



Emotional Baggage

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EMOTIONAL BAGGAGE

A ONE ACT PLAY WITHOUT WORDS BY
Lindsay Price



Emotional Baggage

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Characters

Can't Get Over First Love (f)

Chip On Shoulder About Weight / The Man (m)

Dead End Job (m)

Getting Over Heart Attack (m)

Insecure About Looks (f)

Living In The Past (f)

Overbearing Mom (m)

Well Rounded Person / The Mother (f)

Setting

A train station. The present.

Author's Note

This play is an exploration of emotional baggage. We all have it; how do we deal with it? Do we deal with it at all? Each of the characters in the play has emotional baggage, which is physicalized by the piece of luggage that they carry around with them. The bags should always be extremely heavy (except when handled by the Well Rounded Person). The characters should not be able to put down or be away from their bags for any length of time. Think of the baggage as a ball and chain from which the characters can never escape.

This play has no words - the story is told through action and gesture. Each character's emotional baggage is defined by the gestures they are given. Think of the gestures as the dialogue in this play.

I would suggest the play be done in mask to help the actors achieve the exaggerated nature of their characters.

Because there are no words, music will play a large part in your production. The play was developed using Vivaldi's The Four Seasons, which can be used for the entire piece. I have included the concerto and movement selections within the script. I have also included instrumental music suggestions with each section should you wish to choose other music or create your own.

About the Script

The initial workshop and exploration took place at the University of Western Michigan.

The second workshop took place in Toronto. The participants were: Shelley Hoffman, Craig Mason, Marty Moreau, Tina Moreau, Dave Pearce, Jennine Profeta, Stephen Sparks, and Ordena Stephens.

The scene is a deserted train station. The time is early morning. A pale light filters through the windows of the old decrepit station. There is paint peeling off the walls. The benches look worn. There is an unmanned ticket booth upstage centre. There is an entrance (which also leads to the tracks) stage right. There are two doors stage left, which lead to the washrooms. The room seems somewhat pathetic.

MUSIC SUGGESTION: DEAD END JOB. Depressing, morose, slow, the boredom of doing the same job every day. Oboe, bass, tuba, French horn.

OUR SUGGESTION: Vivaldi's The Four Seasons, Concerto for Spring, 2nd Movement, Largo.

A janitor is seen opening the door and turning on the lights. He has a large bag slung around his back. This is the bag he uses to put trash in that he collects all day in the station. The bag weighs him down completely. The janitor looks around the station with a big sigh. This is DEAD END JOB.

DEAD END slumps his shoulders further and crosses the length of the station to get a broom. There is a lot of paper garbage on the floor. He gives another all-body sigh and begins to sweep back and forth. Back and forth. He bends down to pick up a piece of paper and thrusts it into the bag on his back. This takes a lot of time and energy because the bag weighs so heavily on him. Whenever he bends down to get a piece of paper the weight of the bag pulls him over frontward. When he stands up the bag pulls him back.

DEAD END gives another all-body sigh and goes back to sweeping. Back and forth. Back and forth. He picks up another piece of paper and puts it in his bag. This takes a lot of time and energy. He then goes back to sweeping. This is his gesture: Sweep back and forth. Pick up paper slowly. Thrust in bag.

Two ladies enter the station. One holds a very expensive looking clutch purse. It too is very heavy and weighs on the woman. She holds it in front of her as the weight of the bag propels her across the stage and straight into the ladies' bathroom. This is LIVING IN THE PAST, who we will meet later.

Behind her comes a young woman who has a very heavy knapsack on her back. She is also carrying an

armful of magazines that she can hardly see around. She teeters back and forth between the weight of the stack of magazines and the weight of knapsack on her back. She teeters to the first available bench, placing the magazines beside her. This is INSECURE ABOUT LOOKS.

DEAD END stares at INSECURE.

INSECURE sits down. She sees DEAD END JOB staring at her. She immediately tries to cover her face. She opens up a magazine and hides behind that.

