

Excerpt Terms & Conditions

This excerpt is available to assist you in the play selection process.

You may view, print and download any of our excerpts for perusal purposes.

Excerpts are not intended for performance, classroom or other academic use. In any of these cases you will need to purchase playbooks via our website or by phone, fax or mail.

A short excerpt is not always indicative of the entire work, and we strongly suggest reading the whole play before planning a production or ordering a cast quantity of scripts.

Family Plays

DOLLS

Drama by

Jerome McDonough



DOLLS

“I chose the play because it’s the only one I’ve found that deals with teen pregnancy and sex without being crude.” (Todd Secondary School, Prince George, British Columbia, Canada.)

“People were moved by this wonderful play.” (Reba A. Kooaroon, International School, Bangkok, Thailand.)

“*Dolls* has very powerful and moving dialog.” (National Organization on Adolescent Pregnancy and Parenting, recommending the play.)

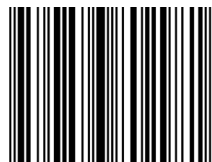
Drama. By Jerome McDonough. *Cast: 5m., 5w., extras.* Kids are becoming involved with sex at younger and younger ages. This play opens with a reticent teacher trying to address a group of students about the “S” word, but it turns out the students know more than she does. Similar to Jerome McDonough’s other young adult awareness plays, this one grabs the audience’s attention with comedy before it gets serious about the enormous problems involved in teenage sexuality and pregnancy. This is a hard-hitting, face-the-facts play designed for high school and college actors to perform for audiences 12 or 13 years old and up. The play is frank and realistic, yet there is no profanity and no street language, but *Dolls* does not back off on its message. It does not turn off the very kids who ought to listen. It has been performed by high schools, youth organizations, church groups, colleges, community theatres and junior high schools throughout the U.S., Canada and foreign countries. The style of the play is that of its predecessors—*Juvie* and *Addict*—a face-to-face telling of young people’s stories to young people by young people. The stories are entirely fictional but are based on the facts of the subject matter. With *Juvie* and *Addict*, we encouraged the availability of on-site support people at each performance of the show. This support may be even more important with *Dolls*. A combination of parents, health care professionals, church leaders, educators, a cross-section of concerned, open-minded adults—is needed. Kids’ questions should be answered. *Approximate running time: 30 to 40 minutes. Background music CD available. Color slides set available. Code: DD8.*

Family Plays

311 Washington St., Woodstock, IL 60098-3308
Phone: (800) 448-7469 / (815) 338-7170
Fax: (800) 334-5302 / (815) 338-8981

www.FamilyPlays.com

ISBN-10 0-88680-298-9
ISBN-13 978-0-88680-298-1



9 780886 802981 >

Dolls

Dolls

by

JEROME McDONOUGH

Family Plays

311 Washington St., Woodstock, IL 60098

*** NOTICE ***

The amateur and stock acting rights to this work are controlled exclusively by FAMILY PLAYS without whose permission in writing no performance of it may be given. Royalty must be paid every time a play is performed whether or not it is presented for profit and whether or not admission is charged. A play is performed any time it is acted before an audience. Current royalty rates, applications and restrictions may be found at our website www.FamilyPlays.com, or we may be contacted by mail at: FAMILY PLAYS, 311 Washington St., Woodstock, IL 60098.

COPYRIGHT LAW GIVES THE AUTHOR OR THE AUTHOR'S AGENT THE EXCLUSIVE RIGHT TO MAKE COPIES. This law provides authors with a fair return for their creative efforts. Authors earn their living from the royalties they receive from book sales and from the performance of their work. Conscientious observance of copyright law is not only ethical, it encourages authors to continue their creative work. This work is fully protected by copyright. No alterations, deletions or substitutions may be made in the work without the prior written consent of the publisher. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, videotape, film, or any information storage and retrieval system, without permission in writing from the publisher. It may not be performed either by professionals or amateurs without payment of royalty. All rights, including, but not limited to, the professional, motion picture, radio, television, videotape, foreign language, tabloid, recitation, lecturing, publication and reading, are reserved.

For performance of any songs, music and recordings mentioned in this play which are in copyright, the permission of the copyright owners must be obtained or other songs and recordings in the public domain substituted.

