "shades of blue"), such as the increasingly annoying “Mayfly Mush” and the wellworn “Pillowfighting Champ of Dorion Bible Camp”. New compositions are welcome.

“Bob Dorion and the Rolling Blunder Review”

For bookings call Bob's agent Richard Pepper. Please, do not request interviews. They perform such cast iron songs and torch ballads as “The Mayflies are Blowin’ in the Wind” and “I Ain't Gonna Work on Andy's Camp (No More)”. Rumour has it, however, that Mr. Dorion has joined a UFO cult.

“The Dorion Trio”

Another “musical” group whose repertoire consists mainly of bad puns as follows:

- While tuning guitars, “This is an Ancient Chinese song: Too Ning.”
- A song is introduced with a heartbreaking tale of a guy who tries hard to go straight, but ends up in jail. The girl who loves him sends him a cake containing a file. This song is called “Jailbreak”. (Scrape pick on bass string like a file.)
- “I need a pick.” A Pic coil is produced.
- “This is one of my best numbers.” Strum 3 times. “I call it “3”.
- “Are you singing on key?” “Yes, I’m singing on key.” (Is standing on keys.)
- “He has a crush on Millie. He runs and holds a Crush bottle (a what!?) on her head.
- “We were introduced as the Dorion Quartet, but actually we're the Dorion Trio.” They hold up a branch and sing “Oh!”
- Sing “As I Was Walking Along” for as long as they can get away with it.
- “Time to wrap it up.” They start wrapping things up in toilet paper.
- “Ready for Jam session” They produce jam and toast and start to eat.
- Hold up toast. “A toast to Millie!”

“Commercials”

Since commercials change from year to year, their parodies must also change. The basis of humour is incongruity and so such ads as a tough sport star doing a plug for Fisher Price toys or Mikie shoving a bowl of Life in his friend's face have been successful.

“Upside Down Panel or Debate”

The performers lie on their backs across a table with their heads toward the audience. Their heads hang over the edge of the table so that they are upside down. A shirt is hung from each of their heads, covering their noses and eyes. When a pair of glasses is put on their throats, their chins appear to be noses and their mouths are in the proper place but upside down. Assistants hold up a blanket to hide their real bodies. The participants then carry on a debate on some ridiculous topic or play a panel game. The discussion should become quite animated with much use made of the mouth, lips and tongue. Don't carry on for too long or it becomes boring and the actors will pass out. Suggestion for two: “Coach’s Corner”.

“First Date”

Announced under another title, this stunt requires two victims, one of each sex. They are sent from the room and the audience is told that, when the two return and are made to stand on separate papers placed on the floor, whatever they say is what they said on their first date. Don't let it carry on for too long and, obviously, care must be taken in choosing the victims.

“The Fly Family”

Several people are chosen to meet the Fly family and are escorted out of the room. One by one, they are led back in to meet the family which stands in a row facing the audience, with their hands behind their backs. The host introduces them one at a time as the victim shakes hands with them. “This is Mr. Horsefly. Say ‘Glad to meet you, Mr. Horsefly.’” The victim proceeds down the line, meeting Miss Butterfly and so on until s/he reaches the last one. “This is Mr. LETTERFLY!” As the victim's hand is being shaken, this fly “lets her fly” with a wet rag held in the other hand behind his/her back and the victim gets a much-needed face wash.

“Wipe-up Willie”

A volunteer is chosen and is made to sit on the floor with legs apart. A bit of water is poured onto the floor between his/her knees and s/he is given a scraper. The host holds a rag and tells the victim that s/he (the host) can wipe up the water before the victim can hit his/her hand with the scraper. Not only that, but the host will make it easier for the victim by counting to three before trying. On three the host drops the rag and wipes up the water using the seat of the victim's pants, dragging the victim while onto the victim's legs.

“Broom Exercises”

A volunteer is chosen and is made to sit on a chair facing the host who is also seated. Each holds a broom horizontally with both hands in front. The victim is to mimic every movement of the host, who begins by simply lifting the broom up and down, moving it back and forth and so on. The host gradually builds to more complicated actions involving standing and sitting rapidly. While the victim is completely absorbed in this, a secret assistant sneaks up behind and puts a wet rag on the victim's chair while s/he is standing. When the host sees that this has been done, s/he sits right down.

“Dorion Bible Camp Fashion Show”

Fashions of campers, kitchen staff, cabin leaders etc. throughout the ages, including the futures can be quite funny. A well-read narration helps. You may select one particular period, such as the fifties to illustrate. Try to avoid extremes in cross-dressing.

“A Classic Fairy Tale in Rehearsal”

This skit was received with mild appreciation. The premise is that, unknown to the cast and director, several scripts of fairy tales have been mixed together and the result is confusion. The original script is available from the Programme Director.

“Observation”

Two people pass on the streets bump slightly and walk off, politely waving to each other. The host steps on stage, remarking how poor our powers of observation are and there was probably much in the scene just witnessed that most people missed. To demonstrate, the scene is replayed slowed down just a bit. This time we see that one of the people secretly takes the other's wallet and puts it in his/her own pocket. The rest of the scene is the same.

Continued next page.

“Observation” cont’d

The scene is replayed again but even more slowly and we see that the one who is pickpocketed grabs the other's arm as the wallet is stolen. The arm is wrested from his/her grip (or, perhaps, more logically the owner gets the wallet back). As in all the replays, this scene ends with the polite wave.

Each replay reveals just a bit more of the struggle until in the last one the wallet goes back and forth several times. There is punching, karate, wrestling and strangling, always ending with the polite wave.

The host asks, “How many of you saw all of that the first time?”

“Weight Watchers”

This skit is done in two halves with other skits intervening. In the first half a slim instructor jogs on stage leading her extremely fat class. They go through a few exercises which the class is unable to do with comical results. Then they all jog offstage. In the second half the pillows are removed and the class has become slim. They are followed by their now obese instructor, who is munching on a candy bar and drinking pop. They jog offstage once again.

“The Penny Arcade”

This skit at one time achieved the status of an “Oldy and Mouldy”, but with a new audience, it could perhaps be funny again.

A little kid enters a penny arcade with a pocketful of change. The arcade is filled with players pretending to be slot machines: a car ride, sink-the-sub and others. To one side stands a cowboy who constantly repeats, “So yuh think yuh kin outdraw me, huh? Put in a quarter and find out.” Beside him slouches a machine marked “Out of Order”. The kid plays some of the machines, sees the Out of Order machine and indicates disgust.

S/he decides to take on the cowboy, puts in a quarter and the cowboy says, “On the count of three, draw. 1, 2 Bang!” He shoots the kid, who is peeved as the cowboy repeats his chant. The kid tries again by standing to the side of the cowboy, but is shot after 1. S/he tries once more, standing behind the cowboy. After 3, the Out of Order machine shoots the kid.

“For Love or Money”

A few people are sent out. If a boy is led back in, he sees two girls sitting on what looks like a couch with a space between them. The couch is actually three chairs covered with a blanket. The guy is seated between the girls and told that both girls wish to marry him. One can offer him all the money he wants, while the other loves him with all her heart. Each is given a chance to plead her case. The guy is led into a third room to make his decision. While he is gone, the middle chair is taken away and the girls sit on the blanket so as to make it look as though the chair were still there. Cushions must be placed on the floor where the chair was. When the guy returns to sit between the girls to give his decision, the girls stand up.