DEAD END shrugs his shoulders. He doesn't really care about anything. He's too busy being bummed out by his job. He goes back to his never ending sweeping.

MUSIC SUGGESTION: INSECURE WITH LOOKS. Music which supports INSECURE's feelings about her looks; trombones that make her feel fat, crashes of symbols every time she looks in the mirror. Minor keys.

OUR SUGGESTION: Vivaldi's The Four Seasons, Concerto for Spring, 3rd Movement, Allegro.

INSECURE sees that DEAD END is no longer looking at her. She comes out from behind the magazine. She begins to flip through the pages of the magazine. At first she is overjoyed by the pictures. She then halts on a page and looks carefully at the picture. She analyzes it from all directions. She then pulls out a mirror from the knapsack. She looks carefully at the picture then herself in the mirror. She goes back and forth: Picture, mirror, picture, mirror, picture, mirror until the pace becomes frantic.

INSECURE shakes her head and tears out the picture. She crumples it into a ball and throws it on the ground. She pulls another magazine from the pile and repeats the process: She frantically flips pages, halts on a picture, looks at it carefully. She goes back and forth. Picture, mirror, picture, mirror, picture, mirror until the pace becomes frantic. She shakes her head, rips the page out, crumples it, and throws it to the ground.

INSECURE repeats the process a third time. This is her gesture.

DEAD END becomes very agitated. He shakes his fist and his broom at her. She is creating more mess for him to clean up. This causes INSECURE to become scared. She retreats behind a magazine, holding it in front of her face, only occasionally peeking out behind it to watch the action.

The bathroom door bangs open. LIVING IN THE PAST makes a dramatic entrance.

LIVING IN THE PAST holds her head up high as she walks. She is an actress and walks as if she is waiting to be photographed. She circles the station, allowing the others to admire her. As she walks she suffers tiny humiliations. The weight of the purse sends it crashing to the ground at unexpected moments. She is all glamour until the weight of the purse sends her stumbling.

PAST struts over to INSECURE and lowers the magazine in front of INSECURE's face. For a moment INSECURE thinks she might get some positive feedback and smiles.

PAST raises the magazine back up so that it covers INSECURE's face.

PAST struts over to DEAD END. She stands right in his sweeping path, causing him to sweep over her feet. This makes PAST jump. She raises her fist in anger at DEAD END.

DEAD END raises his broom back at her.

PAST turns away. She opens her purse and finds a piece of paper. She purposefully crumples it and tosses it on the floor. DEAD END responds by again sweeping over PAST's feet. She gets another piece of paper and drops it on the ground. DEAD END picks it up and sweeps her feet again. The process repeats one more time causing DEAD END to chase PAST around the station sweeping her feet. PAST finally comes downstage and DEAD END retreats upstage to do his gestures and his endless sweeping.

MUSIC SUGGESTION: LIVING IN THE PAST. When she is in her moment of glory the music should suggest lightness and beauty. Piano or flute. These should be combined with crashing dissonance when the spotlight goes out.

OUR SUGGESTION: Vivaldi's The Four Seasons, Concerto for Summer, 2nd Movement, Adagio.

A spotlight comes up downstage. None of the other characters notice this.

PAST sees it and rushes towards it. She revels in the glory of the light, feeling it on her face and looking at her body in the light.

The spotlight goes out.

PAST stamps her feet in anger.

The spotlight comes up in another area.

PAST rushes to it. This time PAST is reliving her one moment of acting glory. She emotes gestures of great despair, great anger, great passion.

The spotlight goes out.

PAST stamps her feet, getting more and more frustrated. She desperately looks for the light.

The spotlight comes up for a third time.

PAST dives into the light. This is the moment she receives her award. She brings her hand to her chest in a gesture that says, "For me?" She waves to the audience and bows with huge extravagance. She blows kisses to the audience. She waves to the audience. She gives an extravagant bow. She blows kisses to the audience. This is her gesture.

