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*Dramatic Publishing*

# **EAT**

## **(It's Not About Food)**

By  
LINDA DAUGHERTY



**Dramatic Publishing**  
Woodstock, Illinois • England • Australia • New Zealand

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*EAT (It's Not About Food)* premiered at Dallas Children's Theater (Robyn Flatt, Executive Artistic Director) from April 11 through May 11, 2008, directed by Nancy Schaeffer.

### The Cast

Amy . . . . . Kelly Brooks / Evelyn Roberts  
Amy's Mom / Woman in Mirror . . . . . Emily Gray\*  
Amy's Dad / Coach . . . . . Chamblee Ferguson\*  
Dr. Ellison / Calorie Woman / Mom / The Dancers' Dancer  
/ Therapist. . . . . Lisa Fairchild\*  
Waitress / Generic TV Actress / Therapist. . . . . Kimberly  
Condict  
Amy's Friend / Angry Teen . . Alexandra Mutti / Katherine  
Montgomery  
Amy's Friend / Lisa . . . . . Meg Showalter / Charly Dannis  
Amy's Friend / Jamie / If Girl . . Regen Routman / Amanda  
Rojas  
Joey . . . . . Spencer Riggs / Paolo Sintobin  
The Wrestler / Person . . . . . Senam Dey  
The Wrestler's Friend / Elliot . . Jackson Currie / Dan Allen  
Emily. . . . . Nikki Rees / Allison Bret  
Terri . . . . . Anna Brito / Jourdan Stein  
Amanda . . . . . Liora Dickter / Mardi Robinson

## Production Staff and Crew

Scenic Design . . . . .	Randel Wright
Costume Design . . . . .	Laurie Land
Lighting Design . . . . .	Linda Blase
Properties Design . . . . .	Kim Lyle
Sound Design . . . . .	Marco Salinas
Stage Manager . . . . .	Dwight Sandell*
House Manager . . . . .	Rebecca Wells
Stage Crew . . . . .	Hannah Allen-White, Jen Spillane
Light Board Operator . . . . .	Ziggy Renner
Box Office Manager . . . . .	Steve Jones
Technical Director . . . . .	Ben Casey
Master Electrician . . . . .	Daniel Kurokawa
PR Photography . . . . .	Mark Oristano
Set Construction . . . . .	Kevin Belcher, Keila Fairbanks, Eric Ladwig, Derik Webb
Light Crew . . . . .	John Biggan, John Moss, Ziggy Renner, Derik Webb
Interpreters . . . . .	Dale Cates, Bill Pittillo
Sound Board Operator . . . . .	John Moss
Costume Stitcher . . . . .	William Marshall Warren
Cover / Poster Art . . . . .	John Henson

\* Denotes member of Actors' Equity Association, the union for professional actors and stage managers in the United States.

# **EAT**

## **(It's Not About Food)**

### **CHARACTERS** (with roles doubled)

1m., 3w., 4 teen girls, 3 teen boys, 3 young girls

**NOTE: Listed below are the roles as doubled in the Dallas Children's Theater premier production. Roles may be doubled differently by the producing theater.**

Young Waitress / Generic TV Actress / Someone #5 / Mom #2 / Sign Girl / Therapist #1

Woman #1 / Amy's Mom / Woman in Mirror / Dresser / Mom #3

Offstage Woman's Voice / Woman #2 (TV Commercial in Opening) / Dr. Ellison / Joey's Mom (offstage) / Competition Mom / Calorie Woman / Return of Calorie Woman / Mom #1 / Diet Mom / The Dancers' Dancer / Therapist #2

Offstage Man's Voice in Opening / Man (TV Commercial in Opening) / Coach / Amy's Dad / Voice Offstage (in Generic TV Actress "Fiji" Scene) / Dresser

Teen Girl #1 / Amy

Teen Girl #2 / Someone #3 / Angry Teen

Teen Girl #3 / Someone #1 / Lisa (in Teen Therapy Group)

Teen Girl #4 / If Girl / Someone #4 / Jamie (in Teen Therapy Group)



Teen Boy #1 / Busboy #1 / Orderly #1 / The Wrestler /  
Someone #6 / Person in Fat Suit / Sign Guy

Teen Boy #2 / Joey / Someone #2

Teen Boy #3 / Orderly #2 / The Wrestler's Friend / Some-  
one #7 / Elliot (in Teen Therapy Group) / Busboy #2

Young Girl #1 (Emily) (8-12 years old) / Young Ballet  
Dancer

[NOTE: Emily appears in opening and from time to time  
throughout the play as an observer.]