“The Goony Bird”

A frustrated housewife walks into a pet store and is greeted by the clerk. She explains that, since her husband spends all day in front of the TV, she is lonely and wants a pet. The clerk shows her several. These are acted out by people. She is not satisfied, saying she wants something unusual. She is shown the Goony Bird and its powers are demonstrated. The clerk holds a book and says, “Goony Bird--the book.” The Bird destroys the book. Another object is used as an example. The wife asks, “Does this work on anything I name?” “Oh, yes.” “Even a TV?” “Why, certainly.” “I’ll take it!!” She pays and leaves. Arriving home with the Bird, she finds her husband glued as usual to the TV. “Darling, guess what.” He grunts. “I bought a pet.” Another grunt. “You’ll never guess what it is.” “So, what is it?” “It’s a Goony Bird.” Loudly, the husband declares, “Goony Bird, my foot!”

“Strong Perfume”

A person enters, holding a perfume bottle and a dish. S/he announces that the bottle contains a very strong perfume and s/he wishes to conduct an experiment in gas diffusion. Some people have stronger senses than others, s/he says, subtly suggesting that this is a desirable trait. When the perfume is poured slowly into the dish people are to raise their hands as soon as they smell it. S/he makes a bit of a face while pouring and waits until several people have raised their hands and then says, “Oh, excuse me. I have the wrong bottle. This is only water” (which it is). If you are afraid that people won’t fall for it, choose a stooge to sit near the front and to raise a hand first.

“My Fair Counsellor” etc.

Parodies of Camp based on movies, TV shows and musicals have been well received, even when the audience has not been familiar with the original. These include we have seen “Dorion: Who Shot A.J.?”, “My Fair Counsellor”, “Fantasy Camp”, “The Sound of Camp”, “Kitchenwares”, “The Return of the Joboy”, “The Campers' Court”, “Kitchen Trek III: Search for Pots”, “Fiddler on the Tukshop”, “Joklahoma”, “Phantom of the Dining Hall” and “Star Trek: Deep Woods Off”. Some of these scripts are appended.

“The Body”

Portions of 1 Corinthians 12 could be read before and/or after the skit. We imagine “What if DBC were all kitchenstaff?” and so on. Suggested scenes:

- all Hospitality Staff in cabin: trying to quiet kids by offering them Kool-Aid etc. Devotions consist of instructions re. table setting and dishwashing and so on.
- all cabin leaders set tables all wrong. Pass dishes of food like footballs.
- all office staff teaching craft class to sign receipts and sports class to play Mah Jongg.
- possibly-all campers-bedlam.

This skit was done successively in chapel.

“Archeology”

A scientist presents the findings of a future archeological team that has dug up DBC and misconstrues the significance of certain artifacts. See appendix.

“This is Your Life”

A volunteer is chosen and made to leave the room. On return, s/he is told that everyone has been told about an incident from his/her life. S/he is to find it out by asking yes or no questions. The entire audience responds to the questions in unison. S/he thinks that it is because they all know the story, but actually it is because they have been told to note the last letter of the last word in each question and to respond yes when it is a vowel and no when it is a consonant. Thus, the victim will possibly reveal some embarrassing incidents from his/her life, along with becoming baffled.

“Off the Cuff Speeches”

Volunteers are chosen to give impromptu speeches on silly topics that they are given on the spot. They have to keep speaking for a set amount of time (a minute or so). Choose topics and speakers carefully.

“Out for a Drive”

The car is formed by people from your cabin (or the audience) playing the parts of the car (tires, seats, spare, dash). Your campers play members of the family and ride in the car. The victim plays the engine on hands and knees. The family encounters several car problems, which they solve, until the narrator announces that the engine is overheating. This problem is solved by soaking the engine with water. The victim should be a staff member who won't start a water fight.

“Pinocchio”

A cardboard face with a broom sticking through as a nose is introduced as Pinocchio. He can recognize when someone is lying and lets us know by growing his nose and chanting “Liar, liar, pants on fire. Hang them from a telephone wire.” A volunteer is chosen to operate Pinocchio and to assess the statements given. For example, a cabin leader is asked, “Are you a nice guy?” “Yes.” The person has great fun with this. However, at last, a person is brought in and introduced as follows: “This is Larry Liar. It is a fact that Larry Liar always lies. Whatever he says is a lie.” “Larry, do you always lie?” He replies as follows: “Yes, I always lie. In fact, I am lying right now.”

If Pinocchio says this is a lie, the host asks, “How can it be a lie if it's true? Larry does lie all the time. But then, if it's true, then he does not always lie and so his answer is a lie. But how can it be a lie if...?”

If Pinocchio says this is not a lie, the host asks, “How can it not be a lie, if Larry lies all the time as he has just truthfully admitted. But, if it's true, how can it be a lie?...” The volunteer returns to sit down, puzzled and unable to sleep for the rest of the week.

“The Tired Family”

The family (Ma, Pa, Willie, Nellie, Henry) are draped lazily around the stage. All speak very slowly. There is a coyote howl offstage. Pa asks Ma what it is. She says she doesn't know. When she asks him why he doesn't check, he says, “I'm jest too tahred t'move.” This process continues through the whole family (Ma asks Willie what it is, etc..) Finally, the youngest goes to see, walking very wearily. He returns and Pa asks him what it was. “Jest a Coyote, a-settin' on a cactus. He was jest too tahred t'move.”

“The Flogging”

Act this out with the following dialogue:

Warden: Alright. You three guys were caught trying to escape from prison, so you must each receive three lashes. But, this is a progressive prison and you may have whatever protective covering for your back you want. Jones?

Jones: I want oil.

Warden: Oil it is. Smear it on. Okay. Flog him. (After each lash, Jones howls in agony.) Next, Wilson, what do you want on your back?

Wilson: Nut’in’.

Warden: Nothing? Alright, flog him. (After each lash, Wilson simply mutters, “Dat’s one.” etc..)

Warden: Next, Smith, what do you want on your back?

Smith (timidly): I want Wilson on my back.

“Japanese Submarine”

Japanese sailors are lined up single file across the front with the captain at the front and the dunce at the end. The captain looks through the periscope. Orders and responses are passed up and down the line by repetition. Black Bay is sighted and then Dorion Bible Camp. “Load Torpedo!” The dunce asks, “How you do dat?” “Press red button” “Oh!” “Fire Torpedo!” “How you do dat?” “Press green button!” They miss and in shame the captain says, “Commit Hari Kari!” and does so. So do all the others until they get to the dunce who, looking at the bodies around him, says, “How you do dat?”

“Ventriloquist” (“Joey and Dickie”)

One person enters at the main doors, making much noise, dragging a “heavy” suitcase. Meanwhile, the “dummy” sneaks in through the office door and hides under a draped table. Behind the table the ventriloquist pretend to take the dummy out of the suitcase. At the front of the tables the ventriloquist seats the dummy on his knee and puts a hand up its back. They begin a routine of groaner jokes. Then the dummy may begin to insult people in the audience, much to the embarrassment of the ventriloquist: “How can you say such things?” The ventriloquist may move his/her lips a bit while the dummy talks (and even *vice versa*). With much flair, the ventriloquist announces that s/he will drink a glass of water while the dummy sings. The singing sounds more like gargling. They both end up choking. Then the ventriloquist asks the dummy to say “beautiful burnt baked beans” which comes out as “geautiful gurnt gaked geans”. They close by singing a song together in harmony if possible. They exit with the dummy on the ventriloquist's shoulder.

Ideas Not Tried at DBC (Some Not at All)

“Dorion Bible Camp in....”

Different time periods and locations are possible for parodies. Some ideas are: in the fifties, sixties, seventies, eighties (?), Middle Ages, the Future, the Old West, the Jungle, the Desert, the Arctic. Areas of Camp life best suited for adaptation are meals, chapel, sports, flag raising and Tuk Shop.

“Talking Contest”

Two loudmouths are chosen to debate a ridiculous topic for a prearranged time period (a minute or two). Both speak at the same time. They are not allowed to touch each other. The audience decides the winner by applauding the one who most got their attention. Yelling is not always the best way to win. Playoffs could be held. Another possibility is a gesticulation contest.