PAST suddenly stops. She opens her purse and pulls out an acting award. She raises her award high in the air. Since she is in the past, the award is light and not heavy.

PAST continues to wave, bow and blow kisses to the audience with the award in her hand.

Suddenly the spotlight shuts off.

PAST is still waving, bowing and kissing, but doesn't realise she is back in the present. Out of the corner of her eye she sees the others staring at her. Instantly the weight returns to her award - it plummets to the ground, dragging PAST with it.

DEAD END and INSECURE laugh.

PAST looks at them with an evil eye.

DEAD END goes back to endless sweeping. INSECURE hides behind her magazine.

PAST puts the award back in her purse. She drags her purse and herself over to a seat.

A young woman enters. She is holding a photo album close to heart. She dances with it, oblivious to those around her. This is CAN'T LET GO OF FIRST LOVE.

MUSIC SUGGESTION: FIRST LOVE. A slow waltz, romance lost. Something sad, melancholy. Cello, tenor saxophone.

OUR SUGGESTION: Vivaldi's The Four Seasons, Concerto for Summer, 1st Movement, Allegro Non Molto. NOTE: This piece covers both the FIRST LOVE and OVERBEARING MOTHER sections as it moves back and forth from melancholy to frantic.

CAN'T LET GO OF FIRST LOVE dances centre stage, oblivious to the others. She circles the stage, knocking over DEAD END as she goes past, clutching her scrapbook. This is her gesture: She waltzes in circles with her scrapbook, not paying anyone else any attention. Her shoulders are slumped and she seems very sad. She is in her own world.

MUSIC SUGGESTION: OVERBEARING MOTHER. Violins. Fast and furious - a mazurka.

A man (OVERBEARING MOTHER) enters pushing a large steamer trunk. The trunk is immensely heavy and it takes everything he has to push it across the station floor.

OVERBEARING MOTHER pushes the steamer trunk across the stage. He slides to the ground beside it, completely tired out.

FIRST LOVE waltzes over to the steamer trunk, leaning on it for a moment but not even paying attention to OVERBEARING MOTHER.

The lights change as FIRST LOVE dances. The lights become romantic and dreamlike. THE MAN enters. This is her first love.

FIRST LOVE turns to see THE MAN. She looks from the scrapbook to THE MAN. She puts the scrapbook on the ground and the two dance. Now the girl seems truly happy. She stands up straight and smiles as they dance.

OVERBEARING MOTHER sits up straight as if someone has jabbed him. He turns to the trunk. It seems as if the trunk is talking to him. Nagging him even.

The lights change to focus on OVERBEARING and the trunk.

OVERBEARING MOTHER tries to stand up straight, slick back his hair, tidy his clothes, and talk back to the trunk. Again the trunk seems to nag him as he repeats his gestures: Stand up straight, slick back hair, tidy clothes.

OVERBEARING MOTHER tries to plead with the trunk. The trunk seems to shake. He pleads again. He repeats his gestures: Stand up straight, slick back hair, tidy clothes. He circles the trunk trying to plead with the trunk, still doing his gestures.

The lights change to focus on FIRST LOVE.

THE MAN makes a gesture to FIRST LOVE - they must break up. They can no longer be a couple.

FIRST LOVE shakes her head and tries to continue dancing. She refuses to believe.

THE MAN stops the dance. He repeats his gesture - they must break up. They are no longer a couple.

FIRST LOVE shakes her head and steps forward.

THE MAN takes her gently by the shoulders and pushes her back.

FIRST LOVE shakes her head and steps forward, engaging THE MAN to dance with her.

THE MAN dances for a moment, then steps out of the dance and exits. FIRST LOVE keeps on dancing, oblivious to this.

The lights change and FIRST LOVE is dancing alone in the train station. Slowly she comes to the realization that she is alone.