Young Girl #2 (Terri) (8-12 years old) / Young Ballet  
Dancer

Young Girl #3 (Amanda) (8-12 years old) / Young Ballet  
Dancer

["Mirrors" may be played by available actors or stage-  
hands.]

**CASTING NOTE: It is important that actors' weight not be  
a factor in casting. Most actors perform several roles and  
casting based upon weight may be distracting to the audi-  
ence and harmful to audience members with eating disor-  
ders. Casting should reflect that eating disorders affect all  
ethnic and socioeconomic groups.**

**See additional notes starting on page 64.**

# **EAT**

## **(It's Not about Food)**

**SETTING:** *As audience enters theater a neon sign reading "EAT" shines above stage. UC is a doctor's scale. A treadmill is UL. UR is a refrigerator with its front angled slightly toward the audience, handle upstage. A kitchen trash can is against the downstage side of the refrigerator. Benches stage right and left are moved as needed.*

**AT RISE:** *With music underscoring, YOUNG WAITRESS, with attitude, enters. She wears a waiter's outfit with black pants, white shirt and bow tie and carries an empty silver restaurant serving tray. She stands center beneath the "EAT" sign and addresses the audience. Music fades.*

**YOUNG WAITRESS.** Since the beginning of time man (and, of course, woman) have been worried about what to eat.

**OFFSTAGE WOMAN'S VOICE** (*annoyed*). Excuse me, miss! Miss!

**YOUNG WAITRESS** (*calling offstage*). I'll be right with you, ma'am. (*To audience.*) For thousands and thousands of years, man planned his whole world around the

problem of getting his next meal. Last year, this last year, thirteen percent of the world's population had a problem with its next meal. Like...they didn't have one! Eight hundred and fifty million people are basically starving.

OFFSTAGE MAN'S VOICE (*extremely annoyed*). Miss!

Could we please order dessert?!

YOUNG WAITRESS. But the rest of us...

(*BUSBOY #1 in T-shirt reading "EAT" with apron tied around waist enters and crosses stage, pushing a rolling cart covered with white tablecloth.*)

YOUNG WAITRESS (*cont'd*). ...hey, we got plenty to eat! (*To BUSBOY #1.*) Say, Raymond, help me out here and take care of table seven. (*She hands tray to BUSBOY #1 who puts it on cart and exits. To audience.*) Okay, so you get it, right? I'm a waitress. I serve people food. I see them eat. And I see them not eat. It looks simple, right? You get a plate of food, I mean you know, tasty, delicious food—let's say linguine and meatballs. Smells good, hint of garlic, and, if you're lucky... (*indicating herself*) ...your waitress will top it off with a little fresh-ground, parmigiano reggiano. So you take the fork, twirl it around and pop it in your mouth, right? Food, yummy, eat. Easy, right? *Wrong*. Eating. It can be the hardest thing in the world.

(*BUSBOY #1 returns with cart loaded with decadent desserts. YOUNG WAITRESS grabs a dessert from tray. BUSBOY #1 exits.*)

YOUNG WAITRESS (*cont'd*). Welcome! To! (*Fanfare plays as YOUNG WAITRESS grandly gestures toward neon sign.*) Eat!