“Meet the Chief”

One or some volunteer(s) are chosen and sent out. The chief of some exotic tribe is introduced. S/he is wildly dressed and unable to speak English (or French). The host explains the Chief’s basic vocabulary to the audience. (Perhaps it could be written on a board where the volunteers will not be able to see it.)

“Ungowa” (arms crossed) = “Kind greetings”

“Ungowa” (arms uncrossed) = “Your mother wears army boots.”

“Booga Booga” = “Silence!”

“Ugga Ugga” = “Let's make peace.”

“Hi” = “You have the breath of a dying camel!”

The volunteer is brought in to meet the Chief. He is instructed to attempt to communicate with the Chief by learning a bit of his/her language and teaching him/her some of ours. The Chief speaks, “Ungowa”—his/her arms having been crossed since the volunteer entered. The volunteer will probably reply the same way, but with arms uncrossed or will say “Hi.” The offended Chief offers insults in return or tries to silence the volunteer. If the resulting confusion becomes too great, the Chief tries to make peace and start over. Once the volunteer has learned to greet the Chief (or if it is hopeless), s/he is then to try to teach the Chief to greet in English. If the volunteer says “hi”, s/he is in trouble again. Eventually (hopefully), s/he will say “Hello” or “How do you do?” This could be a lesson in culture shock associated with missions.

“Ugly Contest” (Tried with success in 2002)

Several good-natured people are chosen to participate in a contest and are sent out. While they are gone, the audience is informed that this is an ugly contest and that the contestants score ugly points every time they use a certain word. Perhaps this word could be revealed to the audience or kept secret. (A gesture could be chosen instead of a word.) The contestants return and are given a topic to discuss or a mystery guest to identify or are asked questions re. favourite food etc.. Every time they score, the scorekeeper marks a point in their column. The audience should be encouraged to react favourably to each point scored so that when the players catch on to what the word is, they deliberately start using it. When the contest is over, the one with the most points is congratulated and informed that s/he has won DBC's Ugly Contest by scoring the most Ugly Points. Awarding a prize might be nice.

“Yawn”

One or several person(s) come(s) out and sit(s) in front of the audience. They begin to yawn and yawn. Gradually the entire audience should be yawning. Perhaps someone could be trying to lead the audience in a song at the same times or the group could yawn a song such as Brahms’ Lullabye.

“Mouth Music Jazz Band”

Performers enter with real instruments, cardboard ones or ones of air. Each is introduced and allowed to give a short sample of their skill. All instrument sounds are made with the mouth. Then a piece is played. A spiritual jazz piece, such as “When the Saints Go Marching In” is good for improvisation. Instruments, including drums are given solos, during which the others play quietly. Suggestions for instruments: drum kit, guitar, bass, trumpet, trombone, clarinet, flute, sax, piano and harmonica. Don't overdo it. Choose people with musical ability. Possibly the audience could participate with handclapping or fingersnapping. Make sure you rehearse!!

“The TV” Pantomime

A box is set on a bench or chair so that its “screen” faces away from the audience. People come in one at a time, sit in front of the “TV” without touching it, watch it and then leave. Each views it with different extremes of emotions: laughter, sorrows anger, fright,..... The last person enters and, before sitting down, reaches behind the “TV” finds an imaginary cord, plugs it in and turns the set on. Then s/he sits down and watches with little emotion. An alternate ending: s/he picks up the box and uses it as such by carrying off some objects in it.

“The Librarian” Pantomime

A librarian, seated under a “Silence” sign, shshes some noisy readers (either real or imagined). A while later s/he “speaks” to them. Next s/he “yells”. Then s/he goes over and slugs one of them. Finally, s/he mimes shooting them all with a machine gun. Then s/he sits calmly down and continues to read.

“The Colonel” Pantomime

The colonel, reviewing the troops, stands at attention on the reviewing stand. S/he watches imagined troops march by, saluting them as they do. S/he points out one soldier and calls him/her over. The colonel is angry. S/he demonstrates the droopy way the soldier marches, indicating displeasure, and then dismisses the soldier. S/he watches the troops march off into the distance and then steps down and marches off in a droopy fashion.

“The Juggler” Pantomime

The juggler begins by juggling two imagined balls, then three, then five, then ten, each time indicating the number with fingers. The last time, s/he has much difficulty and the balls come crashing down. Sadly, s/he returns to juggling two balls.

“Dr. Miller” Phone Conversation

Is this the office of Dr. Miller, Dr. Miller, Dr. Miller and Dr. Miller?

Yes

May I speak to Dr. Miller?

Sorry, he's on vacation.

Then please let me speak to Dr. Miller.

Dr. Miller hasn't come in yet.

In that case, I'll talk to Dr. Miller.

She's busy with a patient.

Then let me talk to Dr. Miller.

Dr. Miller speaking.

“The Speeder”

Driver in a car (chair) has been pulled over by a cop, who walks up to him/her and says:

Alright, where's the fire?

Fire? Oh yes, there is a fire.

So what? You're not in the Fire Department.

I'm not going to the fire; I'm coming from it. My house is burning down and I got so scared that I drove away.

Well, at least you didn't try to tell me your wife is about to have a baby.

How did you know?

Oh, come on. Then where is she?

She's at the hospital. I'm going there to tell her the house is burning down.

Why aren't you there with her?

Well, officer ... I lied.

No!?

(Upset) My wife's not at the hospital. She's been kidnapped. I was afraid to tell you.

Kidnapped? What a pity.

That's right. They came and grabbed her and set light to the house and then they took off with her.

In their getaway car?

No, in their flying saucer. That's why I was speeding. I was trying to keep up.

(Laughing) That's the best story I've heard in years. Just for that I'll let you go, but don't let it happen again.

Thanks, officer.

The second scene can come after several skits. The husband enters where a “pregnant woman” sits bound in a chair. The husband frees her: “At last I've found you.” An alien tries to stop them. The alien is defeated and they leave as the husband says, “I'm sorry I took so long, but an officer pulled me over. S/he was very understanding.”

“The Siamese National Anthem” (Siam is the former name of Thailand.)

The host writes these three words on the board, one above the other: OWA TAGOO SIAM and explains that s/he will teach the audience the Siamese national anthem. The audience is to sing each syllable, as it is pointed to, to the tune of “God Save the Queen”. S/he may be able to get through the entire song before everyone realizes what they are saying. Fit the words to the tune as follows:

O WA TA GOO SI AM

(God save our gracious queen.) (Repeat)

OWA TA GOO SIAM

(God save our queen.) (Next 2 lines as the first 2)

O WA-A TA-A GOOSI AM

(Long to-o re-ign over us.

O--WA TA GOO SIAM

(Go-od save our queen.)

Practise pointing the words out to this pattern as, at times, one has to fit two syllables where one normally goes. The host gives the starting note on "Oh" and then remains silent, simply pointing to the words, otherwise s/he also is a goose.

“The Fish Market” Phone conversation

I'd better phone the fish market and get some fish Hello. Could you send me a pound of cod?

We don't have any cod.

Then make it mackerel.

No mackerel.

How about some salmon?

No salmon.

How come you're all out of fish?

Because this is the fire station.

“Questions on the Phone” Phone conversation

Player A asks Player B a series of questions, such as the year of Confederation, the population of Canada, the capital of Malaysia, etc Player B rushes about to find the answers, while A stretches out and eats. After several questions, B says, “What's with all these questions? What are you doing?”
 “Nothing now. I've just finished my homework.”

“The Interview” (The interviewer may read the questions.)

