

WAITING

"Waiting" is a play which is intended to be performed by amateurs, students, or professionals. The fundamental concept is, the things that go through people's heads when they're in a place of waiting, in life.

The play is not complete as released. You (director, musicians, and/or actors) have to / get to put it in final form. What is provided is music, lines, and some suggestions for production. Feel free to modify any of these as you see fit, for instance having the actors write their own lines.

BASIC STRUCTURE

Play a section from the music, then deliver some lines. We can call that an "iteration". (The music is divided up into A, B, C, X, Y, Z, and D. Maybe play A. Then some lines. Then A followed by B. Then some more.) Some of the lines have "earlier" and "later" sections. Say the earlier lines in earlier iterations, then say the later lines in a later iteration. When you've gotten through all the lines, segue into the finale, if you want. The "pencil is sharpened" chant might work. Then do the finale.

LINES

Letters identify characters within each segment. "A:" in one segment is not necessarily the same person as "A:" in another.

Lines can be grouped together with "{" and "}". This helps indicated that multiple lines are to be looped through.

Repetition is marked with xN. "xN" means "a number of times, as many times as necessary". (You might want to specify in the final version exactly how many repeats you want.)

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I: "You guys must be really good friends."

A: "Oh yeah, we hang out a lot."

B: "But if I lost touch with you or we had a falling out, I'd move on."

A: "Yeah, I'd just be grateful" (choking up) "for all the memories."

B: "Yeah, I'd move on somehow..." (also crying)

A: "But I'd never forget you" (Both of them bawling, clutching each other.)

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"I believe my abuser."

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{A: "I would kill to have your problems."

B: "Would you die to have them?"} (xN)

(following a description of some kind of enviable problem)

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(Someone plays piano very well)

"If I was at her level, I'd have a sense of superiority. Geez."

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"I do take 'no' for an answer."

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"I forget, to keep going, but my body remembers for me."

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"After two days everything is over and is replaced by something that only lasts two days."

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A: "Do you have any love?"

B: "Sorry, man."

A: "Do you have any love?"

C: (mimes taking earbuds out)
"What?"

A: "Do you have any love?"

C: "Sorry man, I don't have any."

A: "Do you have any love?"

D: (reaches around in pockets)
"Let's see... no... no I don't. Sorry."

- - - - -

(later)

A: "Do you have any love?"

?: "I can sit next to you for a while but you have to be completely silent."

(they sit completely silent for long enough to get past awkwardness)

"Okay, I have to go."

A: "Thank you."

[? could be B, C, D; or a new person]

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"People take me for a ride."

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"Lord God I pray for 'John Doe', if that's his real name. Work on his good side."

- - - - -

(later)

"Lord God, I pray for 'John Doe', if that's his real name. Work on his good side like he worked on mine."

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A: "Awareness comes through pain."

B: "Awareness is better than pain."

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A: "You're deluded."

B: "I don't feel like I'm deluded."

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One person chants, then another joins and another until all chant:

"A pencil gets sharpened, over and over, and wonders what's the point."

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{A: "Well, your spirit animal is a hummingbird!"

B: "Well, your spirit animal is a porcupine!"}

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"I was his mid-life crisis... no, I was part of his mid-life crisis."

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A: "You've been like a celebrity to me."

B: "And you've been like a celebrity to me, too."

A, or A and B together: "We've both been like celebrities to each other."

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"The first rule of being taken seriously is you do not talk about wanting to be taken seriously."

--

A: "I'm not good enough."

A: "I better think I'm not good enough."

--

"And so we need a truth and reconciliation commission for our 20s."

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"She's a kid. I need to be her mother."

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"I close my eyes but I can't sleep."

PRODUCTION SUGGESTIONS

Repetition is a useful tool with this material. Feel free to repeat more than is indicated.

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Conductor/Engineer/TV watcher character, tries to bring more emotion out of voices and make their speech emotionally compelling/manipulative (conductor); turning up and down the actors at a soundboard to achieve a certain pleasing mix, or they get distorted (engineer); trying to mute the actors but as soon is muted, another one speaks (TV watcher).

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During opening theme (maybe sections A, B, and C of the music, or whatever you want), set up and take down as elaborate a set as you can in that time.

MUSIC

See accompanying file.

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