(*As she digs into the decadent dessert and enjoys the bite, loud, driving music underscores and ACTORS enter together, invading the stage. YOUNG WAITRESS looks from ACTOR to ACTOR as they all simultaneously perform the following actions:*

[NOTE: After ACTORS enter and begin their actions, EMILY enters. She may sit or wander among the ACTORS, watching on and happily eating a peanut butter and jelly sandwich. From time to time throughout the play, EMILY appears in different locations about the stage as an observer.]

- TEEN BOY #3 rushes on, jumps on treadmill and begins running as fast as he can.

- WOMAN #1, nervous about weighing, enters and approaches the scale. She weighs repeatedly, each time removing another item: jacket, shoes, watch, necklace and finally earrings. She jiggles the weight bar back and forth with her finger, each time despondent with the result.

- TEEN GIRL #1 mimes checking herself out in a mirror (the audience), turning round and round, touching her thighs, hips, stomach, waist, upper arms and wrists, growing more and more disgusted and upset by what she sees.

- *TEEN GIRL #2 enters with diet scale and crosses to refrigerator. She reaches in refrigerator for carrot sticks and meticulously weighs them, adding and removing carrots.*
- *YOUNG GIRL #3 enters and reaches past TEEN GIRL #2 into refrigerator. She removes large fat-free yogurt carton and reads aloud its nutritional value.*
- *TEEN BOY #2 enters, shoving ice cream into his mouth, his face hidden by a gallon Haagen-Dazs ice cream carton.*
- *TEEN GIRL #3 hurries on with a plastic grocery sack. She sits, lifts out a take-out chef's salad, removes top and, as if afraid of touching the items, hurriedly removes cheese, ham, turkey and finally the plastic package of salad dressing, dropping all into the grocery sack. She breathes a sigh of relief and, with great control, eats a bite of lettuce.*
- *TEEN GIRL #4 walks on, excitedly reading aloud the latest popular diet book.*
- *YOUNG GIRL #2 enters slowly and nervously as if checking to see she is alone. She sits, takes a candy bar out of her pocket and looks guiltily at it. Struggling with herself, she unwraps the candy bar and unhappily begins to devour it.*
- *WOMAN #2 and MAN enter on opposite sides and simultaneously address the audience as if in TV diet commercials. MAN wears extra-extra-extra large "before"-*

*sized pants over his own costume. WOMAN #2 wears glamorous dress and jewels.)*

MAN.

I used to weigh three hundred and fifteen pounds and look at me now! And I lost it all with the Nutri-Cal System! Week after week watch the pounds just melt away! I'm a real man and I want to eat real food! No pills, no herbs, no nonsense! Nutri-Cal's amazing system separates good carbs from bad. It's never too late to start! Why stay overweight another day? Just try this remarkable new system that can take the pounds off and keep them off! It's amazing! Take the first step and call 1-800-Nutri-Cal today.

WOMAN #2.

If you have only five or ten pounds to lose, Medi-Slim is not for you. Medi-Slim is a product for those with twenty, thirty, fifty pounds and even more to lose. With our revolutionary, fat-blocking enzymes, Medi-Slim can give you the weight loss you never thought possible! The pounds just melt away! And no embarrassing weigh-ins! This unique weight-loss supplement is only available by calling our toll-free number. Medi-Slim is an investment—an investment in you. It's safe, it's fast and Medi-Slim will give you the life you've always dreamed of!

*(Music stops and ACTORS freeze. YOUNG WAITRESS, wide-eyed and scanning the frozen scene, gives a shrug of "oh well" and announces:)*

YOUNG WAITRESS. *Eat.* It's not about food.

*(With sound of neon buzzing, "EAT" sign flashes on and off. YOUNG WAITRESS pops a bite of decadent dessert in her mouth as, with music underscoring, ACTORS exit slowly, eyeing one another suspiciously. Lights and music fade. Siren wails and hospital sounds underscore,*

*“EAT” sign goes off and lights rise as ORDERLY #1 and ORDERLY #2 push on AMY lying on a hospital gurney. DR. ELLISON enters, following the gurney, and is met by AMY’S MOM who rushes on from another direction.)*

AMY’S MOM. Amy! Oh, honey!