A person is applying for a job. S/he is asked:

Do you have any bad habits?	Few.
You are intelligent?	True.
What's one and one?	Two.
What does a cow do?	Moo.
What do meat & vegetables make?	Stew.
What colour is the sky?	Blue.
What fixes things?	Glue.
Who do you think is handsome/pretty?	You.
You know, young man/lady, I think you'll do.	

“Seaside Scene”

Pick several people from the audience, including the victim, to be objects in a seaside scene: lighthouse, gulls, the wind, a ship, etc.. The victim lies down as the shore. Those in cahoots with the host are the waves. Tell a story involving these objects, ending with a storm coming up and the waves beating on the shore. Choose a tough victim.

“Lumbering Along”

Pete: Shore am glad to git this job, Ephraim.

Eph: Yeah, if only we didn't have to work so hard.

Pete: That's right. Think of all them boards we have to move.

Eph: Let's git movin' them.

Pete: OK. (They pantomime moving boards.)

Foreman: Well, boys, how are you getting along?

Pete: Fine.

Eph: Yeah, we're movin' all these boards over to that there lumber pile.

Foreman: That's your job, alright, but where are the boards?

Pete: Well, don't that beat all, Ephraim, we fergot the boards!

“Sulphuric Acid”

Two people meet and make small talk. One needs to run along and says:

Well, so long.

Au revoir.

Wait a minute! What's this *au revoir*?

That's goodbye in French.

It is, eh? Well, sulphuric acid.

Sulphuric acid? Why do you say that?

You say "*au revoir*" is "goodbye" in French?

Right.

Well, sulphuric acid is goodbye in anyone's language.

“Hot News”

Newspaper Editor (at desk): I've been at this game a long time, kid, and I want to see you get ahead.

Young Reporter: Sure, boss. What do I do?

Ed: You've got to develop a nose for news. Learn to spot it almost before it happens. Now go out and get some hot news. (Reporter exits and soon returns.)

Rep: I've got some hot news, boss! Train wreck last week!

Ed: I said hot news! That's no good. Go get some hot news. (Reporter exits and returns.)

Rep: Got some really hot news, Boss! Boat sank yesterday. Four people drowned.

Ed: That's no good. If you don't get some hot news this time, you're fired!

(Reporter exits and rushes back in.)

Rep: Boss! Boss! Hot news this time! Building across the street just blew up!

Ed: Yeah? (BOOOOOOOOM!)

“Psychiatrist”

Psych: Let's see, last week we were talking about your past.

Patient: Yes, I think we were.

Psych: How much sleep do you get at night?

Patient: Oh. I can't complain. Anywhere from six to nine hours.

Psych: Well, that seems pretty normal. I'm beginning to wonder what we are going to find wrong with you. You seem to be as sane as I am.

Patient (horrified): But, doctor, it's these crawling bugs. I can't stand them. They're all over me. (Starts brushing wildly.)

Psych (recoiling): Well, for goodness' sakes ... don't brush them on me!

“Long Life”

A one hundred year old man or woman is interviewed regarding the secret of a long life. S/he doesn't smoke, drink, etc.. When asked why his brother, who lived the same way, passed away at eighty, the old person replies, “That's easy. He just didn't keep it up long enough.”

“Greek Dance”

Dressed in sheets, the dancers do a stylized and dignified dance, carrying pitchers of water on their shoulders. As they pass each other, they pour water from pitcher to pitcher. Somehow the pitchers are switched for ones containing torn paper. At the climax of the dance the dancers throw the “water” out onto the audience.

“The Three Wits”

Three people stand side by side. The first tells the story (a fairy tale) with a deadpan expression and hands still. The second silently supplies the facial expressions with hands still. The third silently, with a deadpan expression, supplies the gestures..

“The Gesticulator”

This is like the Midgets, except that the face person is standing and has his/her hands hidden. S/he wears a large coat or poncho, under which the other person hides behind the first. The second provides the gesticulating arms for the first who tells a story. The hands may stroke the chin, wipe the brow, scratch the head, etc.. If the hands are oversized it is even better. This could be an idea for an M.C..

“Kitchen Band”

The orchestra “plays” instruments made from kitchen implements. With exaggerated movements they mime to a record. Percussion instruments actually make noise. By using combs and tissue paper or kazoos the recording may not be necessary.

“Ballet”

Act out, either singly or in a groups, some mundane task or story in ballet style to a recording of classical music, such as Liszt’s “Hungarian Rhapsody No. 2”.

“Dr. Suess”

Recite a Dr. Suess tale from memory or act it out.

“Quick Change Artist”

The performer ducks behind a screen for a few seconds and comes out the other side in a different costume. This process is repeated several times until it becomes obvious that two (or more) people are actually involved.

Suitable Skits Found in Other Books

Yes!! Some new skits!! Well, at least ones that are new to Dorion at this point (1994). Some, I'm sure were in use before my time and some of those listed here are just different versions of ones already in use.

The full versions of these skits are found in books in the cupboard behind the Programme Director's desk:

A = Lead On..... Counsellor! by Jack Pearse et al.

B = Campfire Programs by Jack Pearse.

C = More Campfire Programs by Jack Pearse et al.

D = Greatest Skits on Earth by Wayne Rice and Mike Yaconelli

BE SURE TO CHECK THE DESIGNATED BOOK FOR A MORE COMPLETE DESCRIPTION OF THE SKIT. WHAT IS HERE IS INTENDED MERELY TO GIVE YOU A BASIC IDEAS OF THE SKITS' CONTENTS.

*** indicates skits that could involve all or most of your cabin group.

Skits With Easy to Memorize Dialogue

See also "Old Jokes Turned Into Skits".

Trains: B-189

An old woman pesters her husband into asking the info. man at the train station whether any trains are coming from the North. This is repeated for all four directions. Satisfied that they are safe, the couple cross the tracks. Three characters.

Little Red Riding Hood: D-34

Little Red Riding Hood turns the tables on the wolf. Two characters.

The Candy Store: D-71 ***

An old man climbs up and down a ladder several times for a dime's worth of jelly beans for several customers. When the last customer enters, the man says, "I suppose you want a dime's worth of jelly beans." "No." Ladder is put away. "I want a nickel's worth of jelly beans." Several characters.

The Friendly Talking Machine: D-81

A slot-machine robot tricks someone into giving him lots of money. Two characters.

Old Jokes Turned Into Skits**The Bell Tower: C-57 *****

Two corny jokes with punchlines “His face rings a bell” and “He’s a dead ringer for his brother”. Four main characters plus a crowd.

Waiter, Waiter: C-74 ***

Variations on “There’s a fly in my soup”. One waiter, several guests.

Goody Benman and His Dancing Buffaloes: C-77 ***

Calling this “A Herd in the Band” gives it away. At least four characters are needed, but having several more dressed as the buffaloes would be even better. Shaggy dog story with the punchline “A herd in the band is worth two in the bush”.

Watch for Fallen Rock: C-169

A man misinterprets a “Watch for Fallen Rock” sign, takes a rock to the Dept of Highways and expects a watch in return. Three characters.

The Speeder: C-175

Again, calling it “Tear Along Dotted Line” gives it away. Speeding driver justifies himself by showing his license which allows him to “tear along dotted line”. Five characters.

Monk Monotony: D-233

The old joke about the monk under a vow of silence that ends “You’ve been complaining ever since you got here” Two characters. I think the name "Monk Monotony" is sort of dumb. Brother _____ would be better.

Skits Than Can Be Read From a Script**Another Radio Station-Switching Skit: B-122**

Like other channel switching skits. Five characters (plus M.C. and listener, if so desired).

Yet More Station-Switching Skits: D-191 ***

Three scripts: five, seven & five characters respectively.

The Greatest Show on Earth: D-25 ***

The Circus Boss makes 56 puns as he fires various members of his circus. Ideally, this would be memorized, but perhaps the boss could sit at a desk with the script and the others (who have less lines) could memorize theirs. Seven characters.