FIRST LOVE looks around for THE MAN but does not see him. She gets panicky. Then she sees the scrapbook. She dives to the floor, holding the scrapbook to her chest, rocking back and forth. The scrapbook becomes a heavy burden as FIRST LOVE again begins to waltz with herself. Her shoulders slumped. Her demeanour is sad.

The lights change to focus on OVERBEARING MOTHER.

The lid of the trunk flies open revealing THE MOTHER of OVERBEARING MOTHER. She stands placing her hands on her hips, looking meanly at him.

This is a man who lives under the shadow of his OVERBEARING MOTHER. She is always with him and this makes him very timid around people. He never believes he's good enough and her voice is always in his head.

THE MOTHER stands in the trunk, continually wagging her finger at the man. He helps her out of the trunk but still he is not good enough. She chases him around the trunk; prodding, pinching, wagging, and nagging. Pulling his collar, slicking down his hair and trying to straighten his posture.

OVERBEARING MOTHER takes this assault. He pleads and begs with THE MOTHER but never stands up for himself. At times he tries to break in with a comment, but is railroaded. The nagging continues for a few moments.

THE MOTHER straightens him up, slicks back his hair, and tidies his clothes.

THE MOTHER leaves.

The lights change and the man is alone with the trunk, repeating his gestures. Everyone in the station is staring at OVERBEARING MOTHER.

OVERBEARING MOTHER sees the others staring at him. He screams and slams the lid shut on the trunk. He hides behind the steamer trunk.

A slow moving man enters. He has a huge soccer bag or hockey bag which is strapped to the front of his body (As the bag represents weight, it's important that it be on the front and not the back).

Inside the bag there is a lot of food that the man constantly tries to eat without anyone seeing him. This is CHIP ON SHOULDER ABOUT WEIGHT.

MUSIC SUGGESTION: CHIP ON SHOULDER ABOUT WEIGHT. Very heavy and slow to reflect the weight. Bassoon, bass, timpani. Low and slow moving.

OUR SUGGESTION: Vivaldi's The Four Seasons, Concerto for Winter, 1st Movement, Allegro Non Molto. NOTE: This selection covers both CHIP ON SHOULDER ABOUT WEIGHT and GETTING OVER A HEART ATTACK. It plays until the arrival of WELL ROUNDED.

CHIP ON SHOULDER ABOUT WEIGHT walks up to each person and shoves his weight in their faces, daring them to say something about what he looks like. He goes into a back corner to secretly eat food out of his bag.

A fast moving businessman enters. He seems highly stressed. This is MAN GETTING OVER A HEART ATTACK. He is holding a briefcase. HEART ATTACK moves fast despite the weight of his briefcase; he has to use two hands to carry it.

MUSIC SUGGESTION: GETTING OVER A HEART ATTACK. Something fast but not like OVERBEARING MOTHER. Could also use a musical chairs structure so that when HEART ATTACK puts down his briefcase the music stops as well. Violins, flute, crashing symbols, a snare drum.

HEART ATTACK strides centre stage and puts down the briefcase with purpose. Within a few seconds, he starts to breathe fast and heavy. He grabs his chest, pounds on it a couple of times and goes into a flurry with his arms and legs. He snatches up his briefcase. Once he does that, his symptoms subside. He takes a big breath and lets it out. This shows that HEART ATTACK can never be far away from his baggage.

HEART ATTACK takes a few more steps and tries to repeat the process. He sets down his briefcase with purpose. He trembles with anticipation. Will this be the time he can put it down for good? Alas no, he repeats his gestures again: Breathes fast and heavy. Grabs his chest. Pounds on it a couple of times and goes into a flurry with his arms and legs.

HEART ATTACK snatches up his briefcase. Once he does that the symptoms subside. He stumbles to a seat. He pulls a stethoscope out of his briefcase. He listens to his heart with a look of constant worry on his face, all the while clutching his briefcase.