*(She goes to AMY, takes her hand and strokes her hair. AMY is crying and mumbling.)*

AMY. Mom...Mom...I wanna go home...

DR. ELLISON *(checking chart)*. Mrs. Layton?

AMY’S MOM. Yes?

DR. ELLISON *(extending her hand to AMY’S MOM)*. I’m Dr. Ellison. *(To ORDERLY #1.)* We need to get Amy up to the unit.

AMY’S MOM. Oh. Oh, she needs to stay—to stay overnight?

DR. ELLISON. Yes, she does. *(To ORDERLY #1.)* Go on ahead.

*(ORDERLY #1 and ORDERLY #2 push gurney slowly.)*

AMY *(weakly)*. Mom... take me home...please...

*(AMY’S MOM starts to follow.)*

DR. ELLISON *(gently stopping her)*. I’m sorry. They’ll need some time to get her settled.

AMY’S MOM. Where—where did you say she’s going?

DR. ELLISON. ICU. Intensive care.

AMY'S MOM. Intensive care...? (*Spilling out.*) Amy, I'll be right there. Daddy's on his way. I love you, honey.

(*ORDERLIES and AMY are off.*)

DR. ELLISON. I'm sorry but you won't be able to see her right away. In a couple of hours.

AMY'S MOM. But Amy just fainted. They said she just fainted.

DR. ELLISON. We ran some tests when the paramedics brought her into the ER. We need to transfer her to intensive care for monitoring.

AMY'S MOM. But why intensive care? They—they called me from school. I mean, she just *fainted*. She probably didn't eat her lunch. Sometimes Amy just won't—I mean, she just fainted.

DR. ELLISON. Mrs. Layton, I need to ask. Has Amy lost a lot of weight recently?

AMY'S MOM. Well, I know she looks thin but she's grown so tall lately.

DR. ELLISON. How much weight has she lost, do you know?

AMY'S MOM. Oh, I—you know how it is. She and her girlfriends are always on a diet—always worried about eating healthy. I mean, Amy had a check-up before school started—four months ago.

DR. ELLISON. Mrs. Layton, have you asked Amy about her weight?

AMY'S MOM. Well, yes, I mean, I've tried to but you know how girls don't like to talk about their weight.

DR. ELLISON. I spoke with Amy about her eating habits. She tells me she's a vegan.



AMY'S MOM. Yes, I know. It's making my husband crazy.

DR. ELLISON. Mrs. Layton, Amy also told me that she hasn't had her period for three months. Did you know that?

AMY'S MOM (*taken aback but realizing*). I—I didn't...I should have...

DR. ELLISON. She's so weak she can't stand. But she says she feels fine.

AMY'S MOM. She seems to have plenty of energy. Since school started she's always exercising.

DR. ELLISON. Mrs. Layton, the school nurse was very alarmed when she took Amy's pulse. She called 911.

AMY'S MOM (*trying to control her tears*). I thought she just fainted. She gets dizzy sometimes.

DR. ELLISON. I think Amy is starving herself. I think she has an eating disorder.

AMY'S MOM. An eating disorder? I know she's a picky eater but—

DR. ELLISON. Has anyone else in your family struggled with an eating disorder?

AMY'S MOM. No...no one...

DR. ELLISON. Mrs. Layton, Amy's heart rate is dangerously low. We're going to keep her on a monitor in case she has a heart attack.

AMY'S MOM. A heart attack! A heart...attack. Amy's...*fourteen.*

*(Bell rings. Lights cross fade as COACH with health pamphlet enters, blowing whistle. He addresses the audience as if lecturing in health class.)*