© 1988 by
JEROME MCDONOUGH

Printed in the United States of America
All Rights Reserved
(DOLLS)

ISBN: 978-0-88680-298-1

IMPORTANT BILLING AND CREDIT REQUIREMENTS

All producers of the play *must* give credit to the author(s) of the play in all programs distributed in connection with performances of the play and in all instances in which the title of the play appears for purposes of advertising, publicizing or otherwise exploiting the play and/or a production. The name of the author(s) *must* also appear on a separate line, on which no other name appears, immediately following the title, and *must* appear in size of type not less than fifty percent the size of the title type. Biographical information on the author(s), if included in the playbook, may be used in all programs. *In all programs this notice must appear:*

“Produced by special arrangement with
Family Plays of Woodstock, Illinois”

**Dedicated to the memory of
Dr. Daniel J. Schwartz
who loved babies so much
that he hated watching babies have them
(1942-1987)**

**and to the first DOLLS crusaders:
Denise Melton, Tim Hardin, Mark Walker, David Councilman,
Suzi Kruger, Donald Ellison, Ronnie Seigman, Sandy Tate,
Gwen Orth, and 'Becca San Miguel, and their supportive parents.**

**With special thanks to Jane Lipscomb for urging me to
write DOLLS when not writing it would have been so much
easier.**

DOLLS

“... I asked my dolly, ‘Did it hurt?’”

Cast of Characters

(Minimum: 5 males, 5 females. No maximum)

The Ensemble

Girls

ANISA
SAMM
RENEE
ELAINE
GERISE
YOLI
JANA
TONI

Boys

BRITT
HOLLAND
KILLY
VINCE
NEIL

Ensemble Roles

MRS. GLUTZMAN, RINGMASTER, VARIOUS OTHERS

Δ

Time

Today

Place

Here

• Δ •

Medical Consultant and DOLLS advocate
Dr. Gerald H. Holman, M. D., Pediatrician,
And Director of St. Anthony's Hospice, Amarillo, Texas

THE 'DOLLS' PHILOSOPHY

Some of the most pervasive problems of our society are teen and even pre-teen sexuality and the dangers of Sexually Transmitted Diseases, most horribly AIDS. Further, the incidence of unwed pregnancy and the rate of increase in venereal disease are the highest in this age group. DOLLS addresses these issues.

The play has several purposes:

1. To set aside a number of widely-held misconceptions about sex and sexual activity in a way which will be meaningful to young people.
2. To represent sexual activity and its consequences in more realistic, less "romantic" terms than are found in the mass entertainment areas of motion pictures, videos, and television.
3. To underscore the message that refusing to yield to sexual pressure is a viable, preferable option.

The play is frank and realistic, yet remains accessible to high school and junior high school audiences. There is no profanity and no street language, but DOLLS does not back off in its message. It does not turn off the very kids who ought to listen; they listen.

The style of the play is that of its predecessors—JUVIE and ADDICT—a face-to-face telling of young people's stories to young people *by* young people. The stories are entirely fictional but are based on the facts of the subject matter.

DOLLS, however, is no sex education course all in one handy package. We can't just say, "Okay, we've done the play, so thank heavens we don't have to deal with the 'S-word' any more." DOLLS will prompt questions—questions which young people might have felt uncomfortable asking before. And the parents and the community and the schools must accept this as a positive step toward understanding and an opportunity to reinforce a sense of values—not as opening Pandora's box.

With JUVIE and ADDICT, I encouraged the availability of on-site support people at each performance of the show. This may be even more important with DOLLS. A combination of parents, health-care professionals, church leaders, educators—a cross-section of concerned, open-minded adults—is needed. Kids' questions should be answered—

NOW. If we do not provide this follow-up, we have done the less important half of our job.

It finally comes down to what Toni says near the end of the play: "Face it. A kid having a kid doesn't do either kid any good."

—*Jerome McDonough*

Δ

NOTE: Some high school and junior high teachers choosing **DOLLS** for production will face objections from their administrators. Our side of the argument is given on pages 18-19: "The 'You Want to Do a Play About **WHAT** in Our School!?' Department." Community and other adult theatre producers preparing the play may also find it profitable to read this section.

