

Waiting on Trains

5 Actor Version

D. M. Larson

<https://freedramaplays.blogspot.com/2017/11/waiting-on-trains-stage-play-script-5.html>

Stage Manager Script

Susan Weinhardt



Cast of Characters

RADIO ANNOUNCER:

VERNA: Stella Monner

KIRK: Ash Rauch

JEAN: Will Bush

SUE: Elenora Fiel

RUT: Ben Eggleston

KIRK (CONT.): Ash Rauch

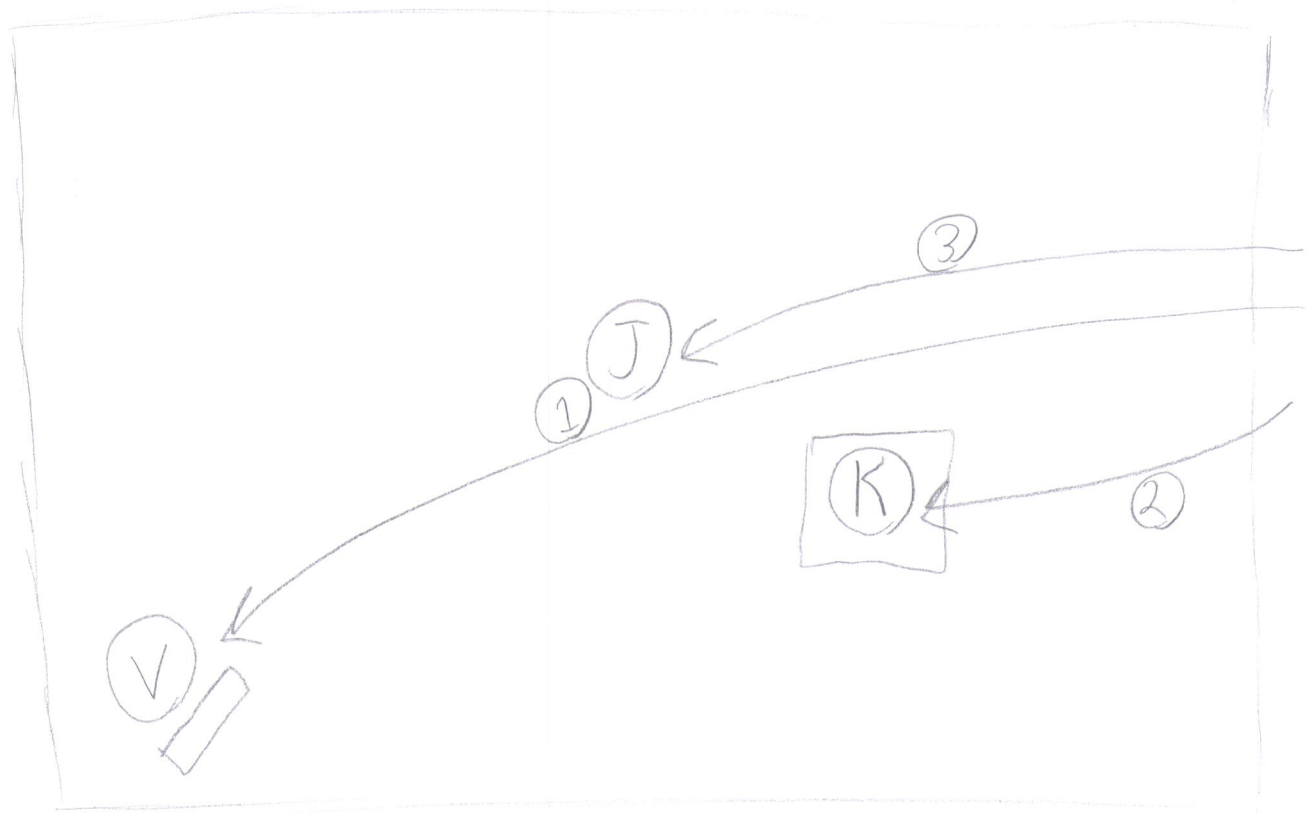
JEAN (CONT.): Will Bush

V:

① ① en SL X SR [ticket booth]

② ② en SL X SL [chair in row  
w/ computer + briefcase]

③ ③ en SL X CS → walks around + sweeps  
w/ broom





III - Set

III - Props

III - Lights

III - Sound

III - Costumes

## Cast of Characters

**Verna**: A ticket window woman who would rather not be working. She is rude, crude, and

unacceptable. Customer courtesy is not her specialty.

**Kirk** and **Sue**: Two business people who are waiting for their train. *business suit*

\***Jean**: A janitor who tries to keep the place clean. *janitor*

\***Rut**: A gentleman, called a bum by some, who simply wants a nice quiet place to sleep.

## Time and Place

Dec. 31, 1999. A train station in an overgrown hick town

## ACT I

## Scene

(Lights come up on the waiting room of a train station. A woman, **VERNA**, sits at a ticket window R, filing her nails and chewing gum to the beat of a song on the radio. A businessman, **KIRK**, works at his laptop computer. He sits at the R end of long row of uncomfortable chairs that are linked closely together. A janitor, **Jean**, sweeps and cleans the waiting room. There is an entrance L, a doorway UL, and an exit to the trains DR. The voice of a radio announcer comes over **VERNA**'s radio)

**RADIO ANNOUNCER**

And here's another hit that rocked the '90's as we continue our New Year's countdown.

(Song begins to play)

[imitation]  
→ cue A: start track at beginning

**VERNA**

(Excited) Oh, I just love this song. (Sings along with the song, badly)

**KIRK**

(While she is singing) Uh, excuse me. (She ignores him and continues singing) Excuse

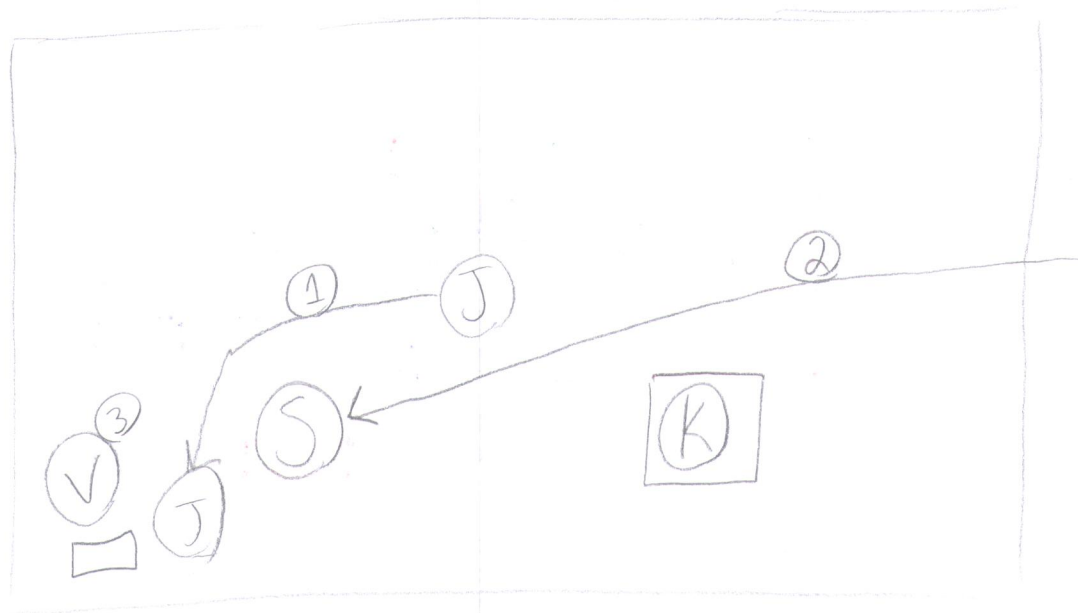
me...could you turn that down please... (VERNA still sings) Excuse me, miss!