COACH. Okay, turn to page thirty-seven in your health pamphlets. You see by your syllabus that this week we're going to cover *eating disorders*. Okay, read along with me, people. (*Reading rapidly, bored and unconnected with material.*) "What is an eating disorder? An eating disorder is a complex compulsion to eat in a way which disturbs physical, mental and psychological health. There are three main types of eating disorders: anorexia nervosa, bulimia nervosa and binge-eating disorder. Anorexia is characterized by an extreme fear of being overweight and involves a drastic weight loss. Bulimia also involves an unhealthy fixation on food and weight. Instead of the self-starvation of anorexia, bulimia is characterized by cycles of bingeing and purging. Binge-eating disorder is characterized by periodic binges or continuous overeating without purging. Fact: More people die from eating disorders than from any other mental illness." (*To himself.*) Huh. No kidding. (*Addressing audience.*) That's all going to be on the test, people. (*Blows whistle.*) Hey, back row, Richards, wake up! (*Scanning audience.*) Everybody with me? Page thirty-eight. (*Reading.*) "In the past, eating disorders were considered a female concern but eating disorders are dramatically on the rise among young men. 'The physical standards are becoming just as impossible for men as they are for women,' reports Dr. Arnold Anderson, expert on male eating disorders. It is estimated that up to one in four individuals with eating disorders are male." (*To audience.*) Weird. I mean, what kind of guy gets eating disorders?

*End of excerpt. Following are additional notes.*

## SCENE ORDER

**NOTE: Scene order may be rearranged and, if desired, some scenes may be deleted to suit the venue and audience.**

Opening Scene [Young Waitress, Cast]

Amy to Hospital Scene [Amy, Orderly #1, Orderly #2, Dr. Ellison, Amy's Mom]

“What kind of guy gets e.d.?” Scene [Coach]

Video Game and Flashback Scene [Joey (Teen Boy #2), Joey's Mom (offstage), Teen Boys #1 and #3]

“Girls want to be like me” Scene [Generic TV Actress]

Praise for Losing Weight Scene [Amy with Teen Girls #2, #3, #4]

Mirror Scene [Young Woman in Mirror, “Mirrors”]

Barbie Scene [Coach, “Mirror,” Emily (Young Girl #1)]

Young Girls with Popsicle Scene [Emily, Terri, Amanda (Young Girls #1, #2 and #3)]

“Can't be too rich or too thin” Scene [Generic TV Actress]

Food in Trash/Exercising Scene [Amy and Amy's Mom]

If Girl Scene [Teen Girl #4]

The Wrestler and The Wrestler's Friend Scene [Teen Boys #1 and #3]

Competition Mom Scene [Woman #2]

“I’m Hungry” Scene [Someones: Teen Girls #2, #3 and #4, Young Waitress, Teen Boys #1, #2 and #3]

Dad’s Birthday Scene [Amy, Amy’s Mom, Amy’s Dad]

Calorie Woman Starbucks Scene [Woman #2]

Fast Food Binge Scene [Joey]

Fiji Scene [Generic TV Actress, Voice Offstage]

Person in Fat Suit Scene [Person, 2 Dressers]

Return of Calorie Woman Scene [Woman #2]

Angry Teen Scene [Teen Girl #2]

Dieting Scene [Coach, Moms #1, #2 and #3, Emily, Terri, Amanda, Joey (eating Twinkie), The Wrestler, The Wrestler’s Friend (weighing), Amy, Teen Girl #3 (arguing)]

Amy with Angry Girls Scene [Amy, Teen Girls #2, #3 and #4]

Diet Mom Scene [Woman #2]

“What I’ve Lost” Scene [Sign Girl, Sign Guy]

“Whatever It Takes” Scene [Amy’s Mom, Amy’s Dad]

The Dancers’ Dancer Scene [Woman #2, Young Ballet Dancers #1, #2 and #3]

Amy Off to College Scene [Amy, Amy’s Dad]

Teen Group Therapy Scene [Therapist #1, Amy, Lisa, Elliot, Jamie, Joey]

Parent Therapy [Therapist #1, Amy, Amy’s Mom, Amy’s Dad]

Cup in Hospital Scene [Amy, Therapist #2]

Conspire and Friendship Scene [Amy, Lisa]

Teen Group Drawing Scene [Therapist #1, Amy, Lisa, Elliot, Jamie, Joey, Amy's Voice]