—*The Publisher*

PRODUCTION NOTES

Properties

Virtually all properties are mimed (i.e., telephones, needles, surgical tray, babies, incubator), but a few are real:

A realistic baby doll—Samm

A stretcher or gurney—Paramedics

Casting

DOLLS is an ensemble show and most cast members play multiple parts. Only Britt is not cast in secondary roles, but he may participate in the "Ringmaster" sequences, if desired.

Character casting should take into consideration adjacent roles. For example, a performer who has just done a serious scene should not immediately shift character to participate in a "joke" segment. Further, if an actor portrays an antagonistic character in one scene, it will be difficult for him or her to gain audience empathy in the next scene as a favorable character.

Here is the multiple casting schedule which the original troupe of five males and five females used:

Male 1—BRITT

Female 1—ANISA, HOME ROOM GIRL, Street Girl

Male 2—Anisa's Boyfriend, NEIL

Male 3—HOLLAND, NURSE, Street Girl's Guy, DOCTOR

Male 4—RINGMASTER, KELLY

Female 2—SAMM, JANA

Female 3—RENEE, GERISE

Female 4—ELAINE, YOLI, Emergency Room Nurse

Male 5—VINCE, Junkie GUY

Female 5—Fast Food Girl, TONI

With this casting arrangement, ELAINE and RENEE did not appear onstage in the final section and were only referred to. RINGMASTER ensemble sections never included the featured character from either adjacent scene. This arrangement is only one possibility. Casting may extend to as many as 20 performers or more.

DOLLS is not and must not be a star vehicle. Its ensemble is a "family" and if that family spirit is missing, much of the magic will be lost.

Costumes

Most costumes are the everyday clothing of today's teens. Costuming should include a basic "ensemble" costume of nondescript color and a "character" costume of more distinctive clothing which is over- or under-dressed and which will be identified with the specific character for the unravelling at the end of the play.

A few characters demand special costume elements. Here are some suggestions: Renee—a maternity smock; Street Girl—shoulder strap purse and large earrings; Jana—large, worn, loose-fitting shirt; perhaps an old military "fatigue" shirt or very ragged "concert" T-shirt.

Music

Quiet selections of contemporary instrumental music were played during most character sections. All music was kept at a very low volume level, giving a feeling of texture rather than accompaniment. A slow guitar blues instrumental set the tone for the Neil/Jana segment.

The airy, legato recording of the melody of "Dolly in the Dirt," which is the last sound of the show, is available from I. E. Clark but may as easily be played live or recorded locally.

Update—But DON'T Augment

DOLLS is factual as of its writing in 1988. When medical research provides new information, however, particularly in the area of AIDS and other Sexually Transmitted Diseases, production companies are requested to update the script. Yesterday's truth is never sufficient for today's young people.

Under no circumstances are words, sections, speeches, or dialog to be added to this or any other Jerome McDonough play. The only exceptions are minor word substitutions for the purpose of updating the script. Cuts are permitted for contests or other time-limited performances.

Setting and the Nancy Baay Artwork

DOLLS doesn't really have a set. The script calls for a school locale, but any space which includes the performers and an audience of young people will do. Even the cafeteria table and podium for the opening scene aren't actually necessary, although they add to the "inmates taking over the asylum" spirit of the opening.

An element which is not setting *per se* but which is highly recommended is the use of color slides representing the growth of the baby in the womb. Something about the ongoing process of new life lends special poignancy to the DOLLS stories. The symbolic loss of that life at the conclusion of the play brings the final reality home very strongly.

A beautiful set of slides, created especially for the premiere production by Artist Nancy Baay, are available from I. E. Clark. Ms. Baay accepted the task of painting the eleven water color works as soon as she read the first draft of the play. "Had pictures been made of my thoughts as I envisioned each stage of development, the results would mirror Nancy's work," Jerome McDonough said. Response to the slides during the premiere production was summed up by a viewer: "They were exactly right." The slides may be rear-projected onto a scrim, or onto a cyclorama or projection screen from onstage, or onto one or both side walls of the theatre from the house.

Jerome McDonough plays are known for their modest technical demands. The minor financial outlay for the Nancy Baay slides is money meaningfully spent.