① J X V

② S en SL X V [w/ briefcase]

③ V drops notepad

④ J X CS to sweep



(JEAN stops her sweeping and goes to VERNA)

A JEAN  
Verna?

B VERNA  
(Hearing JEAN with no difficulty)  
Yeah, Jean?

C JEAN  
Guy over there's wonderin' if you'd turn down the radio.

D VERNA *Cue B: fade out [I want it that way]*  
Sure. *(Turns it down)* Sorry, mister.

E KIRK  
That's quite all right.  
(He begins typing again)

F JEAN  
Thanks.

G VERNA  
Hey, no problem.  
(She now begins singing again just as loud as ever even though the radio has been turned down. KIRK is about ready to skip the train and find a bus. Sue enters immediately after VERNA begins singing again. SUE rushes up to VERNA who stops singing. SUE is out of breath)

H SUE *(4)*  
My train. To Seattle. Did I miss it?

I VERNA  
Not that I know of.

J SUE  
(Annoyed)  
Would you check for me please?  
*(3)* (VERNA quickly lifts cover of a note pad and then drops it again. Returns to doing her nails)

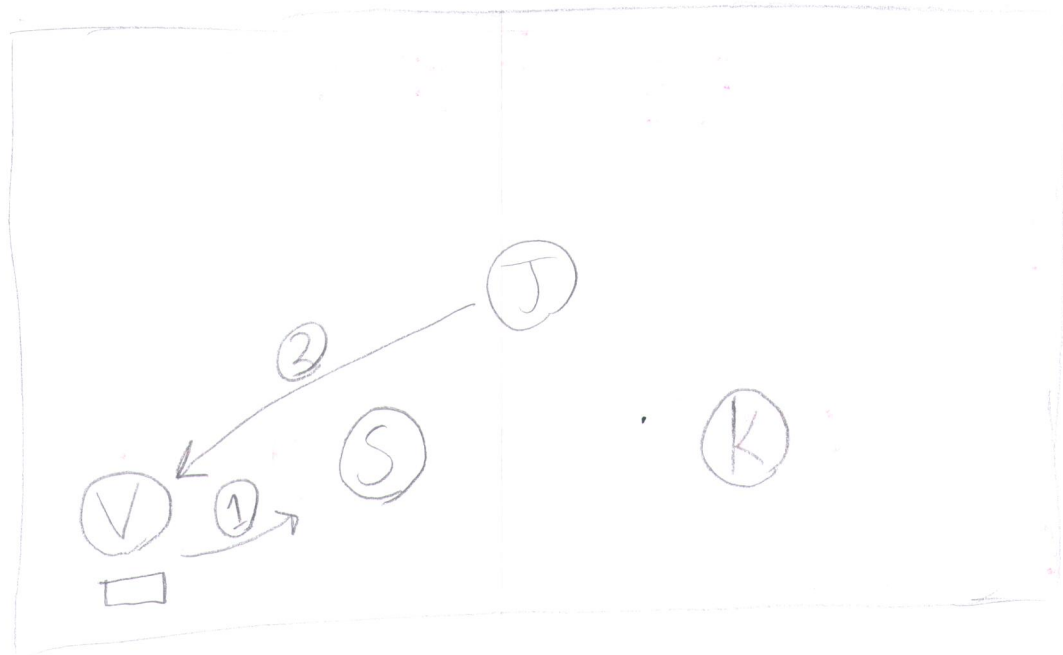
K VERNA  
It might be late.

L SUE  
Are you sure?

M VERNA  
Pretty sure.

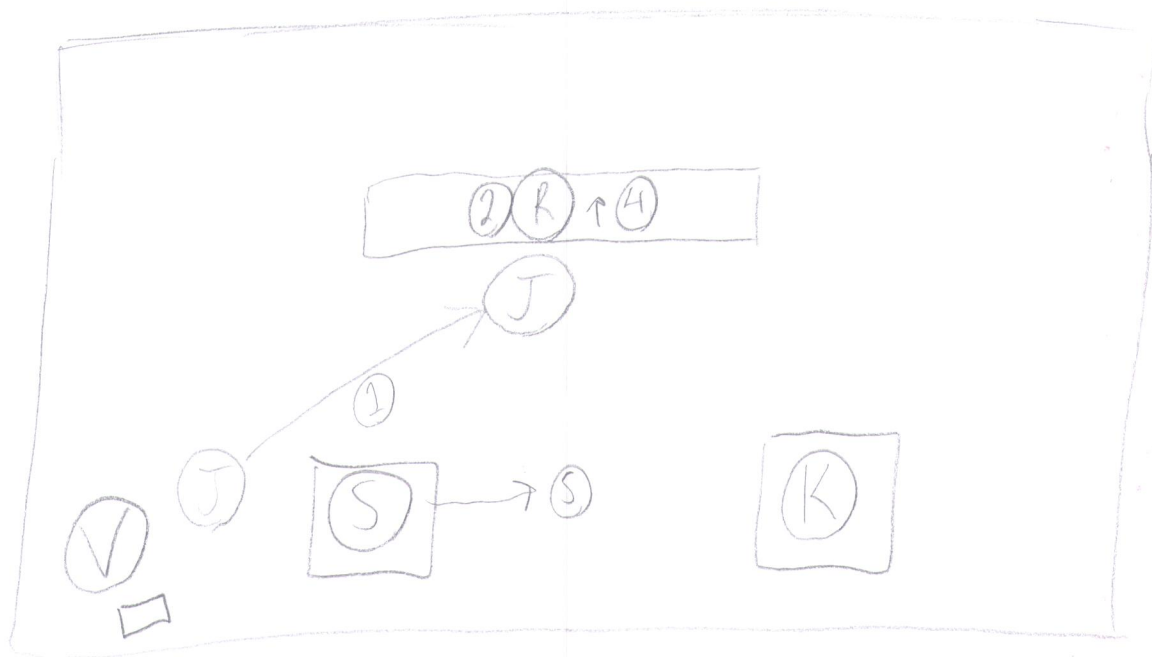
① ⑤ X SR [SR bench w/ briefcase]