WEIGHT crosses the stage. He tries to walk tall with a lot of pride and strength - as if being fat doesn't bother him at all. Halfway across the stage, a bag of chips falls out of his bag.

PAST sees this and begins to laugh.

WEIGHT looks around, sees the chips and glares menacingly at everyone in the station as if to say "How dare you laugh at me."

WEIGHT tries to walk away from the chips. There is a great struggle as if the chips are calling him. A love dance occurs between WEIGHT and the chips.

THE OTHERS laugh at WEIGHT and his struggle.

WEIGHT tries to look meanly at them. He shoves the bag in people's faces, swinging the bag from side to side as if trying to knock some of the others out of his way. Then he slumps his shoulders in defeat. He needs the chips. He scuttles back to centre stage, bends down with great difficulty because of his size, grabs the chips and takes them off to a corner to eat. This is his gesture: WEIGHT dives into the bag, secretly eating. He looks up meanly as if daring anyone to say anything about his weight. He then puts his head back in the bag to eat more.

MUSIC SUGGESTION: This is the build-up to the entrance of a stranger. The music could be jumbled bits of the previous pieces that represent the characters.

For a moment, there is a build of movement as all of the characters explore their emotional baggage. Each character now has a series of repeated gestures, which can be seen one at a time, all at once, or woven together to the melody of a certain piece of music. The gestures are as follows:

DEAD END JOB: Deep sigh, sweep back and forth, back and forth, pick of a piece of trash and thrust it into the bag. Repeat.

OVERBEARING MOTHER: Stand up straight, slick back hair, straighten clothes, slump in defeat. Repeat.

INSECURE ABOUT LOOKS: Flip pages of magazine. She looks in mirror, looks at magazine, shakes head, rips a picture out of a magazine and tosses it on floor. Repeat.

CHIP ON SHOULDER ABOUT WEIGHT: Dive head into bag and eat. Look up with a mean look as if daring anyone to say something about the weight. Then puts head back into the bag to secretly eat more. Repeat.

FIRST LOVE: Oblivious to everyone and everything, she dances in circles, stroking the scrapbook.

LIVING IN THE PAST: Stands on the bench, living in her one moment of glory, giving extravagant bows. She then realises she's in a train station and sits, only to once again stand up and live in the moment with extravagant bows. Repeat.

GETTING OVER HEART ATTACK: He moves around the station, continually trying to put the briefcase down, has heart attack symptoms, and then grabs the bag back to his chest. Repeat.

There is a cacophony of movement as everyone is completely wrapped up in their own gestures and their own emotional baggage. They do nothing to learn how to get rid of their baggage; they simply repeat the gestures over and over again.

Suddenly, there is a moment of silence. Everyone freezes. They can't believe their ears! The sound of approaching footsteps can be clearly heard. A light grows outside the door. They all take a breath in anticipation. There is a moment of excitement: Who will the new person be? What emotional baggage will they carry?

Everyone in the station leans forward as the footsteps get closer and closer. The door opens to reveal...

A young woman (WELL ROUNDED) walks in the door. She seems very happy and carries a guitar case. She enters humming and sits with her case at her feet.

MUSIC SUGGESTION: WELL ROUNDED. The music should be light. Simple. Something quite different than the others. Rhythmic and fun. Guitar, piano.

OUR SUGGESTION: Vivaldi's The Four Seasons, Concerto for Spring, 1st Movement, Allegro. NOTE: This music continues until FIRST LOVE talks to WELL ROUNDED.

WELL ROUNDED realises that the others are staring at her. She smiles and waves.

THE OTHERS all slump their bodies. They are disappointed. This person seems happy and free, and in fact she is. The other characters go back to their own problems and their own gestures.

WELL ROUNDED seems to move to her own music. She bops in her seat to her own rhythm. She's snapping her fingers and tapping her feet. She's having a good time. WELL ROUNDED's gestures are free flowing: WELL ROUNDED moves to show her freedom. She moves in rhythm to the music to show how happy she is as a person.