And the Lamp Went Out: D-63

Over fifty sight gags to accompany a script read by a narrator. Five characters.

An Evening With Grandma: D-76 ***

Like “And the Lamp Went Out”. Eleven characters.

Beautiful Bessie: D-189

A cowboy story in which the audience or volunteers make sound effects.

Fight of the Century: D-200

Words are solicited from the audience to fill in the blanks in the script. Then the skit is acted out. Three characters.

Spontaneous Melodramas: D-202 ***

Four scripts for seven, six, eight and eight characters respectively. Volunteers are chosen to act out what is read by the narrator. You could use your cabin group for this, but it's funnier if the actors have never heard the script before.

Skits Requiring Memorization

Kid Ringo: D-31

Gunfight between young dude and old coot. Two characters and one stooge in the audience.

The Psychiatrist: D-47

A man who acts like a dog comes for help for a different problem and reveals his doggy problems in the process (won't lie on the couch because he's not allowed on the furniture etc.). Two characters. Change the ending.

Darling Dainty Dotty: D-72 ***

Melodrama with sight gags. Evil landlord, etc.. Six characters plus stagehands.

Who's On First: D-136

The Abbott and Costello classic. This would have to be memorized and rehearsed well to be worth doing. Two characters.

The Fatal Quest: D-143 ***

Features The Lovely Princess and The Handsome Duke. The six characters speak their own stage directions. One person plays the Curtains and rises and falls.

Frontier Mortician (Yet Another Version): D-146

Basically the same as in other sections of this book. Lots of memorization. Six characters.

Frontier Psychiatrist: D-151 ***

The Frontier Psychiatrist cures the Ringo Kid of his hostilities. Lots of memorization. Nine characters.

Each of these books includes stunts that might suit Variety Night as well.

Skits With Little or No Dialogue**The Art Show: D-68 *****

Paintings are hung at various heights. Several campers come in dressed (ideally) in overcoats. The last camper is dressed in such a way (see book) that his hat and entire coat go up and down according to the height of each painting.

The Ping Pong Skit: D-93

Two people mime playing ping pong, making sound effects with their mouths. They get further apart until they exit through the main door and the door at the front. When they reappear they have switched sides and are walking backwards, playing around the world! When they face each other once more, they play quickly again as they did at first. Two characters.

Aunt Bessie Went to Market: D-69

Volunteers try to follow the leader in doing several actions at once (rocking back and forth, bicycling, jumping etc.).

The Elephant Pantomime: D-170

The demonstrator mimes washing an elephant to a volunteer who doesn't know what's happening. (The audience does.) The volunteer must repeat the mime for the next volunteer who repeats it for the next etc. all without knowing what they are doing. The humour comes from the changes in the mime.

Fixed Charades: D-171

The audience plays dumb while a volunteer acts out a simple phrase. They (having been informed) guess a difficult one with great speed.

Mind Power: D-173 ***

A balloon shrinks or expands to indicate the brain power of the volunteer sitting in the chair. Your cabin group could be the volunteers along with one or two staff members.

Pinchy Winchy: D-175

As part of a supposed non-smiling contest a boy unknowingly gets lipstick on his face.

Short Two-Person Fillers**Waiter, Waiter: C-74 *****

Variations on “There's a fly in my soup”. One waiter, several guests.

Groaners: D-219 ***

Extremely short two person dialogues that could be interspersed throughout the evening. I've marked the ones that I think are funny AND suitable.

I'm Not Here: D-232

Short two person skit in which one uses verbal trickery to prove to the other that he is not here.

Quickies: D-235

Someone “unexpectedly” runs in yelling. The M.C. responds. The person gives the punchline. Several of these skits could punctuate the evening.

Some Special Guests at DBC of the Early 80's

Bagg, Agatha: A rather loud, denim-clad lady from south of the border. I Senior '82.

Bimbo, Boy: Alter-ego of meek, mild-mannered Tom Dreyer and assistant to the heroic Captain Dorion, whom he aids in their never-ending struggle against the Mad Mosquito and the forces of Eeeevil. First appeared 2 Senior '81.

Blavotski, Helene: The ultimate in classy-brassiness. Fond of intimidating stagehands, especially Monty Parks. Insists on proper pronunciation of Blavotski with a B, as in Blah!" First appearance in '78(?).

Bluit, Zelda and Emelda: Zelda is the lovely and popular assistant to Dicky Marvellous in the DBC game shows. Her education is rumoured to have been in Medieval Plumbing and Basket Weaving at Berkely. As a result, her vocabulary consists of "Good Answer!" Zelda's taste in clothes is unparalleled, except perhaps by her sister, Emelda, who filled in for her at Diabetic '84, when Zelda was sick. Zelda was with us most of Summer '84 and is the only Variety Night host to have a camp building named after her.

Bolo the Olympic Clown: Bolo, who bears a strong resemblance to Heikki Miettinen (q.v.), made his appearance at I Inter. '84, but has not since reappeared due to his frequent stomach problems.

Brenner, Juice: Muscular and witty M.C. at Diabetic '84.

Dorion, Bob: This elusive and controversial folk/rock/blues/Gospel singer has often angered his fans with his erratic behaviour. The most violent response comes when he begins to sing. He has appeared solo and with his band, the Rolling Blunder Review, since about Summer '81. His given name is Robert Pepperman.

Dorion, Captain: The playing of the video version of Captain Dorion's first appearance (2 Senior '81) has been banned in several provinces due to a stuck sweatshirt zipper. C.D. cleaned up his act, adding paraphernalia to his costume, so much so that the lengthiest part of his act became the costume change.

Elastic, Johnny: Popular at Teens and Thanksgiving Camp, but banned from Public Variety Nights, due to his swivelling hips and rocky music. It has been suggested that Johnny perform behind a counter, accompanying himself on the washtub bass. Always accompanied by **Sister Stretch and the Rubber Band.**

Ganishi, Mishi Professor: Professor of Something at the University of Broinyitz in Kubelblatz. As he is unable to speak English, he is accompanied by his interpreter **Babbi Ushka.** M.C. sometime in '80(?).

Hildegard, Hilda: Very at home in Dorion, due to lack of shoes. Though very strong, this Scandinavian lass is very shy and easily embarrassed. Has a naughty cousin Ole ("Ole smokes!"). One of the Summer '84 M.C.'s (and Thanksgiving Camp '84).

Joey and Dickie: Famed for their harmonious rendition of “Front Seat, Back Seat”, this pair of dummies even made it to the big time (Variety Night I in ’83). Their first appearance was in Summer ’82, but Dickie has spent long periods in Joe’s suitcase since then, waiting for popular demand to peak.

MacPherson, “Fierce”: From the Hielands of Scotland. World renowned comic and poet and beginner bagpipe player. Makes frequent trips to Canada to visit his friend, Bruno Desilet (q.v.) in Mobert. First appearance Summer ’82 (?).

Marvellous, Dickie: Not to be confused with Toronto D.J. of the same name. The modest and unassuming, charismatic host of the DBC game shows of Summer ’84. Not quite in accord with the staff policy regarding extremes in hairstyles.

Miettinen, Heikki: Finnish Boosh Pilot. Living proof that all children should brush their teeth. M.C. at I Inter. ’84 and guest at Thanksgiving Camp ’84.

Monk: Guest at Monk suppers. Member of a yet-to-be-identified monastery nearby. Through the years the Monk has been Brother Lamont, Brother Richard, Brother Jody, Brother Al and others.

Mosquito, Mad: Arch enemy of Captain Dorion (q.v.) and Boy Bimbo (q.v.). Unaffected by Kung Fu and Pic coils, but easily damaged by “gila-sized” flyswatters.

