

Excerpt terms and conditions

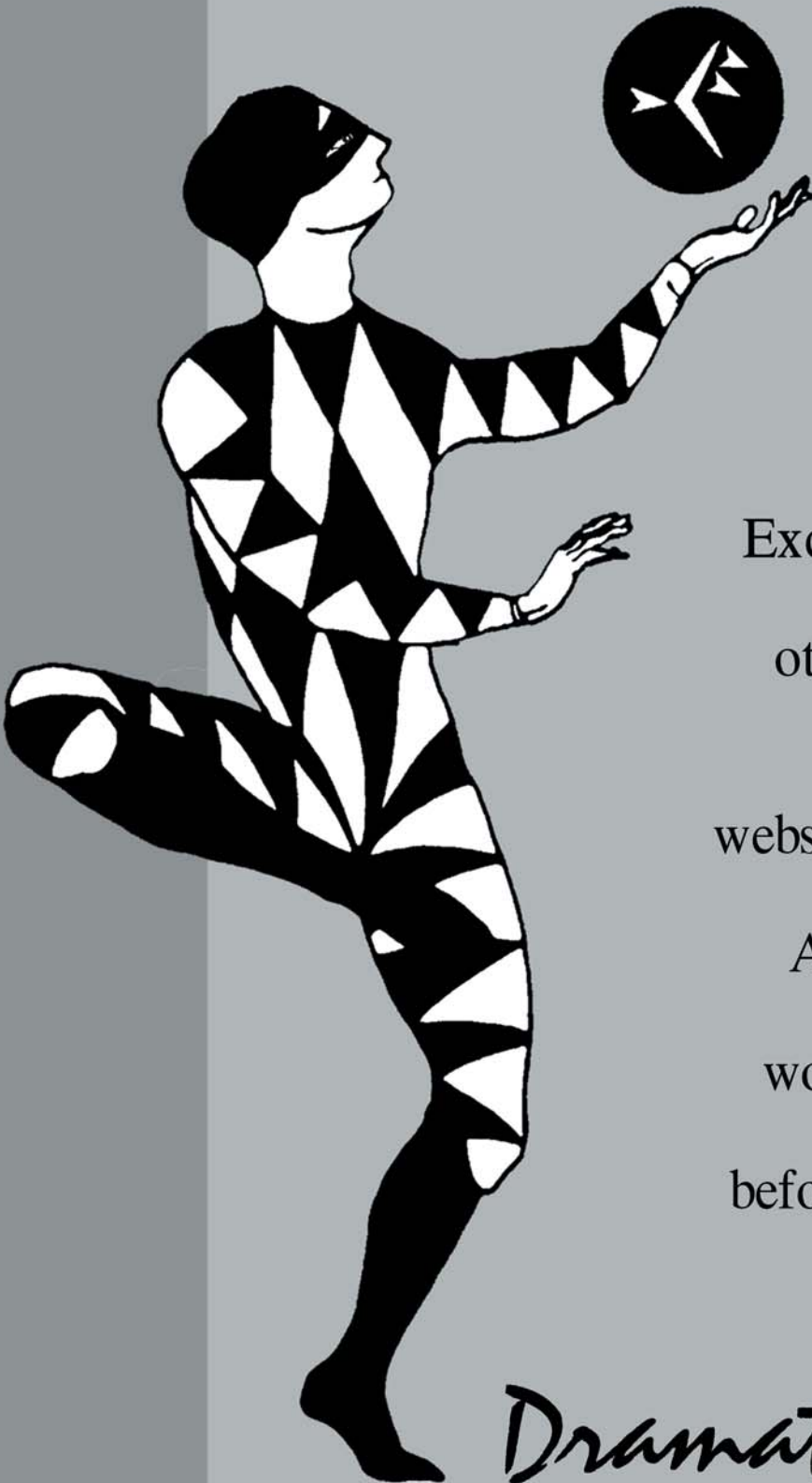
This excerpt is available to assist you in the play selection process.

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.

Dramatic Publishing



A One Act Play

Love Among the Moo-Moos

By
Liz Brelin



THE DRAMATIC PUBLISHING COMPANY

*** NOTICE ***

The amateur and professional acting rights to this work are controlled exclusively by THE DRAMATIC PUBLISHING COMPANY 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 Web site: www.dramaticpublishing.com, or we may be contacted by mail at: DRAMATIC PUBLISHING COMPANY, 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. *In all programs this notice must appear:*

“Produced by special arrangement with
THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois”

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.