THE OTHERS all try to sneak peaks at what WELL ROUNDED is doing.

WELL ROUNDED decides to get up and go to the ladies' room. She does so, leaving her guitar case behind.

This shocks everyone else in the station. They are all stunned; they look at each other with horror. None of them have ever been able to leave their baggage alone with such ease. They all crowd around the guitar case.

NOTE: They must all bring their baggage with them to do this - so OVERBEARING MOTHER must push the steamer trunk over.

The characters look at the guitar case and then at the bathroom door and then back at the case.

WEIGHT shoves the guitar case with his toe.

THE OTHERS jump back as if expecting the case to explode. It doesn't.

PAST touches the guitar case with a finger.

THE OTHERS jump back as if expecting the case to explode. It doesn't.

HEART ATTACK pushes the guitar case over.

THE OTHERS jump back as if expecting the case to explode. It doesn't.

Now all the characters turn their attention to the baggage that they carry. They all repeat the following actions in a desperate attempt to free themselves from their baggage.

HEART ATTACK tries to set down his briefcase. He immediately has to pick it up again when he starts having symptoms.

OVERBEARING MOTHER tries to walk away from the steamer trunk. He gets two steps and flings himself back on the trunk.

FIRST LOVE tries to set down her scrapbook. But she can't stay away from it. She scoops it back up and hugs it for dear life.

WEIGHT tries to shake his pack off his shoulders but it won't come off.

PAST tries to leave her purse on a bench but she is not able to let go.

INSECURE tries to take off her knapsack but it seems glued to her back.

DEAD END seems to go in circles trying to get his bag off.

All the characters repeat the actions as they try to get rid of their baggage.

A noise is heard offstage. WELL ROUNDED is coming back.

THE OTHERS scatter.

WELL ROUNDED enters, still bopping to her own music. Everyone slyly watches her as she crosses the stage to the guitar case. WELL ROUNDED senses the eyes of everyone on her. She stops moving and looks around at the others. They all look away and pretend to be busy with their own problems and their own gestures.

WELL ROUNDED shrugs it off.

As soon as WELL ROUNDED is not looking, the other characters look back.

WELL ROUNDED pulls out a pad of paper and a pen from the guitar case. She settles in.

As she does so, the other characters start to confer.

FIRST LOVE sneaks over to OVERBEARING MOTHER.

DEAD END JOB talks to INSECURE.

HEART ATTACK and WEIGHT form a huddle with LIVING IN THE PAST.

They all talk in large gestures and point to WELL ROUNDED. They don't understand who she is or why she is able to walk away from her baggage. As they talk, the characters once again try to let go of their bags.

WELL ROUNDED feels the eyes of the room on her. She turns and looks at the others.

THE OTHERS freeze.

WELL ROUNDED tries to catch the eye of each character to smile at them.

WELL ROUNDED looks carefully at FIRST LOVE and OVERBEARING MOTHER.

FIRST LOVE and OVERBEARING MOTHER jump apart, pretending to be very busy inspecting the walls of the train station.

WELL ROUNDED looks carefully at DEAD END JOB and INSECURE.

DEAD END JOB and INSECURE jump apart pretending to look in the ticket booth as if trying to buy a ticket.

WELL ROUNDED looks carefully at PAST, WEIGHT, and HEART ATTACK.

PAST, WEIGHT, and HEART ATTACK jump apart pretending to inspect the stability of the benches.

WELL ROUNDED shrugs her shoulders and goes back to her pad of paper.

Once she is busy, the groups change.

INSECURE goes to talk to LIVING IN THE PAST.

WEIGHT goes to talk to OVERBEARING MOTHER.

HEART ATTACK, FIRST LOVE and DEAD END JOB form a group.

They all gesture a mad conversation pointing at WELL ROUNDED. They try to free themselves from their baggage. They are incensed over her carefree ways.