If you prefer to make your own slides, a gynecologist's office can probably provide a series of pictures which your photographer can copy. The idea, of course, is to show the development of the baby month by month.

•

(More on the next page)

THE
 "You Want to Do a Play About WHAT In Our School?"
 DEPARTMENT

Sex Education.

No two words have caused more of an uproar in American education than these two.

As a result, many prospective directors may be hesitant to even consider DOLLS, fearing comments such as: "Too controversial!" "Too explicit!" "We don't have a problem with that here." "It will give them ideas!"

Let's not kid ourselves. With the possible exception of communities which still lack electricity, sex is heard about on the radio, viewed on television soap operas and videos and commercials, discussed in every gathering of over one teenager, and engaged in, according to recent surveys, by fully half of our young people by the time they complete high school—those who complete high school.

If they get *ideas* from this play, the ideas won't be new ideas.

But DOLLS may present some *truths* these young people haven't heard before. And it might warn them about some things they hadn't considered—or believed. And it could let them know that sex doesn't equal popularity or beauty or athletic prowess or—the worst lie of all—sex equals nothing. And it could be the first truly caring treatment of the subject they've ever seen.

Actually, the groups of people who would like to see such a show produced may surprise you. People like many religious leaders. People like the medical community in your city. People like most of the parents of the teens and pre-teens in your school system.

"But how do I even broach this subject with my community?" I hear you ask.

The best course is to be certain that nobody gets surprised by DOLLS.

1. Tell your administrators and counselors that you would like to perform the play and provide scripts for them to read. Tough as it might be, set a time frame to check back with them. If, after reading the script, they are still reluctant about the show, try to get them to at least agree to let you pursue the next step. (Step 2 is necessary, regardless.)

2. Meet with the parents of prospective cast members and send scripts home with them so that they will know what to expect. And give the parents a form (such as the following one) so that they may express their opinion. The original productions of JUVIE and ADDICT, as well as DOLLS, followed this procedure. I have yet to receive my first dissenting vote from a parent on these scripts. Frequently, encouraging notes were attached to the approval slip. Such parental endorsement should convince your administrators to let you proceed.

3. Once the permission slips are in, cast the show and go on with preparation of the play.

4. Present a couple of closed preview performances for the parents of the community and your school's teachers and staff. This step is particularly important if the play is to be presented at school during the school day. If some parents object to the show, they can request that their children not attend the performance. Should production plans include touring to other campuses (and DOLLS is completely portable), invite the parents, teachers, and administrators of those schools to the previews. Mount a big publicity campaign for these performances.

5. Once everything is "go," present the play to every audience you can reach. Each community will have to decide at which grade level attendance at DOLLS should start. Seventh grade seems about right. Students younger than

this may be aware to a degree; but a bit more sophisticated knowledge of dating, social pressures, the mechanics of sex, and boy-girl relationships is required before DOLLS will be meaningful. (Different tools are more appropriate at lower grade levels . . . and are desperately needed.)

DOLLS is dedicated to the memory of Dr. Daniel J. Schwartz, who was a zealous proponent of sexual awareness for young people. Shortly before his tragic death in a plane crash in Africa, Dr. Schwartz observed, "Many teens today think no more of having sexual intercourse than we (children of the forties and fifties and before) thought of holding hands." We would all like to believe that he was wrong. But we have to accept the fact that in a disturbing percentage of our children, he is absolutely right.

It's time to start turning that around. And nobody's going to do it for us.

. . .

(Sample Parent Permission Form)

Dear Parents,

As I mentioned at our meeting, I am asking you to take a few moments to look over DOLLS and have your son or daughter return the form below to me tomorrow, if possible. I will not cast your offspring until your go-ahead is on record.

Your approval may be total or it may specify certain restrictions. You may also withhold permission should you so desire. There will be no ramifications, regardless of your decision.

Should you wish to discuss the play with me, my home phone is-.....
....., Director

Parent Permission Form
STATEMENT

I have read the script of DOLLS by Jerome McDonough and my wishes for my son's or daughter's participation are stated below.

(Please check one)

1) My son/daughter,, may participate in DOLLS in any role or roles.

2) My son/daughter,, may participate in any part except:
.....
.....
.....

3) I prefer that my son/daughter,, not participate in the DOLLS production.