② ⑦ X ⑥ SR



- A **SUE** Could you be a little more certain?
- B **VERNA** About what? The train. Yeah, I'm pretty sure it'll be a train.  
(**VERNA** smiles at her joke)
- C **SUE** (Not enjoying the joke) I mean about the time!
- D **VERNA** Don't get testy, honey.  
(**VERNA** stops her nail job and looks at **SUE**. Blows and pops a bubble at **SUE**. Glances at pad again)
- E **VERNA** They called in and said they'd be in at midnight.  
(Closes pad) Or it could come at 12:01. It's hard  
to be "specific" about these things.
- F **SUE** But that's 30 minutes from now!
- G **VERNA** Look. Do you want the train early or do you want it late?
- H **SUE** I want it on time.
- I **VERNA** You weren't on time. Why should you expect the train to be?
- J **SUE** Forget it! Just forget we had this whole conversation!  
(Walks away)
- K **VERNA** Sounds good to me.  
(**SUE** glares at **VERNA** who has returned to her nails. **SUE** turns to sit. Sees **KIRK** who is busily typing at his computer. She goes, still in a huff, to the very opposite end of the row of chairs)
- L **JEAN** (Goes to **VERNA**)  
Verna. You know what the big guy said about customer courtesy.

- ① (J) X CS to sweep around  
w/ broom
- ② (R) pops up from bench CS.
- ③ (S) jumps up out of bench X CS - screams
- ④ (R) stands on chair w/ arms in sky





A **VERNA** I musta been gone that day.

B **JEAN** You're gone every day. Please, try to be nice.

C **VERNA** I'll be the model of kindness.

① **JEAN** sighs and returns to cleaning. A phone rings in **SUE**'s bag. A poorly dressed gentleman, some might a bum, named **RUT** pops up from where he has been sleeping on the upstage end of the row of chairs) ②

D **RUT** (Cries to sky)  
Hello!

E **SUE** (Jumps up when she sees **RUT**)  
What in heaven's name?! ③

F **RUT** (Ring) → phoning 1x  
Hello?! Cue D:

G **SUE** (To **VERNA** and **JEAN**)  
What's this bum doing in here?!

H **VERNA** Sleepin'

I **RUT** (Ring) → phoning 1x  
Hello?! Cue E:

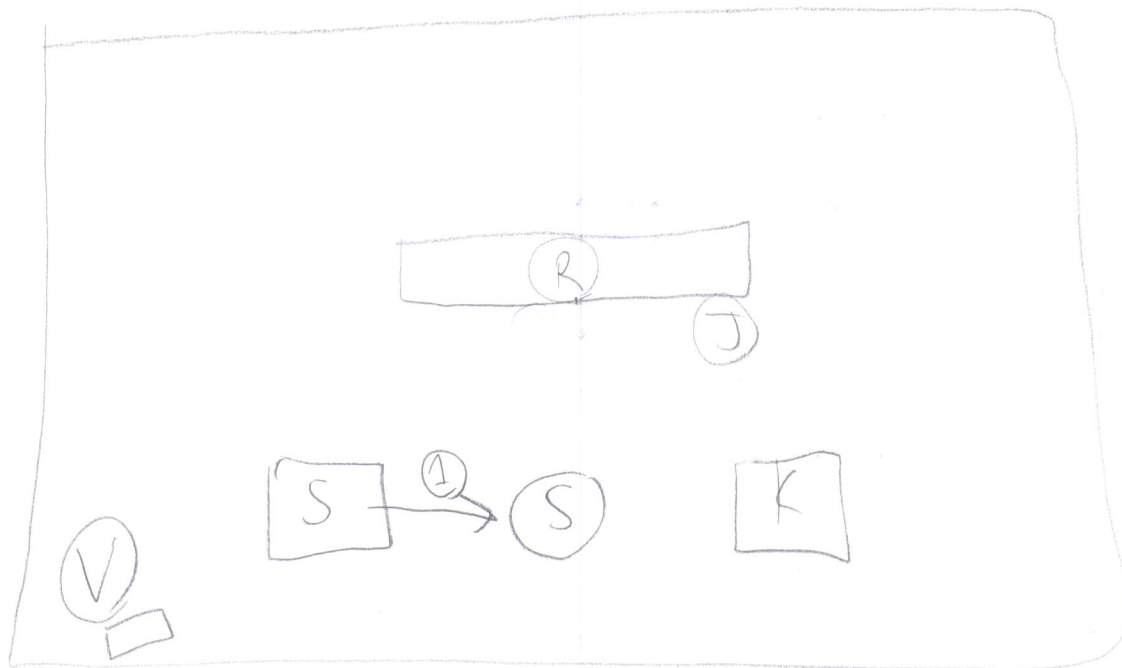
J **SUE** Shouldn't he be removed?

K **VERNA** What for? He ain't causin' no harm. Cue F:

L **RUT** (Ring. Stands on chair, arms to sky) ④  
Hello, God? Is that you?

M **SUE** Look at him. He's drunk.

①⑤ X CS to talk on the phone





A **VERNA**  
 Maybe we're the ones who's drunk and he's the only  
 one who's sober. *Cue G:*

B **SUE**  
*phone ring 1x @ sits down*  
*(1) (Gets phone) Cue H: phone ring 1x*  
 Oh, you're just a regular philosopher. *Cue I: phone ring 1x*  
 Hello. *(reaches into bag)*

C **RUT**  
 (Very intensely)  
 Hello, God.

D **SUE**  
 (This and **RUT**'s next dialog over lap)  
 Yes, yes. I'm sorry there's a lot of noise here.

E **RUT**  
 (Overlapping)  
 Yes, what? What do you want me to do God?

F **SUE**  
 (Hand over phone)  
 Will someone shut him up!

G **RUT**  
 (Shocked)  
 Oh, please God. Please don't be angry with me. Please  
 be easy on poor little Rut.

H **JEAN**  
 He thinks you're God.

I **VERNA**  
 Bout time God had a little competition.