O’Harelip, Scarface: Star of “Went with the Breeze”. Has been described as a Southern Belle, but then, in England, so is Big Ben. M.C. at II Inter. ’84.

Philippe, Francois: Confused agent of Scarface O’Harelip (q.v.).

Simpton, Fred: Naive summer missionary to unidentified foreign country. Easily identified by his stereotyped missionary garb and pubescent voice. First appearance in Missions Chapels in ’82.

Svensen, Oli (alias Sven Olisen): This M.C. (Junior ’83) is best remembered for his failure to remain properly attired. Will not return to Camp out of fear of Shawn Friesen’s wrath, incurred during an incident involving a stuffed parrot.

Yaffel, Professor: Has a B.O. in Proper Speaking. Teaches at Puddlebee on the Marsh in England. M.C. at Hi-Teens ’84.

Desilet, Bruno: Due to Freudian Repression, this Mobert native was almost overlooked. What can be said about Bruno that he hasn’t already said about himself?

Dorion Players' Chants

Cabin Leader:	Ten o'clock.	/ Lights out	/ Shut your big mouth	/Tweet!
Birdwatcher:	Here's a bird.	/There's a bird.	/Here he comes again.	/Splat!
Baby Doll:	Mummy!	/Daddy!	/I love you.	/Smack (kiss)!
Carpenter:	Two	by /Four	/Nail it to the floor	/Bang!
			(or hit thumb "Ow!")	
Window Washer:	Wishwashy	/Wishywashy	/Wash your windows clean/Smash!	
			(fist through "glass")	
Icecream Seller:	Tuttifrutti	/Tuttifrutti	/Yummy icecream	/Slurp!
Racecar Driver:	Cars to the left.	/Cars to the right./Cars straight ahead.		/Crash!
Flight Attendant:	Here's your coffee.	/Here's your tea.	/Here's your plastic bag.	/Blah!
Farmer:	Bessie.	/Give.	/Baby's got to live.	/Squirt!
Hippy:	Peace.	/Jive.	/Lay me five.	/Slap

Typist: (A what?!)	Clicketyclack	/Clicketyclack	/Clicketyclicketyclack	/Bing.

Ways to Create Your Own Skit

Think of day to day situations, roleplay them, looking for comic possibilities and then polish them. Try for a catchy ending.

Use situations often found in cartoons: psychiatrist's office, etc.

Act out old jokes. ("The Goony Bird" is an example of this.)

Adapt and act out "Readers' Digest" stories or jokes.

Parody TV shows, fairy tales, book etc..

Imagine "What if...?"

Throw in a new twist to an old skit.

Have someone else give your group objects, phrases etc. that you have to work into a skit. Polish the results.

Appendix C

“Dorion Wars”

(unused skit for Junior '80 by Joe Gandier, Tim Krause, Gord Sakiyama & Richard Pepper)

Scene One:

Android James is registering campers. One camper is rejected. James presses a button and carry camper out.

A camper tells Yoda Parks, who has been a Jedi Camper for 900 years, that he needs to go to the bathroom. Yoda says, “Too much fluid.” Camper insists. “Yoda: “Hmm, must learn self control.”

Scene Two: Mealtime.

Pills for meal. Camper won't behave and is choked by mindpower. Nurse checks him out with tricorder. Camp song to “Star Wars” theme.

Scene Three: Chapel

Bible calculator drill. (Note: In 2002 Palm Pilots had to be banned from Bible drills!)

Scene Four: Cabin

Light saber fight between Joebi Wan Gandier and Gord Groundwalker.

Activities include Blaster Practice, Interstellar Survival, Synthesized Soundwaves. Cabin include Steel Bungalow and Tai-Fighter Towers. Campers achieve Beaver, Eagle and Jedi Camper levels.

Dorion Bible Camp in the First Century

1979? and revived/updated for “Variety Night I” in Thunder Bay, Spring 1983
Assembled from the original “foul papers” by Elaine Kalnbach and Faith Steele.

Dramatis Personae:

Narrator

Andreas Jacobus: (Randy Walberg '83)

Montus Parcus

Josephus: (Michael Gilmour? '83)

Turkish Delight: (Patti Olsen '79)

Fidelis(Faith): (Faith Steele '79)

Kitchen Slave: (Cheryle Clowes '83)

Four or more campers: (Included Phil Quinton '83)

Apostle Paul: (Paul Jansen '79, Mike Weikert? '83)

Dee Dee: (Cathy Coleman '79)

Narr: Despite a prevalent rumour, due to the ancient films and slides of last night, Camp Dorion did not come into existence only a few decades ago. Actually, Camp Dorion's roots extend back centuries to the beginning of Christianity itself. At that time the camp was located in the Old Roman world on the shores of the Mediterranean and was originally named Camp Dorium. Some of the names have changed, but I'm sure you will see many striking similarities.

Scene One

Let's start by glancing in on the first night of camp. Naturally there was always time given to the camp director, Andreas Jacobus, to explain the rules of the camp. Here we pick up on Jacobus concluding his talk. (AJ wears boots and a green jacket over his toga)

AJ: And therefore we have come to the conclusion that Ethiopian music would just not be helpful out here at camp. Now perhaps our guest speaker for the week, the Apostle Paul, would care to say a few words.

Paul: Well, actually. at this time I think I'll hold my peace.

AJ: (surprised) In that case, I'd like to share some words of wisdom with you all. (Quotes Romans 12:1&2).

Paul: Say, that's good. Mind if I use it?

Scene Two

Narr: That's now the first day ended, but the routine really was to begin the next morning, when campers observed the national traditional rites--now known as flag raising.

(AJ gongs the gong and campers rush to line up. One camper not dressed is wound into his toga. Paul starts the singing...)

All: Oh, hail to Rome, our home and conquering land...(fade).

Scene Three (in Chapel)

Narr: Well, with the day officially started, after breakfast, it was on to the Chaporium. Here we pick up on a typical session. (Fidelis--or Josephus--is leading sword drill. Campers carry scrolls. When a camper is noisy, she is warned, “If you aren't quiet, daughter, I'll have to kick thee out of the chaporium.” Gen. 1:4, 2 Ki. 7:9 and Ps. 84:11 are called and found. The winners go to the front. When Phil. 1:6 is called, the remaining campers are puzzled and unable to find it. The Apostle Paul has been writing all this time and, when the verse is repeated, he looks up and speaks).

Paul: I'll have that finished in a minute.

Narr: After the sword drill, there was a short message by the speaker of the week. (Paul takes the podium and quotes Rom. 12:1&2 and fades out).

Scene Four (Tuk Shop)

Narr: Another highlight in the campers' day was Tukshop. Campers would be gathered on the camp ground with constant glances at their sundials so as not to be late when Josephus the Joboy opened up. Unfortunately, an occasional cold and cloudy day would come along and Josephus' sundial failed to keep accurate time. Other than that, Tuk Time (and its problems) have changed little since that time. Here we pick up on one such problem.

(Shop displays such items as Mars Hill Bar, Mount Olympus Dew, etc.. Counsellor asks for Caesar Salad, but they're all out. In the Thanksgiving Camp version, he asks for Turkish Delight and a dancing girl appears from behind the counter only to be rapidly pushed back down. Counsellor orders some stuff and then explains:)

Fidelis: I'm a counsellor from across the border and I don't have any drachma. My father is a Roman soldier and he gets paid in salt. (Joe consults conversion chart and asks for so many pounds. He is given a huge bag which he can barely carry. Something has dropped out of the script at this point).

Narr: As I said, some things never change.

Scene Five (Meal)

Narr: Of course, along with various games of sport, swim time etc., mealtime was a delight to all (Campers and staff are reclining at or on the table, eating grapes etc.. There is a remark of “move your *gluteus maximus*”. Dessert is called for and the kitchen slave, who wears a ball and chain, brings them in).