Date:

Signed:

Parent of:

DOLLS

by Jerome McDonough

[As the audience enters, the Act Curtain is closed. Before it, on the apron, is a typical school cafeteria-type table upon which sits a table-top podium and behind which sits an extremely uncomfortable-looking woman, MRS. GLUTZMAN. She sweats and constantly adjusts her clothes. Occasionally she can be heard clearing her throat or coughing hoarsely. Panic is only a beginning in describing her state. Entering singly and in pairs with the audience are STUDENTS (the ENSEMBLE). They take seats on the apron or some area near the stage. A PRINCIPAL opens the program and addresses the students]

PRINCIPAL. Let's come to order, please. Our guest lecturer today is Mrs. (Mr.) Herman Glutzman. *[Exits as MRS. GLUTZMAN rises uncertainly]*

MRS. GLUTZMAN. Thank you, Good morning/afternoon/evening, boys and girls. *[A groan rises from the STUDENTS]* Recently, several of you have asked some rather explicit, I mean specific questions about, uh, about—the S-word—the S, uh, E, uh *[quieter]* x word.

STUDENT. *[Speaking aloud to others, appalled by her stupidity]* The "S-word." What planet is this woman from?

MRS. GLUTZMAN. So here we go. Every spring, when the tiny blossoms open to the morning sun, the busy little honeybees flit from flower to flower to flower, spreading pollen everywhere. And that's how babies are made. *[Sighs relief]*

STUDENT. *[Rising, speaking to Mrs. Glutzman]* That's not how babies are made.

STUDENT 2. That's not even how bees are made.

STUDENT 3. What about the "S-word," Mrs. Glutzman?

MRS. GLUTZMAN. That's enough of your filthy mouth, young woman! *[The crowd of STUDENTS mob the stage, seizing control from Mrs. Glutzman]*

STUDENT (BRITT). We'll take it from here, Mrs. Glutzman.

MRS. GLUTZMAN. What?!

BRITT. [*Instructing students to physically remove her*] Off that way, please. [*To others, indicating table and chair and podium*] And get rid of this stuff, too.

MRS. GLUTZMAN. [*As the STUDENTS physically remove her from the stage*] I'll see that you get detentions for this, mister! And writing on the board! Writing "I will not kidnap Mrs. Glutzman" one million times!

BRITT. Put her down gently. [*There is a huge CRASH from off-stage*] Close enough.

MRS. GLUTZMAN. Two million!

BRITT. Right, Mrs. G. [*Turning his attention to the audience*] Okay. You want the straight stuff. We [*indicating the re-gathering students*] can do that. We have some stories to tell you. They aren't our stories, but they could be. And they aren't your stories. But they could be. They could be so easily.

[The ACT CURTAIN opens to reveal the stage, bare except for a cyclorama, a scrim, a projection screen, or other flat surface upon which slides can be projected. (If such surface is not available, slides can be projected on the walls, left and/or right of the stage.) LIGHTS soften to a more theatrical setting]

BRITT. We're gonna talk about sex and about what sex means. And we're gonna talk about kids getting pregnant. [*A slight change of tack*] What does it mean to be "pregnant," anyway? Take a look. [*SLIDE 1* is projected high on the screen or on walls adjacent to the stage*] Within half an hour of conception, the first cell divides in two. Life has begun. At the end of the first month, the eyes and ears and brain are forming and the baby is one-fourth of an inch long. The heart starts to beat by the twenty-fifth day. The baby is already receiving food from the mother—no matter how old—or young—the mother is. [*He drifts off and the slide fades a bit as ANISA crosses to near the edge of the stage*]

ANISA. Do you know what I mean when I say, "Alone?" When I really mean "alone"? To me, it used to mean spending every Friday and Saturday night at home without a date, watching whatever Dad and Mom wanted to watch on TV. [*A GIRL (from the ensemble) enters near*

* A set of 35-mm. color slides is available from the publisher, I. E. Clark, Inc. See additional information on p. 17.

her and mimes talking on the phone. Action follows] Or a couple of hours on the phone with Shandra, talking about being home every Friday and Saturday night and both of us getting more and more depressed about it. Or listening to record after record, all of them about people who aren't at home ANY night, forget about the weekends . . . And alone meant walking down the halls at school and never talking to anybody but girls. *[The GIRL exits as a knot of BOYS gathers opposite]* And having guys point at you and whisper something and then just die laughing. Or hearing one of them say . . .