©MCMLXXVI by ELIZABETH BRELIN and
THE DRAMATIC PUBLISHING COMPANY

Printed in the United States of America
All Rights Reserved

(LOVE AMONG THE MOO MOOS)

LOVE AMONG THE MOO-MOOS
A Play in One Act
For Three Men and Three Women
Extras

C H A R A C T E R S

CHRIS

JAMIE

YOUNG LADY

YOUNG MAN

LEADER OF TOUR

MAN AT DESK

Members of Tour Group; Travelers (passers-by)

PLACE: *Airport - Gates Three and Four.*

TIME: *The present.*

PROPERTIES

GENERAL:

Two airline gates (Gate 3 and Gate 4)

Sign reading MEXICO CITY at Gate 3

Sign reading WAHOO-PITT CITY at Gate 4

Airline waiting room benches or chairs

Check-in desk near gates

Permanent planters filled with potted plants, among
which are a philodendron, a zebra plant, and a
large *Dracaena marginata*.

PERSONAL:

CHRIS: Bunch of airline luggage tags, elephant foot
plant in pot.

JAMIE: Magazine, suitcase.

MAN AT DESK: Papers on clipboard, pen, etc.

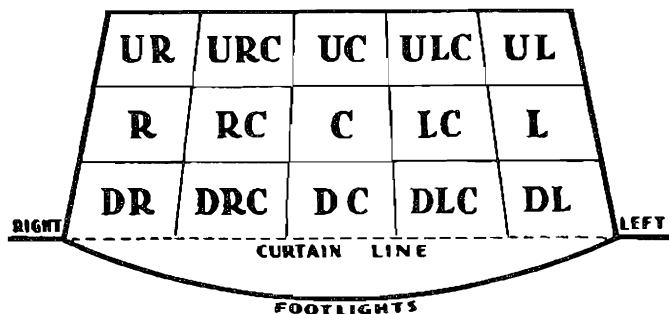
MEMBERS OF TOUR GROUP: One elephant foot
plant each.

YOUNG MAN: Magazine.

YOUNG LADY: Elephant foot plant.

TRAVELERS: Luggage of various kinds.

CHART OF STAGE POSITIONS



STAGE POSITIONS

Upstage means away from the footlights, *downstage* means toward the footlights, and *right* and *left* are used with reference to the actor as he faces the audience. R means *right*, L means *left*, U means *up*, D means *down*, C means *center*, and these abbreviations are used in combination, as: UR for *up right*, RC for *right center*, DLC for *down left center*, etc. A territory designated on the stage refers to a general area, rather than to a given point.

NOTE: Before starting rehearsals, chalk off your stage or rehearsal space as indicated above in the *Chart of Stage Positions*. Then teach your actors the meanings and positions of these fundamental terms of stage movement by having them walk from one position to another until they are familiar with them. The use of these abbreviated terms in directing the play saves time, speeds up rehearsals, and reduces the amount of explanation the director has to give to his actors.

Love Among the Moo-Moos

SCENE: An airport, at an airline gate. There are two gates next to each other. One has a card that reads: Mexico City. The other, where a young couple are seated, reads: Wahoo - Pitt City. Travelers pass across the stage occasionally. Calls for various flights are made over the loudspeaker from time to time. There is a man at a desk checking in passengers, or rather, readying to check in passengers as there are none around at the time. This is Trans-Heavens Airlines.)

AT RISE OF CURTAIN: The young couple, CHRIS and JAMIE, are about twenty years old. JAMIE is sitting in a chair reading a magazine and looking extremely bored. She is trying very hard to ignore CHRIS who is dashing about, happily examining the people walking past, talking to the man at the desk, and finally taking his place near a window overlooking the runways outside. There are plants in the gate area: a philodendron, a zebra plant, and a *Dracaena marginata*. They are part of the decor. There is a large elephant foot plant sitting on a bench next to Jamie. The plant belongs to Chris.)