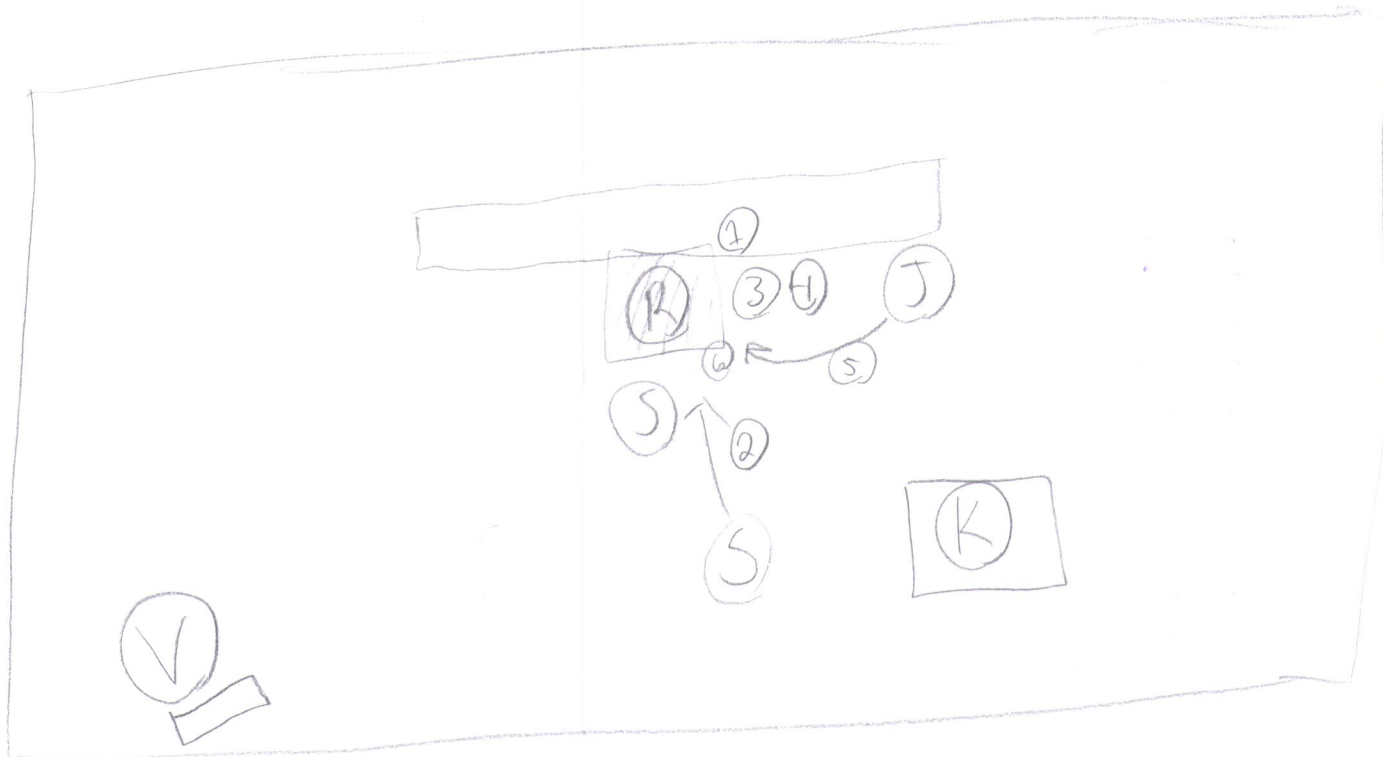
J **SUE**  
 It's not funny.

K **RUT**  
 I never said it was funny God.

L **SUE**  
 (To **RUT**)  
 Look here you.

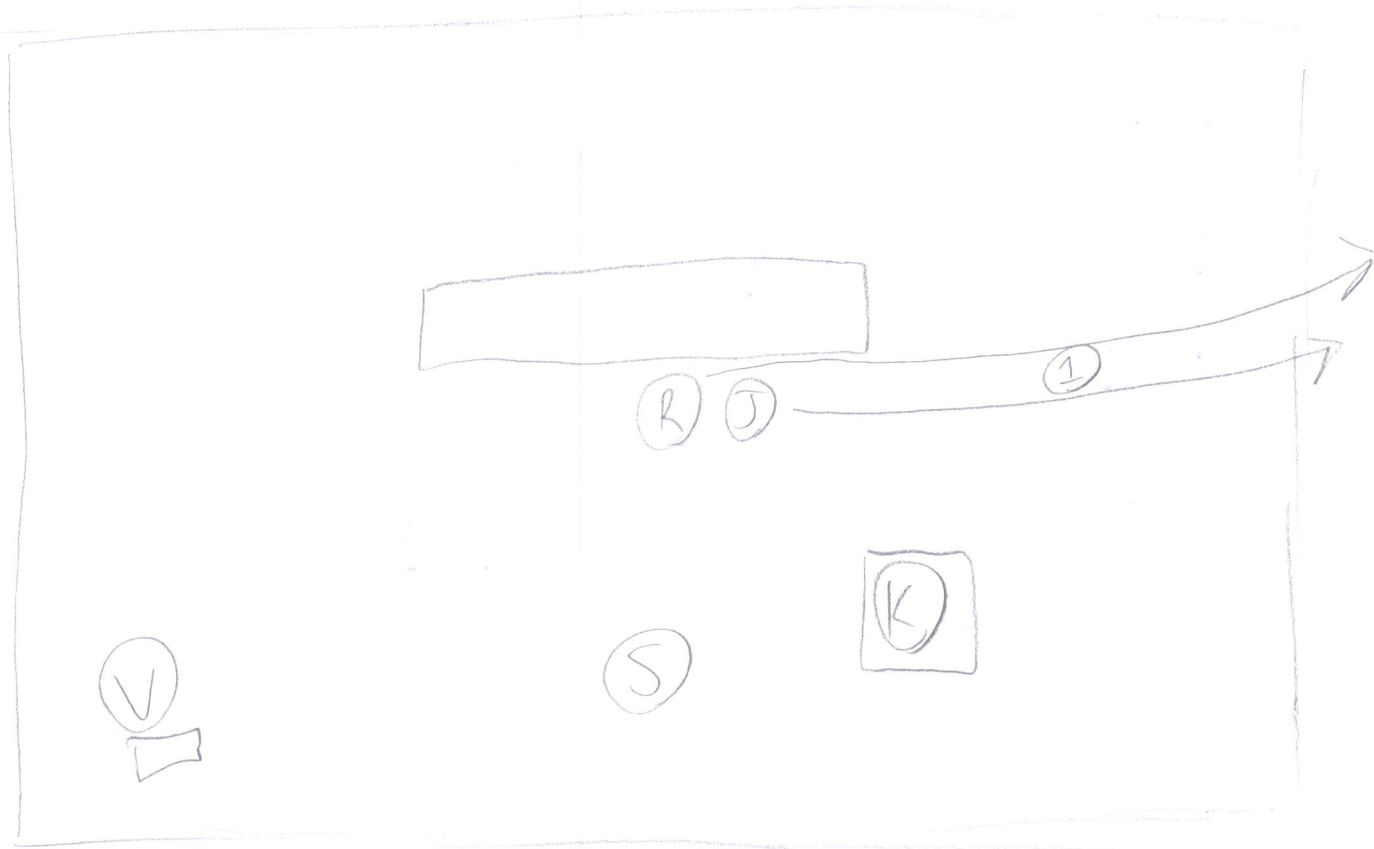
M **RUT**  
 (Innocent, saintly pose to sky)  
 Yes, God.