GUY. Hey, brother, there's the perfect woman for you.

ANISA. And the guy he's talking to punching him . . . That was alone. Then. *[Pause]* But one day a guy punched another guy and it wasn't because he thought I was such a low-life. It was because he didn't want anybody making fun of me. Can you believe it? Standing up for *me*? Now, I wasn't used to that—but I liked it. *[The crowd of BOYS breaks up and THE BOY walks toward ANISA. He will mime the described actions as they move across the stage together]* And that guy caught up with me and started to talk to me. He was such a goof. He didn't know what to say and I was so busy turning eight shades of red that I wasn't much help. But a few more trips down the hall and we thought of a bunch of stuff to talk about. We went to some dances and church things together. And he came to dinner at our house and Mom liked him and Dad hated him, so everything was perfect. We read about Romeo and Juliet in English class and we thought we were exactly like them. We were in love. We were sure of it. *[They stop walking and THE BOY freezes as she continues talking]* We got more involved every time we were together. We'd decide to stop at something but every time we went farther. Then too far. It's okay if you're in love, though, isn't it? *[Shaking her head]* It didn't turn out to be. We'd been going together about six months when I first thought I was pregnant. The next month I knew I was. I told him.

THE BOY. Are you sure? *[ANISA nods]* Hey, this is a joke, huh?

ANISA. But I was sure. And it wasn't a joke. I loved him. He just stayed quiet for a long time. Then he looked at me and he said . . .

THE BOY. Are you certain it's mine?

ANISA. I couldn't even answer him, it hurt me so much. Then he just walked away. *[THE BOY exits]* And he didn't call me. And he avoided me at school. And his mom would say he was gone when I called his house. I finally quit calling. *[A fairly long pause]* Do you

know what it means to be alone? Really alone? *[ANISA's exit crosses HOLLAND's entrance]*

HOLLAND. Responsibility? Responsibility for what? Am I responsible if some little lady can't say no? I'm just there to hear the answer—and to act on it. After that, it's her problem. I'm too busy looking for more girls to—question. I figure the word is out. I hear them talking about me when I walk down the hall. I've seen the way they point. If I come on to a girl, she knows what I'm after. If she doesn't, she will. Now I've got to admit that some of them think they don't want to. They may even say they don't, but I know they do. And they do. And they know I'm not coming back, either. That's understood. What have I got, seventy, eighty years? I should get stuck with one girl? Where's the variety? *[Seeming to hear someone speaking to him]* Hey. Don't start that. V. D., right? I fool around with enough girls I'm gonna wind up with gonorrhoea or something. Chlamydia, herpes. A guy like me? I know who I'm with. Only dopes catch that stuff. And what if I get somebody pregnant? How they gonna prove it? Dust her for fingerprints? Man, I hit and run. That's the way. No dangers, no commitments, no problems.

[HOLLAND exits as BRITT speaks and the projection changes to SLIDE 2]

BRITT. Two months along, the arms and legs and spinal cord are forming. Tooth buds start to develop. The baby is an inch long and weighs one-thirtieth of an ounce. *[An ENSEMBLE MEMBER rushes on as a circus RINGMASTER shouting his message]*

RINGMASTER. Ladies and Gentlemen! Presenting an assortment of Mis-information, Mis-judgments, and Mis-takes gathered from the farthest ends of the earth and from every boys' and girls' restroom and locker room in captivity! For your enlightenment, in the center ring—SEX LIES' GREATEST HITS! Listen to them! *[The rest of the ENSEMBLE rushes onstage in the style of an acrobatic troupe, "Ho"-ing, making noises, perhaps doing flips, somersaults, etc. GIRL 1 steps or pirouettes forward to tell the first lie:]*

GIRL 1. You can't get pregnant if you do it standing up.

ENSEMBLE. *[Shaking heads]* WRONG! *[GIRL 1 returns to the ensemble as BOY 1 tumbles out and speaks:]*

BOY 1. A girl can't get pregnant her first time.