CHRIS (excitedly, looking out the window). Jamie! Come here! Come here a minute! Hurry up! A 747's getting ready to take off. It's lining up

on the runway! (JAMIE just makes a face and continues paging through the magazine.) Wow! It's like a whole house taking off, Jamie. A whole house! That's what I think of every time I see one moving down the runway, gaining speed, ready to ascend into the sky, higher and higher, its body reaching into the air, soaring, leaving cloudy trails behind it! (JAMIE begins watching him with an exasperated look.) Lifting, lifting! Wow! There it goes. Taxing. Pivoting like a graceful bird, pointing to the sky. Ahead! Onward into the heavens!

JAMIE (tiredly). Christopher. Would you please . . .

CHRIS (not hearing her). Wow! What a sight. (He turns around.) Jamie! Do you know what you just missed? One of the most beautiful examples of man's technological advancements. One of the best pieces of evidence of man's desire to be "as a bird in flight." Do you know what that is, Jamie? (She continues staring at him.) Why, it's a 747, Jamie. (He looks disappointed.) I thought you'd know that.

JAMIE. Chris, this is absolutely ridiculous! I've never seen anyone get so wound up over an airport -- and airplanes, and control towers, and luggage, and -- and -- you know what you are, Christopher? You're a fanatic! A real fanatic. You act as weird about airports as you do about those stupid plants of yours!

CHRIS (backing up to the plant as if to shield it).

Shhh! It might hear you.

JAMIE (trying to be calm). Christopher -- plants do not have ears. They cannot hear me. They cannot read lips. They cannot read my mind. (Shouts.) Now stop being so silly! I've had enough of your warped sense of humor!

CHRIS (hanging head). I wasn't trying to be funny.

(Aside to plant.) It's all right. She didn't mean it. (To JAMIE,) I was just being a little enthusiastic. Writers have to be enthusiastic. I am enthusiastic, which is more than I can say about you.

JAMIE. What does that mean?

CHRIS. It means that you never get turned on by life -- by the things you see happening around you. It means that you just sit there, stubborn as hell, and refuse to enjoy and appreciate the neat things going on right in front of your face!

JAMIE. That's not true, Christopher. I do appreciate the good things about life. It's you who doesn't see what's going on right in front of your face. Like how people laugh at you whenever you get so carried away about dumb things like -- like -- the tags they put on our suitcases! Really!

CHRIS. But they're neat! Did you ever stop and think about those tags, Jamie? I mean really think about them? Everything at airports is so organized. They can transfer luggage from place to place, from airport to airport, from owner back to owner. They can ship it great distances regardless of size or weight. It's fantastic, Jamie! And it's all coded, with colors and with abbreviated names. (Pulls a bunch of tags from his pocket.) Here. Look, Jamie. Now, here's one going from Chicago to . . .

JAMIE. Christopher! I don't care! I don't want to see it!

CHRIS. Okay, Jamie. (Puts the tags away quietly, gets up slowly, picks up his plant and moves away, seating himself on a bench on the main aisleway where people are walking past. JAMIE looks as if she is going to say something, but

changes her mind and goes back to the magazine.
She does not look up until noted.)

(A group of MEN and WOMEN of all ages enters from the side, talking and laughing, and stand in front of the Mexico City gate. They are all carrying elephant foot plants. They put their plants down next to them, huffing and puffing. They belong to the N. L. E. F. L., "The National League of Elephant Foot Lovers." One fairly attractive, intelligent-looking YOUNG LADY, wearing black-rimmed glasses, notices CHRIS and slowly approaches him.)

YOUNG LADY. My, that's a fine specimen of Beaucarnearecurvata you have there.

CHRIS (startled). Oh -- why -- thank you. (The YOUNG LADY sits next to him.) I've had it for six years now. I kind of hate to transport it like this. You know know temperamental older plants can be. They bruise so easily and they dislike being moved.

YOUNG LADY. Yes, I know what you mean. I've had mine for almost ten years now. I got it as a birthday present when I was a little girl. (Pauses.) By any chance are you on the tour to Beaucarnealand?

CHRIS. Beaucarnealand? No -- I don't believe I am. I'm going home to the farm for the summer. To work on my writing. Home to Wahoo.

YOUNG LADY. Wahoo! Ooooo -- sounds like a real good time.

CHRIS. I wouldn't go that far. But -- but what is this Beaucarnealand you're talking about?

YOUNG LADY. We're all members of the N. L. E. F. L. going on a tour.

CHRIS. N. L. E. F. L. ?