- ① ② gets down from chair
- ② ⑤ X in front of ②
- ③ ② gets under chair
- ④ ② stands on chair
- ⑤ ⑤ X ②
- ⑥ ② gets down off chair



- A **SUE** Quit calling me God. And...will you look at me.
- B **RUT** I am looking God.
- C **SUE** No, not up there; down here.
- D **RUT** <sup>(1)</sup>  
(Gets down)  
Where?
- E **SUE** <sup>(2)</sup>  
(Trying to get in front of him)  
Over here.
- F **RUT** <sup>(3)</sup>  
(Under chairs)  
Where are you God?
- G **SUE** My name's Sue, not God.
- H **RUT** (Shocked)  
God's real name is Sue?
- I **SUE** Will someone do something with him? I have an important call here.
- J **RUT** <sup>(4)</sup>  
(Stands on chair, to sky)  
Please, don't be angry with me God...I mean, oh great Sue. Please don't cut me off.
- K **SUE** (To **JEAN**)  
Do something with him or I'll complain to your boss.
- L **JEAN** Yes, ma'am. <sup>(5)</sup>  
(Goes to **RUT**)  
Okay, Rut. That's enough for now. Let's go.
- M **RUT** <sup>(6)</sup>  
(As he steps down with **JEAN**'s help)  
I think I lost my connection.

① ⑤ + ② ex SL



A **JEAN** We know, Rut.

B **VERNA** Rut lost it long before this.

C **JEAN** (To **RUT**)  
Come on. Let's get you some coffee. Ex SL

D **RUT** (As they exit)  
Funny. I always imagined that God's voice was a little more manly. Ex SL

E **SUE** Thank God! <sup>cue: J. phoning 1x</sup>  
(Answers phone)  
Hello, hello...He hung up. ①

F **VERNA** Who's that? You're hubby.

G **SUE** (Mocking)  
No, it's not my hubby. It was a very important client who I may have just lost because of that  
"thing" out there.

H **VERNA** Chill out, honey. It's the holidays. Give it a rest.

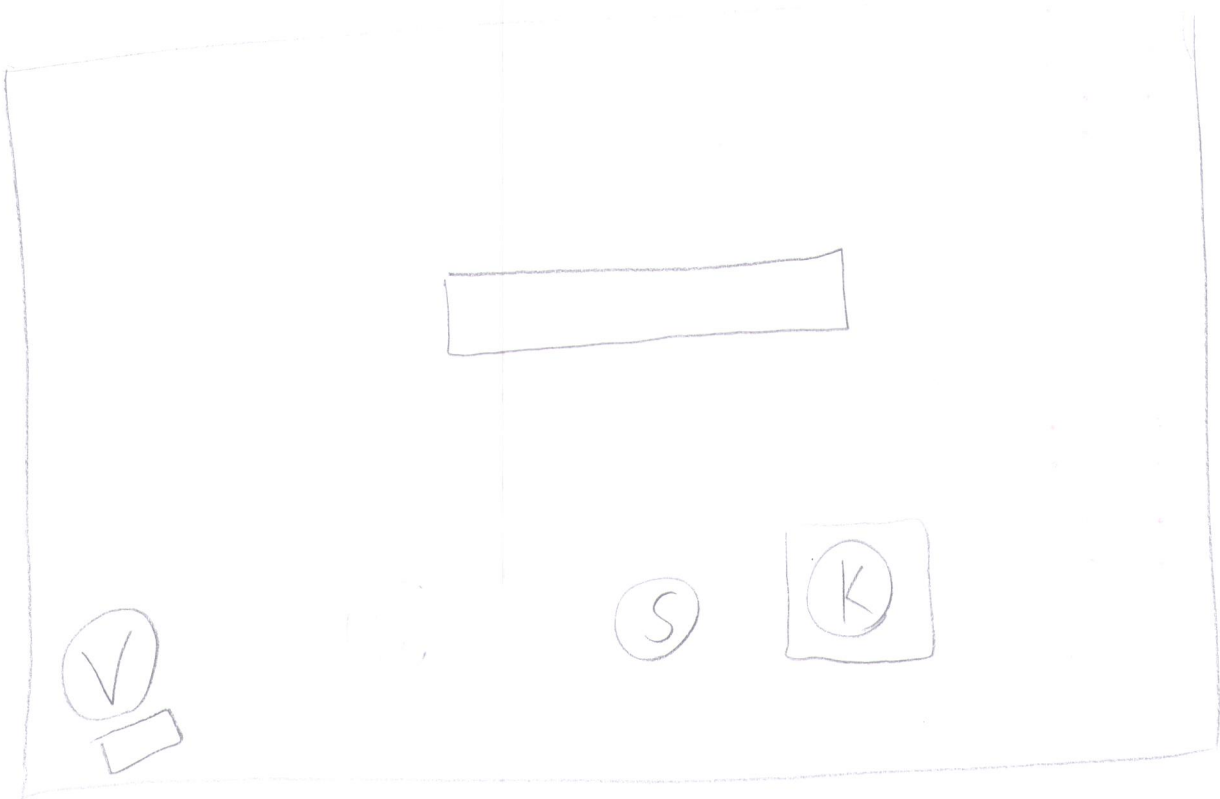
I **SUE** I never rest. That's how I got where I am. Any and every minute of the day is open game and I  
take advantage of it.

(Pause)

Why did I ever come to this little hick town?  
It's been more trouble than it was worth.

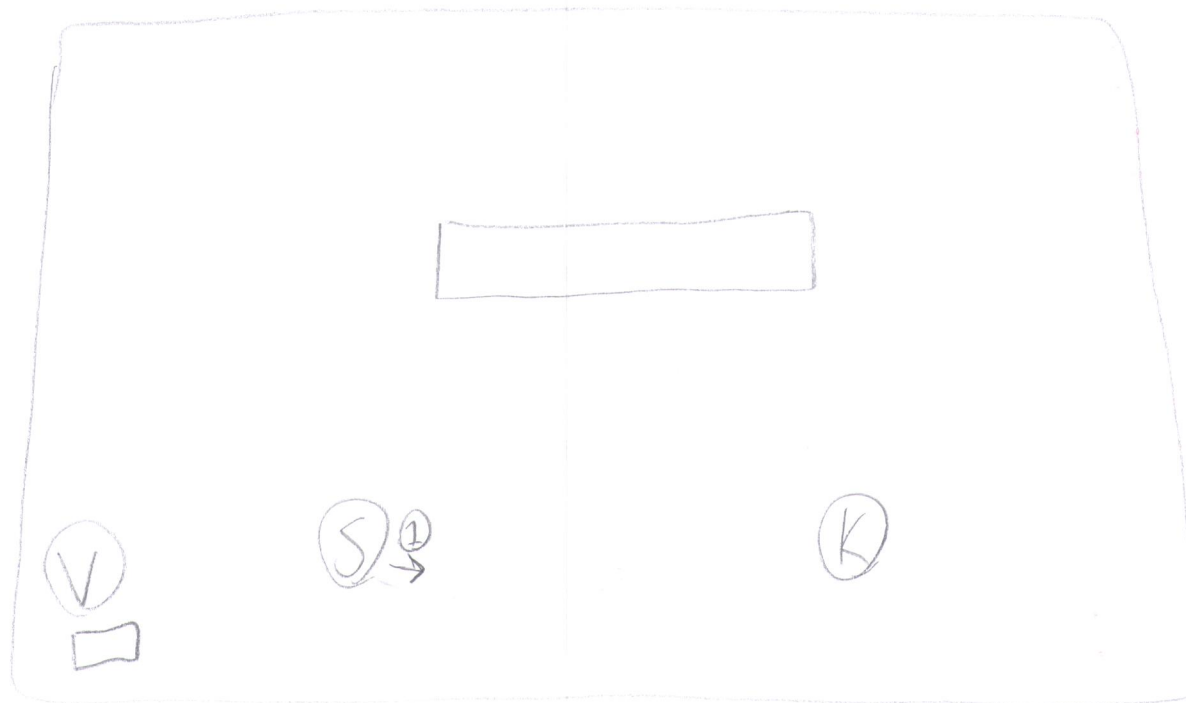
J **VERNA** Hick town? It has at least a quarter million people.