WELL ROUNDED senses they are all talking about her. Once again, she looks at each of the groups. As she looks at them, the groups freeze and break apart focusing their attention on anything but WELL ROUNDED.

WELL ROUNDED shrugs her shoulders and goes back to her pad of paper.

Once she is busy, the three groups come together to form one large group. They talk together in mad gestures.

WELL ROUNDED senses they are talking about her. This time she stands up, catching the others by surprise.

WELL ROUNDED holds out her arms as if to say, "What's up guys?"

THE OTHERS look at each other.

OVERBEARING MOTHER shakes his head and hangs onto the trunk.

PAST sits on the bench as if she will have nothing to do with the group.

DEAD END and HEART ATTACK push FIRST LOVE towards WELL ROUNDED. She is very reluctant to go, but finally concedes.

MUSIC SUGGESTION: A combination of the music from those who carry baggage and WELL ROUNDED.

*It should be light with occasional minor moments.
Violin and cello, piano and bassoon.*

*OUR SUGGESTION: Vivaldi's The Four Seasons,
Concerto for Autumn, 1st Movement, Allegro. This
selection plays until WELL ROUNDED interacts with
PAST.*

FIRST LOVE takes a deep breath and steps towards WELL ROUNDED.

WELL ROUNDED steps forward with a big smile. She thrusts out her hand ready for a handshake.

FIRST LOVE looks very reluctant to shake hands.

WELL ROUNDED picks up FIRST LOVE's hand and gives it a shake.

FIRST LOVE backs away. She has more important business at hand.

FIRST LOVE points to the guitar case, commanding WELL ROUNDED to pick it up.

WELL ROUNDED shrugs her shoulders and picks up her case.

THE OTHERS look relieved. They all congratulate each other on a job well done.

WELL ROUNDED sets the case down again and lets go.

THE OTHERS jump up and down in frustration. The process is repeated.

FIRST LOVE points to the guitar case, commanding WELL ROUNDED to pick it up.

WELL ROUNDED shrugs her shoulders and picks up her case.

THE OTHERS look relieved. They all congratulate each other on a job well done.

WELL ROUNDED sets the case down again and lets go.

THE OTHERS jump up and down in frustration.

WELL ROUNDED reaches out to FIRST LOVE for her scrapbook.

FIRST LOVE steps away and shakes her head in horror.

WELL ROUNDED reaches for the scrapbook.

FIRST LOVE shakes her head. She begins to dance in a circle, oblivious to the others.

WELL ROUNDED taps FIRST LOVE on the shoulder and holds out her hand for the scrapbook. She gestures to FIRST LOVE that it's OK to let go of the scrapbook.

FIRST LOVE marches over to the guitar case and points at that. She wants the light case.

WELL ROUNDED shrugs her shoulders and picks up the case. The two agree to swap.

WELL ROUNDED hands the guitar case to FIRST LOVE.

FIRST LOVE hands the scrapbook to WELL ROUNDED.

When FIRST LOVE receives the guitar case it becomes extremely heavy. So much so that she cannot lift it.

THE OTHERS rush over to help but it is of no use.

It doesn't matter what piece of baggage FIRST LOVE has, it's still heavy.

WELL ROUNDED finds that the scrapbook is very light. She dances a bit with the scrapbook as FIRST LOVE had done. Then she stops. She shakes her head, puts the scrapbook on the seat, and sits on it.

FIRST LOVE goes crazy.

WELL ROUNDED shrugs her shoulders and gestures as if to say "What scrapbook? Out of sight, out of mind."

FIRST LOVE tries to grab the scrapbook and WELL ROUNDED, but she can't let go of the guitar case; it's too heavy for her to drag. She becomes more and more frantic in her attempts to reach the scrapbook.

WELL ROUNDED finally gives in. She says through gesture, "All right, all right." She gets off the scrapbook and hands it to FIRST LOVE at the same time as she takes the guitar case.