Looking for Lisa Scene [Amy, Joey, Therapist #2, Lisa, Orderly #1, Therapist #1]

Amy's Turn Scene [Amy, Therapist #2, Silhouette of Amy's Mom and Amy's Dad, Therapist #1, "Mirror"]

Amy Off to College Scene [Amy, Amy's Mom, Amy's Dad]

Final Scene [Young Waitress, Cast]

## PRODUCTION NOTES

In the original Dallas Children’s Theater production, the sign above the stage reading “EAT” was created to look like neon. For this sign, a plywood box (approximately 2’ x 1’ x 10”) was constructed. Holes in the shape of the letters “EAT” (each letter 8” high) were cut out on the front side of the box. Plastic tubing (1/2” to 3/4” in diameter) was inserted in the holes leaving most of the tubing outside of the holes to create the effect of neon tubing being attached to the box. Inside the box, the sides were painted white, red gel was placed next to the cut-out holes and six sockets for 50W bulbs were wired. [**SAFETY NOTE:** Holes in the upstage side of the box were cut out for heat dissipation.] To give a ’50’s look, the box exterior was aged and the edges covered with silver metal. This recreation of a neon sign was economical and allowed the sign to be easily brightened, dimmed and flashed. A photo of the neon sign used in Dallas Children’s Theater production follows these production notes.

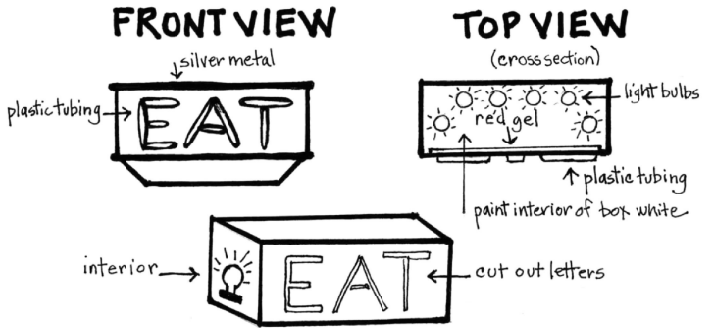
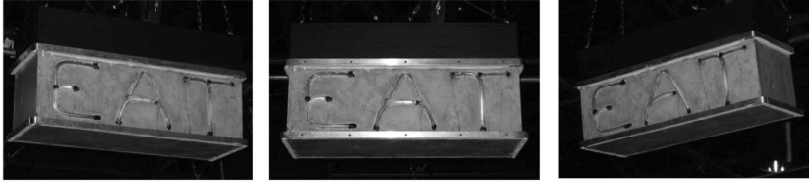
The treadmill was never actually turned on and actors mimed running on it. The refrigerator was painted gray and a work light was installed inside. [**SAFETY NOTE:** High-wattage bulbs may melt plastic in refrigerator and drilling into refrigerator walls may release toxic Freon. The refrigerator should be fitted with a magnetic latch that, unlike other types of mechanical latches, can be opened from the inside.] The refrigerator should be angled to shine light at a slight diagonal across the stage for “SOMEONES” scene. Additional stage lighting for “SOME-ONES” scene was added for effect.

Rather than using blackouts, lights cross-faded between most scenes to keep the action flowing. The “EAT” sign was brightened, dimmed or flashed for effect between or during selected scenes. Popular music as well as abstract instrumentals underscored many scenes and transitions.

Real food as well as prop food was used. Real food included: Emily's peanut butter and jelly sandwich (in opening), Teen Girl #3's take-out chef's salad (in opening), Young Girl #2's candy bar (in opening), Joey's Doritos, Emily's popsicle, Amy's Mom's snickerdoodle, Joey's Twinkie and Amy's food (at end). The actress playing Amy chose vanilla pudding for the final scene. In the opening, Young Waitress' "decadent dessert" was a prop soda with straw, avoiding the need to eat dessert on stage. All other foods were props. It is important that, early in rehearsal, actors practice scenes eating real food.