K **SUE** Like I said, "hick town." Besides I thought we weren't talking anymore.



- A **VERNA** Honey. Someone didn't spank you enough as a child.
- B **SUE** I'll be glad when I'm done with this place.
- C **KIRK**  
(He saves his computer file)  
Agreed.
- D **SUE** What's that?
- E **KIRK** I would agree that this trip has been a rather futile one.
- F **SUE** You were at the meeting weren't you?
- G **KIRK** That's right. Kirk King.
- H **SUE** Yes, I remember now.
- I **KIRK** And you're Sue.
- J **SUE** Or God, depending who you're talking to.
- K **KIRK** Huh? Oh, yes, the vagabond. Darn shame all that human potential going to waste. If he'd  
*merely apply himself...*
- L **VERNA** Then he'd be like you and he'd be worse off than he is now.
- M **KIRK** Look here Miss...
- N **VERNA** Name's Verna, honey.
- O **KIRK** Look here Miss Verna...we pay you good money to work here...

① ⑤ turns SL away from ⑥





A **VERNA**  
The railroad pays me. Not you.

B **KIRK**  
Yes, but they get the money from me.

C **VERNA**  
Not all of it.

D **KIRK**  
That's not the point.

E **VERNA**  
Then what is the point, honey?  
(**KIRK** is flustered and confused)

F **SUE**  
If you valued your job, you would show us a little more respect.

G **VERNA**  
Hey, babe, they can't get no one else to do this shift. They ain't gonna drop me no time soon.

H **SUE**  
(1)  
(Turns away)  
This backward little town. I'm recommending we don't invest here.

I **VERNA**  
Good, 'cause we don't want ya'.

J **SUE**  
I wasn't talking to you.

K **KIRK**  
They say this will be the hottest market next year.

L **SUE**  
I doubt it. Who'd want to base themselves here?  
Between Miss Verna and the cows rollin' in all

*the time, who'd have any time to do business?*

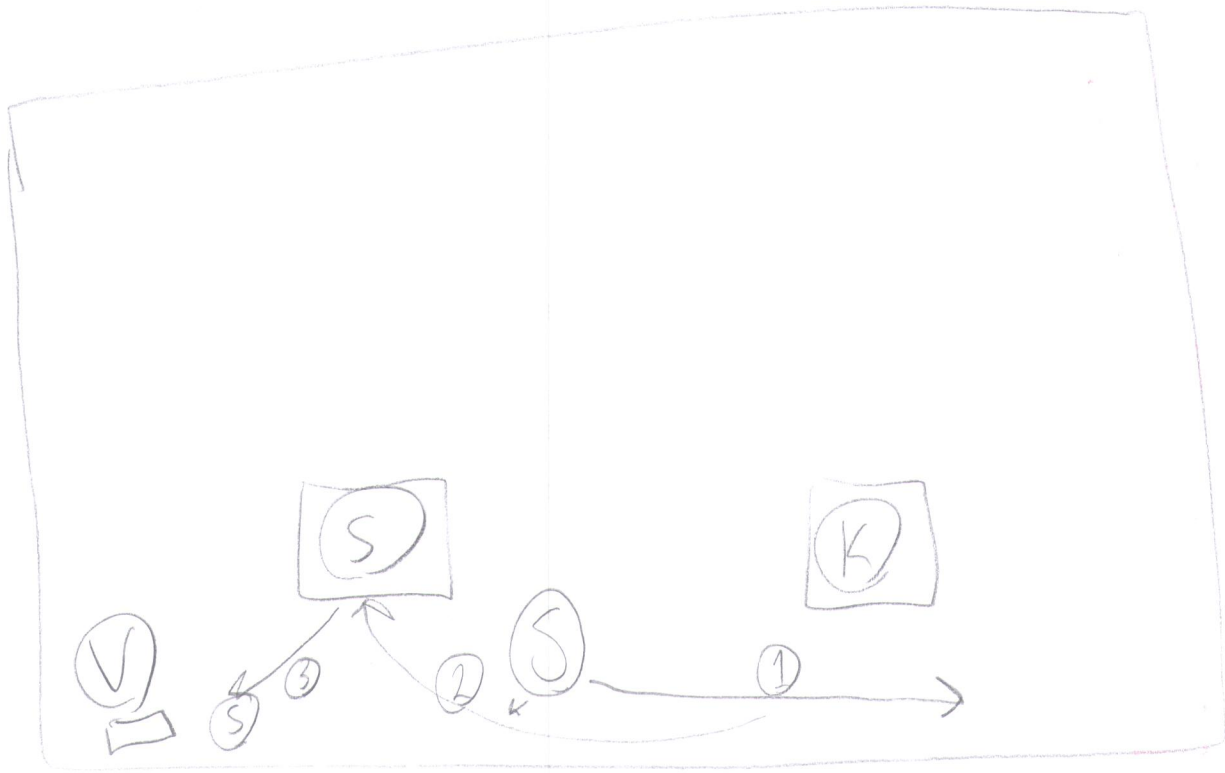
M **KIRK**  
(Becoming cold)  
I don't believe our employers would appreciate our conversation.  
(Kirk returns to computer work)

N **SUE**  
(Glares at him) (2)  
Businessman to the end. (Phone rings) I hope that's

↓ cue K:  
phone rings 4x

Handwritten notes at the top of the page, including the word "window" and some symbols.

① S X V window



Charles again.

A **VERNA**

(Suggestive tone of voice)  
Who's Charles?