As soon as WELL ROUNDED has her hand on the guitar case it becomes weightless. When FIRST LOVE grabs the scrapbook, it weighs her down.

FIRST LOVE cradles the scrapbook, strokes it, dances with it, and scuttles back into a corner to be with it.

OVERBEARING MOTHER slams his hand on the steamer trunk in anger over what he has just seen. When everyone looks at him, he totally regrets this action and hides behind the trunk.

WELL ROUNDED walks over to him.

OVERBEARING MOTHER scrambles to the other side, always keeping a hand on the trunk.

WELL ROUNDED taps him on the shoulder. She puts a hand on her hips as if to say, “What’s up?”

OVERBEARING MOTHER stands on the trunk. He becomes his mother, nagging and wagging. He then becomes himself doing his gestures: standing up straight, slicking down his hair, tidying his clothes. He turns back into his mother, nagging and wagging his finger. He becomes himself and goes through his three gestures. The switch between his mother and himself becomes faster and faster.

WELL ROUNDED holds out her hands in a STOP gesture. She helps OVERBEARING MOTHER down off the trunk.

WELL ROUNDED holds up one finger as if to say “First of all.” She stands up straight.

OVERBEARING MOTHER stands up straight too.

WELL ROUNDED slouches and moves her body every which way in a dance. She jumps and twists and encourages OVERBEARING MOTHER to do the same.

OVERBEARING MOTHER looks at the others as if to say, “This woman is crazy.”

WELL ROUNDED again encourages OVERBEARING MOTHER to move his body.

After a moment of hesitation, he does. They both do a crazy dance.

WELL ROUNDED holds up two fingers as if to say: “Secondly of all.” She puts her hands in her hair and shakes them, making her hair a mess.

After a moment of hesitation OVERBEARING MOTHER does the same.

WELL ROUNDED holds up three fingers as if to say “Thirdly of all.” She then messes up her clothes.

After much less hesitation OVERBEARING MOTHER does the same. He seems to be enjoying himself.

WELL ROUNDED holds up four fingers as if to say “Fourthly of all.”
 WELL ROUNDED looks hard at the trunk. She encourages
 OVERBEARING MOTHER to do the same.

He does.

WELL ROUNDED turns her back on the trunk.

*OVERBEARING MOTHER pauses for a moment, and
 then he does the same.*

WELL ROUNDED starts to walk away from the trunk.

OVERBEARING MOTHER is not sure about this.

WELL ROUNDED turns around and encourages OVERBEARING
 MOTHER to walk away from the trunk.

OVERBEARING MOTHER’s knees begin to shake. He looks from
 WELL ROUNDED to the trunk and back to WELL ROUNDED.
 Making a decision, OVERBEARING MOTHER stares hard at
 the trunk, turns abruptly and starts to walk away. But he only
 gets a few paces away before turning around and running back
 to hug the trunk. His mother may be overbearing but he’ll never
 leave her. He stands up straight, slicks back his hair, and tidies his
 clothes.

*MUSIC SUGGESTION: Dramatic. Regal. PAST is
 showing WELL ROUNDED her glory, but WELL
 ROUNDED doesn’t take her seriously. The piece
 should have moments of frivolity. Trumpets and sax.*

*OUR SUGGESTION: Vivaldi’s The Four Seasons,
 Concerto for Autumn, 3rd Movement, Allegro.*

LIVING IN THE PAST brushes past the others to make a dramatic
 cross downstage. She gestures for WELL ROUNDED to follow
 her and doesn’t look back to see if she does.

WELL ROUNDED shrugs her shoulders and crosses downstage,
 imitating the way that PAST walks.

A spotlight comes up downstage.

PAST enters the light. She replays the emotional gestures from her
 moment of glory: great passion, great despair, great anger. She
 then pulls out her award from her purse. She starts to bow
 extravagantly holding the award. She repeats her gestures: waving
 to the audience, bowing extravagantly, and blowing kisses to the
 audience.



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