The signs for "What I Lost to My Eating Disorder" were hand lettered. The signs, while clear enough to be read, should be youthful, fanciful and often cartoon-like with each sign different. Copies of signs used in DCT production follow these production notes.

Teen Girls and Young Girls usually wore jeans and changed tops or added jackets or hoodies for effect. If Girl wore a dress. Girls made hair changes to indicate different characters. Moms were underdressed for fast changes. For Amy's decline and for teens in therapy, actors wore oversized costumes, most with hoodies. Person's fat suit, which matched Person's sweatpants and sweatshirt, was created from oversized items which were stuffed and velcroed in back. The Wrestler and The Wrestler's Friend wore sweatpants and shirts that read "Wrestling." The rectangular board worn by Generic TV Actress in DCT production was made from a 4' x 6' sheet of 1/2" foam core. A photo follows these production notes.



SAFETY NOTE: drill holes in back of box for heat dissipation

**Design by Randel Wright**



**Design by Laurie Land**

**(Kimberly Condict as Generic TV Actress)**



What I've  
**LOST**  
to my  
EATING DISORDER

I've lost  
**WEIGHT**

I've lost  
**Sleep**

I've lost  
**TIME**

I've lost  
**once-in-a-lifetime**  
**OPPORTUNITIES**

I've lost  
MY  
**hair**

MY  
**Personality**

for  
myself  
**RESPECT**  
from  
other  
people

ME  
I've lost  
MY  
**FRIENDS**  
MY  
**FAMILY**

LOST  
**STRONG**  
& **BONES**

my body's  
ability  
to **HEAL**  
itself

lost  
**DIGNITY**  
**FATH**  
**HONESTY**

I've lost  
MY  
**Smile**

I've lost  
MY **LOVE** of **Food**  
(I really did like it)

MY  
**childhood**

lost  
A ?  
**NORMAL ?**  
**Life**  
EXPECTANCY

I've lost  
**HOPE**

MY  
**innocence**

I've lost interest  
in what really  
**MATTERS**

I've lost MY  
**happines**

MY  
**Dreams**

**BUT**  
**MOST**  
**OF**  
**ALL**

I've lost  
**MYSELF**

## **AFTER-SHOW DISCUSSION FROM DALLAS CHILDREN'S THEATER PRODUCTION**

NOTE: Community-based healthcare professionals specializing in the field of eating disorders led after-show discussions. They were provided with the following questions and also took questions from the audience. The discussion lasted approximately twenty minutes.

Theater Representative: At this time we invite everyone to stay for a post-show discussion. It is my pleasure to introduce our facilitator:

Facilitator: Hello my name is \_\_\_\_\_. I am with/from \_\_\_\_\_. [At this time you can also say a few words about your organization or the work you do.] I am here today to facilitate a discussion with you about the issues addressed in the play. We welcome your comments but we need to set a few quick “ground rules.” Please use school-appropriate language. No name calling. Also we need to keep comments as brief and to the point as possible. Please do not mention any names. [If actors remain on stage, add: Most importantly, please direct all questions to me and not to the actors.]

Raise your hand if you have seen any of the eating disorder behaviors you saw in the play in yourself, your friends and/or your family members.

When are those behaviors a problem?

What were the different types of eating disorder behaviors that the actors portrayed?

What contributed to the beginning of Amy’s eating disorder?

What are some consequences of eating disorders that surprised you?

What sports put athletes at risk for developing an eating disorder?

Do you think we talk too much about body weight and food?

Do you think it makes sense that people often feel good about themselves based upon their physical appearance?

What should you do if you are worried that your friend has an eating disorder?

Facilitator: [Final comment by facilitator and announcement that further information about eating disorders, including pamphlets and identification of community resources, are available in the lobby.] We also invite you to meet the actors for autographs.

Theater Representative: Thank you for being at this performance of *EAT (It's Not About Food)*. We hope that you will take a hard look at the destructive consequences of eating disorders. And we want you to know: If you are struggling, please talk with someone and let those who can help you recover do so. You are not alone. There is hope.