B **SUE**

*Cue L: phone rings 1x*  
(Picks up phone. To **VERNA**)  
Shut up. (Answers, pausing appropriately) Hello?  
Hello, Charles. Sorry about the hold earlier. Train  
stations are the magnets of the lowest life forms.  
(Looks at **VERNA**) How's your party?

*Yes, sorry I wasn't able to make it. I'd like to  
make up for it though. Dinner Thursday night. My  
house. Yes, of course...yes, I'm in mixed  
company also. (Whispers into phone) Me too...  
I'll see*

*you later. (Hangs up)*

C **VERNA**

I thought that was a business call.

D **SUE**

(Feeling boastful)  
It was.

E **VERNA**

What kind of business you running?

F **SUE**

*(1)*  
(Goes up to **VERNA**'s window)  
Let me give you a little tip on being a woman in the  
business world. When it comes to cutting

*deals, we have a little more negotiating power.*

G **VERNA**

Well, well.  
(**SUE** wonders why she is even talking to  
**VERNA** and changes the subject)

H **SUE**

Any new info on the train?

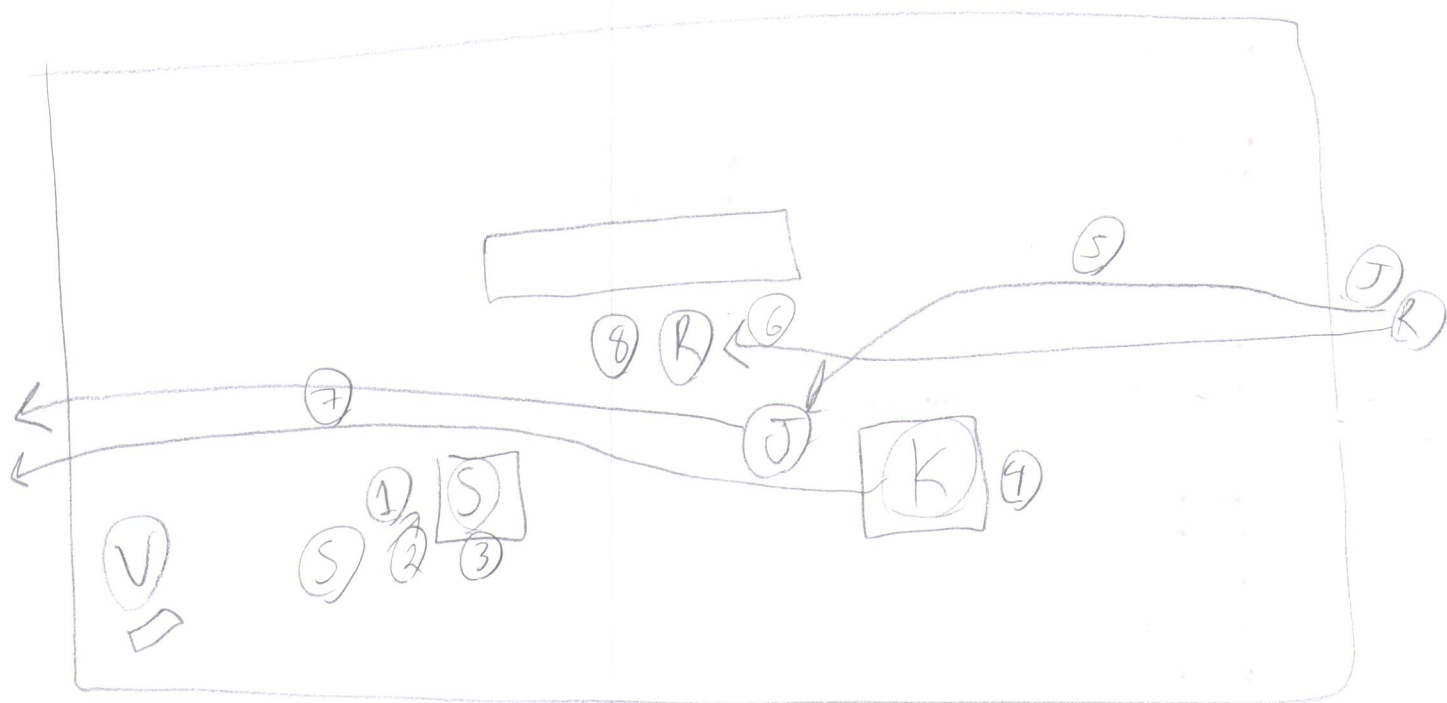
I **VERNA**

Nope.

J **SUE**

Have you checked?

- ① ⑤ x SR Chair
- ② ⑤ sits after glaring at ⑥
- ③ ⑤ puts on headset → meditates
- ④ ⑥ hits computer
- ⑤ ⑤ en SL
- ⑥ ⑥ pops up (from SL) holding a bottle
- ⑦ ⑤ ⑥ x OSR
- ⑧ ⑥ drinks + offers to ⑤



A **VERNA**  
Nope.

B **SUE**  
Well, are you going to?

C **VERNA**  
Nope.

D **SUE**  
(Returns to chair)  
Then there's no use asking.

E **VERNA**  
Nope.  
(SUE glares at her, then sits. SUE puts on a headset and begins meditating)

F **KIRK**  
(Computer's power is low)  
Come on. (Hits it) My power's low! (To **VERNA**) Do you have an outlet I could use?

G **VERNA**  
Nope.  
(JEAN appears)

H **KIRK**  
(To **JEAN**)  
Quick. I need a charge!

I **RUT**  
(Pops up. Holds up a bottle)  
Here. This'll charge ya' right up!

J **KIRK**  
(To **JEAN**)  
Hurry!