Mealtimes have always in themselves been a major delight in the campers' day and even more delightful are the traditional after-dinner singing and announcements.

(Montus Parcus rises with his guitar case, opens it and withdraws a lyre. He leads in chanting the first two lines of the Camp Song. Then AJ takes the floor. During announcements Dee Dee tugs on his father's toga).

AJ: Thank you, Montus. I have the cabin cleanup scores:

Parkdale Praetorium: 9 Your oil lamp was on.

Luke-out Lodge: 10

Kozus Cornelius: 9 Footwashing basins were empty.

Cedars of Lebanon Hall: 10

Pompeii Terrace: 10

Wacatium Willa: 7 Three pallets weren't made. Don't forget to sign up for the tournaments. We still need contestants in the javelin throw and chariot race.

(Dee Dee finally tugs AJ's toga off, revealing fancy boxer shorts. AJ exits rapidly amid much laughter).

FINE

"The Return of the Joboy"

Teens 2, 1983

Original Cast

-**Shawn Solo**-Shawn Friesen
-**Big Al Groundstomper**-Big Al Drinkwalter
-**Princess Lairetta**-Lairetta Smith

(Princess Lairetta's home of Aldorion was destroyed by CSSE-the Canadian Sunday School Empire)

-**The Dark Director (or Darth Director)**-Richard Pepper
-**Hunchman**-Jaye Irwin (wearing a hump)
-**Kitchen Girls** -Franki Jensen
-Megan Whitfield

-**Narrator**-Mike Gilmour
-**Rebel Forces**-

Scene One

Narr.- First there was "Tuk Wars"; then it was "The Umpire Strikes Back". Now it's "The Return of the Joboy". A long time ago in a Bible camp far, far away a great adventure took place.

(Backstage-singers sing "Give us a place to Camp and a place for fun and call this place 'Camp Dorion" to the tune of the "Star Wars" theme.)

Narr.-The camp has been stricken by famine because of the evil deeds of Darth Director. He and his hunchmen have taken over the kitchen and dining hall, leaving the staff and campers in a state of permanent fasting. However, deliverance from this seemingly imminent doom is received from a few heroic Joboys led by Big Al Groundstomper. Their mission is to save the helpless campers and staff from death. The home of the rebel base is the tukshop, where a handful of rebels have a small portion of food which is quickly being depleted. The rebels and their allies have one choice: defeat the Empire.

(Shawn Solo is standing frozen in the freezer. The kitchen girls are tied up in the corner. Enter Darth Director followed by two hunchman. After threatening the kitchen girls he takes one hunchman with him to make sure everything is secure. They exit. The other hunchman turns out to be Princess Lairetta in disguise. She smashes the ice containing Solo: "Crash or whatever." While attempting to drag the unconscious Solo out, she is caught by D.D. who has returned. She is tied up with the kitchen girls. However, Solo escapes.)

D.D.-And don't think Big Al Groundstomper or Shawn Solo will be able to rescue you, Princess Lairetta.

Scene Two

Narr.- The calamity of the famine has had a drastic effect on the whole camp. Some of the campers have resorted to eating mayflies, while a few ate the flagpole and some delirious campers even ate their counsellors. The rebels decided offensive action must be taken. Darth Director must be stopped!

(At the Tuk Shop.)

Big Al-This is terrible! All the food is being held by Darth Director and his evil hunchmen.
It's so bad that one of the campers even ate her counsellor.

(Big Al and his soldiers gather outside the Tuk Shop to discuss their bleak future.)

B.A.-We're down to our last bag of chips. If only Shawn Solo were here!
(Enter S.S. panting and running.)

B.A.-You've escaped!

S.S.-Yes, I'm now unfriesen, but Princess Lauretta got captured saving me.

(The rebels make their plans to attack D.D..)

Commercial(unused):

Hi neighbours! Do pants bore you? Are shorts too short? Clothes designer Richard Pepper has the answer for you: Richard Pepper designer shorts available in one outrageous colour--tacky green. Buy now and receive a complementary pair of rubber boots.

And now back to the exciting conclusion of "Return of the Joboy".

Scene Three

(D.D. is with his prisoners. B.A. jumps in and they begin to duel with their laser swords. D.D. uses the washtub bass and drags it around. "I wish I had a longer extension cord," he says. Meanwhile S.S. rescues Princess L. and kneels before her, holding her hands and says, "I love you, Lauretta." She replies, "I know." However, due to the enthusiasm with which B.A. was fighting, the love scene was done three times before it could be heard. B.A. and D.D., due to the lack of any better ending, fight their way offstage and the noise of their battle is heard from time to time after the end of the play.)

FINIS

**“My Fair Counsellor”
or “Pigmerican”**

Hi-Teens ‘83

Original Cast:

Lainie Doonothing: Michele Morrison **Andy James:** Paul Capon

Head Counsellor Higgins: Richard Pepper **Counsellors:** Phil Quinton, Cheryle Clowes

Puckering: Tom Dreyer **Sound:** John Martin

Kitchen Girls: Franki Jensen, Megan Whitfield, Sherrie Smith, Julie (Wowk?)

Act One

Opening Music. Lunch Bell. Enter Higgins, Puckering and Counsellors in a dignified manner. They sit at a table and with good manners begin to eat. Enter Lainie, loudly and slovenly dressed, who boisterously introduces herself in her strong American accent, and sits down to pig out, reaching in front of others and belching. Higgins & Puckering are disgusted and speak together off to one side. They discuss her atrocious behaviour and the fact that she is supposed to be a staff member. Higgins says he believes one's social position is determined by one's speech and manners. Given one week he could turn Lainie into the perfect Dorion Bible Camp Counsellor. Puckering doubts and they bet on it, the loser to do one month's water duty.

They approach Lainie introducing themselves and telling her that, if she will give him one week, Higgins will give her her wildest dream, to be a perfect Dorion Camp Counsellor. She rises and sings:

All I want is a cabin somewhere far away from the bugs and bears
And a month's supply of Nair. Oh, wouldn't it be Deaderly.
Apple Pie for me to eat, just as long as it's not too sweet.
Commie Campers for me to beat. Oh, wouldn't it be Deaderly.

She returns to eating and Higgins and Puckering drag her forcibly away.

Act Two

Higgins, Puckering and Lainie are up late at night in Higgins' study. Higgins has been trying to teach Lainie how to speak. Growing frustrated, he asks her to repeat “I saw raindrops on the window. Joy is like the rain.” He speaks this line (as all his lines) in a refined English accent. She repeats it in her American accent and Higgins is outraged. He tries again, again with failure. He tells her her vowels are all wrong and moves her mouth around to position it correctly.

The last time she tries it is perfect. In joy Higgins and Puckering dance around together singing “I think she's got it, she's got it.” etc.. Just then Lainie picks up her pillow and, while walloping Higgins and Puckering, sings:

I could pillow fight all night. (I could)pillow fight all night
And still have strength for more.
I could spread my arms, inflict a thousand harms they've never cured before.
I never knew what made it so exciting, when all at once my pillow took flight.
I... on...ly... know when I began to beat that guy I could've hit, hit, hit all night!

The scene ends with Higgins and Puckering lying on the floor in pain.

Act Three The Banquet

Puckering and Counsellors are seated. Kitchen girls stiffly sing:

Ev'ry counsellor and kid is here. Ev'ry Tom and Dick and Sid is here.
What a thrilling, positively chilling, absolutely filling Banquet meal.
(*Exeunt* Kitchen girls.)

Enter Higgins and Lainie (in dress) and Andy James. Lainie is presented to Andy and says, as they sit down, "How kind of you to let me come, ---- eh?"

Andy complains of recent rain.