ENSEMBLE. WRONG! *[Action will follow as before]*

GIRL 2. Coca-Cola will keep you from getting pregnant.

ENSEMBLE. WRONG!

GIRL 3. And it doesn't matter where you put it.

BOY 2. And Diet Coke won't keep you slim, either.

GIRL 4. You can't get pregnant if you do it in a swimming pool.

ENSEMBLE. WRONG!

ANOTHER ENSEMBLE MEMBER. And you might get arrested.

GIRL 1. You won't get pregnant if you take a shower afterward.

ENSEMBLE. WRONG!

BOY 3. If you don't let a guy do it, he'll be in horrible pain.

ENSEMBLE. WRONG!

BOY 4. You can end your pregnancy by lifting a piano.

ENSEMBLE. WRONG!

BOY 1. That just gives you a baby AND a hernia.

[ENSEMBLE rushes off as SAMM enters, carrying her baby]

SAMM. I wanted something of my own—something that was just for me, something that would love me because I was the only person in her life. I didn't care how I got her, just so I did. *[Pause]* I got her. And, sure enough, the way I got her didn't matter. It didn't matter to him at all . . . *[Longer pause]* But she is so beautiful—really, you've never seen a prettier baby anywhere. She's my little doll. And we get along so well. She loves me so much. She reaches her little arms out to me and I cuddle her so tight . . . *[Pause]* Sometimes, though—she doesn't—sometimes she doesn't love me. No matter what I do—feed her or change her or rock her or walk with her—she doesn't love me. And I don't know what to do. And I get so nervous. And it's like she knows how nervous I am and she just makes more noise. And more noise. And I have to make her stop. She knows that she loves me and she shouldn't do those things . . . *[Pause]* And I make her be quiet however I have to—I shake her—just a little to make her understand—or I hold her so tight, her breath starts to sound kind of . . . then she stops crying.

And after I get her stopped I rock her and hold her and she remembers again how much she loves me. She doesn't mean to be bad . . . She loves me again, though. Every time, she loves me again. Every time.

[SAMM exits as SLIDE 3 appears]

BRITT. *[Carrying a chair and placing it Right as he speaks]* Feet and hands begin to show toes and fingers—with fingerprints—at three months. The baby can frown and smile. *[BRITT moves out of focus to Up Center as RENEE, pregnant, enters. KELLY moves in from opposite to the chair. He sits and dozes off during the following]*

RENEE. It's different now. I'm getting bigger all the time and I can't move around very well. And I'm sure not as interesting to Kelly as I was. And it wouldn't matter because he's so busy trying to keep us alive that all he can do is come in and grab a beer and fall asleep in front of the TV . . . Could that be the same guy who partied all weekend every weekend last year? Who looked so gorgeous in that white tuxedo at the Coronation dance? The guy that's asleep now with the TV playing the National Anthem at him? *[She turns away, but stays on-stage. KELLY stirs, awakening]*

KELLY. *[Speaks as if to himself]* I wonder if the game's over yet. I thought Jackie would call if they did any good. Guess they didn't. They could have used me. Too bad the work schedule wouldn't bend. Maybe next week. Gotta have the hours, though. Gotta have 'em . . . If there was ever enough money to just take a night off when I wanted to, to drop an hour or two just for me—man, that would be great. Maybe if I make Assistant Manager. Nah. Those guys stay up half the night, closing. I don't guess there's an answer any place . . . Maybe some college money'll show up. *[Sees how ridiculous that thought is]* Right. The Easter Bunny'll bring it. Better hit the sack. It doesn't seem quite so bad then. Not quite.

[KELLY exits, carrying the chair, not noticing RENEE. She watches him, then follows silently. SLIDE 4 appears]

BRITT. *[Describing the new slide]* Eyelashes and eyebrows appear at four months and the baby can suck his thumb. The heartbeat is strong and muscles are active. *[ELAINE enters. She touches her waist, as if wishing her child were still there]*

ELAINE. We'd been married for a year—almost two. And we wanted that baby. We wanted her so much. But I just had her for a little while. I was four months along when the pains started and the doctors put me to bed. They worked and worked, for six days, but nothing could stop it. I lost her . . . I asked to see her.

NURSE. *[Stepping on, miming holding a surgical tray]* Are you sure?