YOUNG LADY. The National League of Elephant Foot Lovers. And we're chartering a plane to Mexico City. And from there we visit the native grounds of the *Beaucarnearecurvata*. It's really going to be a fantastic trip and a fascinating experience. (Looks CHRIS in the eye.) It's so unfortunate you're not coming with us. (They freeze.)

CHRIS. Yes -- that is unfortunate. (Breaks away from the spell.) But home to Wahoo and the moo-moos is where I must go.

YOUNG LADY. That's really a shame. (She looks around.) When I was walking down the corridor, I saw you talking, quietly loudly it seemed, to that girl over there. (Points to JAMIE.) Is she a traveling companion?

CHRIS. Well, she's my fiancée, actually.

YOUNG LADY. Oh.

CHRIS. We were having a -- um -- discussion -- about my overall enthusiasm for life.

YOUNG LADY. Oh?

CHRIS. Yes. You see, she's been quite upset lately about the way I get so -- so turned on by life around me.

YOUNG LADY (cuddling up a little). Life around you?

CHRIS (not noticing). Yes. You see -- I get very excited about things that most people, like Jamie, take for granted. Take airports, for instance.

YOUNG LADY. Oh, airports are very exciting places. How could someone not be excited by them?

CHRIS. That's what I say.

YOUNG LADY. I mean, look at the organization of it all. Luggage moved with great efficiency from city to city, great distances away. The definite signs of man's technological advancements. 747's that look to me like entire houses lifting

into the sky, reaching into the air, higher and higher. Oh, how could anyone not be excited about that?

CHRIS. Wow! You do like airports, don't you?

YOUNG LADY. Well, yes. Almost as much as I like plants. And you. (They stare at each other.)

LEADER OF PLANT TOUR (to her group). Attention!

Ladies and gentlemen, your attention, please!

(The YOUNG LADY stands and pays attention.

CHRIS watches her and begins glancing back

and forth from JAMIE to her.) The N. L. E. F. L.

will now come to order. (Quiet.) Before we

begin final departure arrangements for the land

of our *Beaucarnea recurvata* -- (Giggly.) -- let

us stand together and recite our creed.

N. L. E. F. L.

Beaucarnea, *Beaucarnea*,

Foot of Elephant tree

Pony-tailed queen

Sturdy and strong against the perilous

drought

Your praises we shout

(They shout.)

Beaucarnea recurvata!

Nolina recurvata!

Nolina tuberculata!

(They cheer.)

YOUNG LADY (sitting back down). Oh, I'm so excited about this trip! I'm really looking forward to seeing the home of my beautiful elephant foot! I think my baby is anxious to see home, too. (Coos to plant.) Aren't you, sweetheart? (To CHRIS.) Did you ever stop and think about the number of generations that have passed between the true native *Beaucarnea* of Mexico and the plants we have right here with us in our possession? Did you ever? Well --

did you?

CHRIS. No, I haven't. But I certainly will. (They stare at each other.) That makes for interesting thinking.

YOUNG LADY. Oh . . . (Sighs loudly.) Run away with me to Beaucarnealand!

CHRIS. What?

YOUNG LADY. Run away with me to the land of Beaucarneia, where we can be together always and frolic freely and peacefully among the great ancestors of the Pony-Tailed Queen.

CHRIS. Well -- I don't know.

YOUNG LADY. You'll think about it? (They stare at each other.)

CHRIS. Yes, I will. (There is silence for five seconds as they stare at each other.)

YOUNG LADY. Well?

CHRIS. I'm going . . . I think.

YOUNG LADY. What causes you to doubt?

CHRIS. Well -- I don't think I can explain it -- exactly. But, you see, Jamie -- well, she . . .

YOUNG LADY. Oh, you mean there's -- (Rolling her eyes and speaking sarcastically.) -- love in the picture.

CHRIS. Well, yes, I guess there is. I'm not sure I should just go running off to Beaucarnealand just like that. I mean, we do have our problems and all, but I should give her a chance to work them out with me. After all, fair is fair.

YOUNG LADY. Well, what do you propose to do?

CHRIS. I don't know. I should attempt to discuss the misunderstanding. I should be very open and honest in my approach.

YOUNG LADY. Well, why don't you, very openly and honestly, of course, tell her you're running away to Beaucarnealand with me...