Lainie: I saw raindrops on my window, eh? Joy is like the rain, eh? However, it is rather dreadful as I have a hole in my roof. But it is good for the grass, for they suck up the nourishment through their roots. And it is good to hear the gurgling of the creek. (The underlined words are mispronounced and then corrected.)

Andy: (thinks for a while, then) There's been a hoax! You're not really a Dorion Camp Counsellor. You speak too well. You're too refined. You must really be from ... Nipigon... of all places.

(Higgins and Puckering react with laughter as Andy has been fooled. The bell sounds.)

Andy: Oh, the bell! I have to give the sermon, so "Get Me to the Chapel on Time." (He sings this line, as he dances out.)

Puckering and Higgins congratulate each other on the success of the experiment. Lainie complains in her American accent that she deserves credit.

Higgins: You! If it weren't for me you'd've been doomed to the miserable existence of a mere ... Yank!

Lainie: How dare you, you... swine canuck!

(Higgins takes a concealed pie and puts it in Lainie's face and sings: "I've thrown a custard in her face.")

Closing music and curtain calls.

Archeologists Dig Up Dorion

by Richard Pepper 1979?

Without announcement the Professor walks onstage and stands behind the podium or table and addresses the audience as though at a scientific conference. On one table are “artifacts”, some covered with sheets. The blackboard is covered up. The screen, slide projector and assistant are ready to go. The professor has many papers and looks very learned. Everything is delivered in a serious tone.

Prof: Good evening, ladies and gentlemen. It is indeed a pleasure to be asked once more to address this esteemed body of scientists. As you know, my field of study is archeology and when I last addressed this gathering at the Convention of Year 3050, a while back, I was happy to be able to report that I had made some preliminary finds in my dig in the Northern Frozen Wasteland. This was my first find. (Holds up battered representation of the top part of the Camp sign with the words toward himself.) As I told you then, the site was originally a small settlement on the shores of a former large lake, which eventually rose and inundated the civilization. (Turning the sign around.) As the word on this fragment has been transliterated as “Dorion”, we have named the site the “Dorion Site”.

Further work on the site has revealed some startling facts about life there in those ancient days. We will begin by showing you this map of the site. (Uncovers board.) Beginning at the location of this fragment, we dug towards the shore of the former lake. We found indications of a few small buildings of indeterminable purpose: (Mo’s cabin and the Motel). Further along we discovered a large building, which we have determined to be The Temple.

The discovery of the nature of the religious life of the community was the most fascinating aspect of our work. Inside we found what we believe to be an idol of the central god of the group. (Uncovers cat lamp.) The fierce aspect on the face of this creature says much about the nature of the Dorionians’ worship. They were a war-like people, as indicated by the discovery of these primitive weapons. (Displays bows and arrows.) Inefficient whips and small spears.

All around the site were smaller structures (indicates cabins) which we have called “corrals”, as these housed seemingly thousands of slaves. Each corral was manned by at least one priest. These slaves were taken regularly to the Fattening Hall (Dining Hall) until finally in a ceremony, the nature of which we dare not guess, the slaves were presumably sacrificed to the Cat God by the priests. As no bodies have been found, we can only assume that the priests devoured the slaves cannibalistically in a ritual feast and burned the remains.

All we know for certain is that this ceremony was known as “Chapel” or possibly “Quiet Time”. Perhaps the slaves were gagged to prevent noise in the presence of the god. We have discovered some of the weapons used in the ritual scattered around the site. (Displays baseball bat, meat cleaver, etc..)

Near the Fattening Hall was located the idol of another god, the god of food and of time, called Bell. Inside the hall were found these fragments. (Displays “Every pot must wear a lid” etc..) We have concluded that these are the commandments of Bell, but their exact implications are not known.

As well, in the Fattening Hall was discovered this (uncovers coffee pot containing coffee), which we believe to be the Urn of the Sacred Liquid. This liquid actually found in the Urn has an almost solid constituency and seems entirely impossible to drink.

In another small building (Tuk Shop) were found these examples of Dorionian art, originally thought to be vases, now believed to be vessels containing magic potions dedicated to various gods named Pepsi, Crush and so on. Sacred incantations were found inscribed on the inside of this building presumably a very holy place. Evidence was found of sacrifices of small furbearing animals made inside.

These buildings (staff cabins) are believed to be the tombs of some of the priests. The only indication of the identity of these priests was found in this one (Lamont) where a plaque naming the deceased priest was excavated (possibly showing "In Memory of Tumble Inn"). The bodies of Tumble Inn and the other priests have not been located, leading us to suspect grave robbing.

Other even smaller buildings (outhouses) were filled with a foul odour and contained holes through which the priests stuck the slaves' heads in order to torture them.

One of the most valuable finds was that of these few tiny works of art, intricately painted on a mysterious substance. We have constructed a machine to allow us all to view these icons. We assume the Dorionians have much better eyesight than we do.

(Shows slides and gives erroneous interpretations; for e.g., people dressed up "as part of a re-enactment of mythical sagas." Cabins lined up = "regimented lifestyle". Joe and Sak washing = "priestly ablutions". Campfire= "sacrifice".)

Our greatest discovery was that of this building (Jameses' house) which, compared to the small houses we must live in today due to overpopulation was a veritable palace, spacious and comfortable. Unfortunately, it was the first building to slip into the lake. It was in this palace that the High Priestly King of the community lived.

In the writings we have found one word which seemed to be of marked importance; this we believe to be the king's name. King Tuk, as we shall call him, seems to have led an opulent existence. From the number of offspring the evidence indicates, i.e. at least fourteen, including the offspring of the eldest daughter who married early and moved in with her parents, we assume he had a harem, who were housed in this nearby palace (Jordans'). However, he had a chief wife, who seems to have been named Potiko.

One of my assistants has been dressed in what we believe was the High Priestly garb of King Tuk. Here we see the ceremonial robe (jacket), the colour green obviously symbolizing fertility. On his head is the Holy Turban (Camp T-shirt worn Egyptian style). In his right hand he holds a cup eternally full of the Sacred Liquid and, in his left, a sacrificial weapon (bats cleaver or knife). (To assistant) Thank you.

In the palace of King Tuk and Queen Potiko were found these works of art (childish drawings). These seem to indicate the Dorionians were visited by spacemen whose memories became the basis of their culture and religion. Further evidence for this is the high quality of engineering and construction of the Temple, far beyond the capabilities of such primitives without the aid of higher intelligences. Four patches of dirt in the centre of the field, when viewed from above, look remarkably like a somewhat crooked diamond shape. We conclude the Dorionians, directed by aliens from the air, constructed this as a spaceship landing pad.

Thus we have uncovered the life and religion of the ancients. It is believed that even today a tiny minority of people are still religious. However, unlike them or the barbaric community of King Tuk Queen Potiko and Tumble Inn, we scientists have no place for such erroneous notions and false thinking. In conclusion, we can learn from the ignorance of the past in order to continue to expand our borders of knowledge and thereby save our world.

A Reference Book for Dorion Bible Camp Variety Nights

Contents

Purpose-----	1
Organization-----	1
M.C.'s-----	2
Acts-----	2
Skits	
Oldy but Goldies-----	3 - 10
Oldy but Mouldies-----	10 - 12
Relatively Original Ideas (tried)-----	13 - 19
Untried Ideas-----	19 - 25
Skits Found in Other Books-----	26 - 31

Appendices

- A: Some Special Guests From the Early Eighties
- B: Dorion Players' Chants
- B: Ways to Create Your Own Skit
- C: "Dorion Wars" – rough draft of an unused script
- D: "Dorion Bible Camp in the First Century" script
- E: "The Return of the Joboy" script
- F: "My Fair Counsellor" script
- G: "Archeologists Dig Up Dorion" script