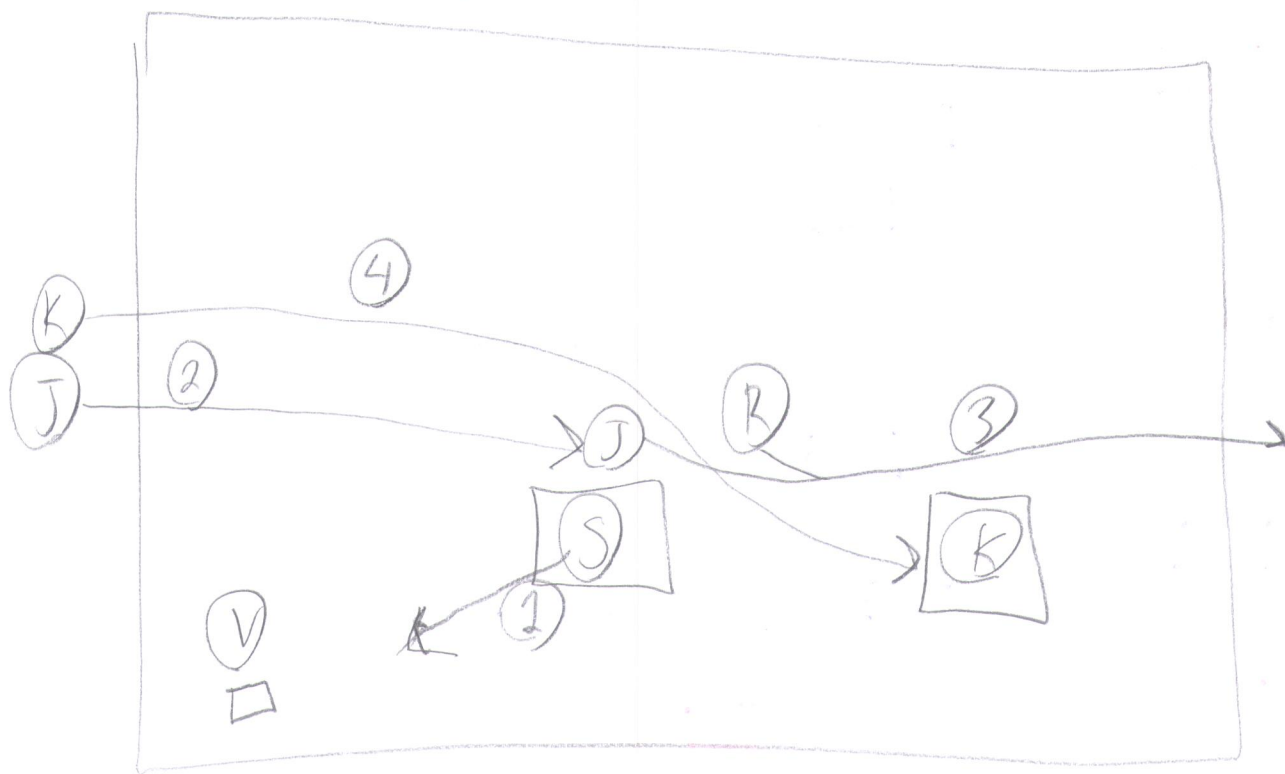
K **JEAN**  
This way. To my office.  
(JEAN leads him to door UR)

L **RUT**  
Suit yourself.  
(Drinks. To **SUE**)  
What some, lady?

M **SUE**  
What's he doing back in here?

N **VERNA**  
He appears to be offering you a drink.

- ① ⑤ stands x ⑥
- ② ⑦ en SR
- ③ ⑦ ⑧ ex SL
- ④ ⑧ en SR x chair SL



A SUE I thought the janitor threw him out.

B VERNA Life's tough, isn't it?

C RUT Hey, good lookin'. Wanna share a little New Year's cheer? I got a lot right here.

D SUE Get away from me you disgusting brute.

E RUT (Begins to think, which is no small matter)  
Ya' know. You sound kinda familiar.

F SUE (1)  
(Stands. Crosses to VERNA)  
Will you shut him up?

G RUT (Profound realization)  
You sound like God!

H SUE Heaven help us.

I RUT Wow. Imagine that. (2)  
(JEAN reenters)

J SUE I thought you had him removed.

K JEAN (To RUT)  
You said you'd stay in the hall.

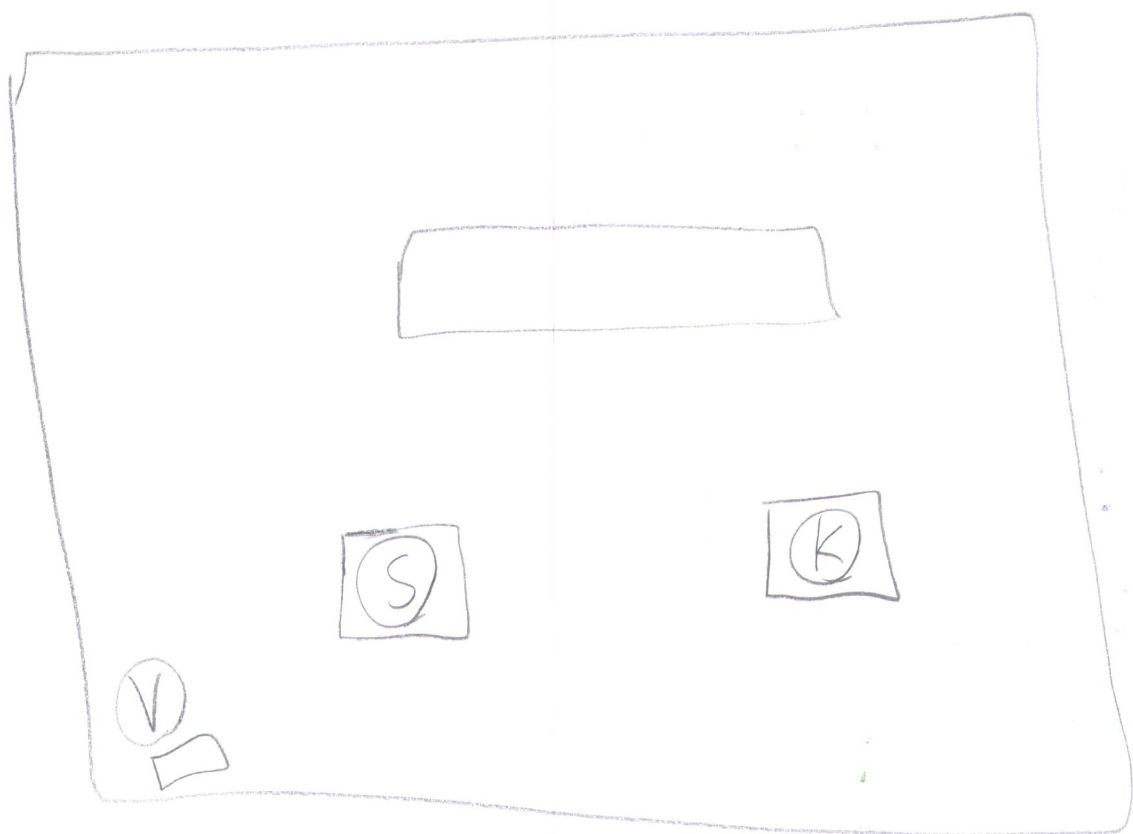
L RUT It's so lonely out there.

M JEAN (3)  
(Leads RUT out)  
Come on.

N SUE Thank you.

O VERNA When God talks, people listen.  
(KIRK reenters)  
(4)

en X chris L





A SUE How's the computer?

B KIRK Fine. I think my file got saved.

C SUE Careful. You're talking to the enemy.

D KIRK Sorry about that. I'm a little on edge because of the train.

E SUE Are you anxious to get back to your family?

F KIRK Hardly.

G SUE Oh? Trouble on the home front?

H KIRK No, just divorced.

I SUE So why the rush?

J KIRK I'm playing golf with my boss and some clients tomorrow. I'd like to get a little rest before then.

K SUE Always business, never pleasure.

L KIRK What about you and your phone calls?

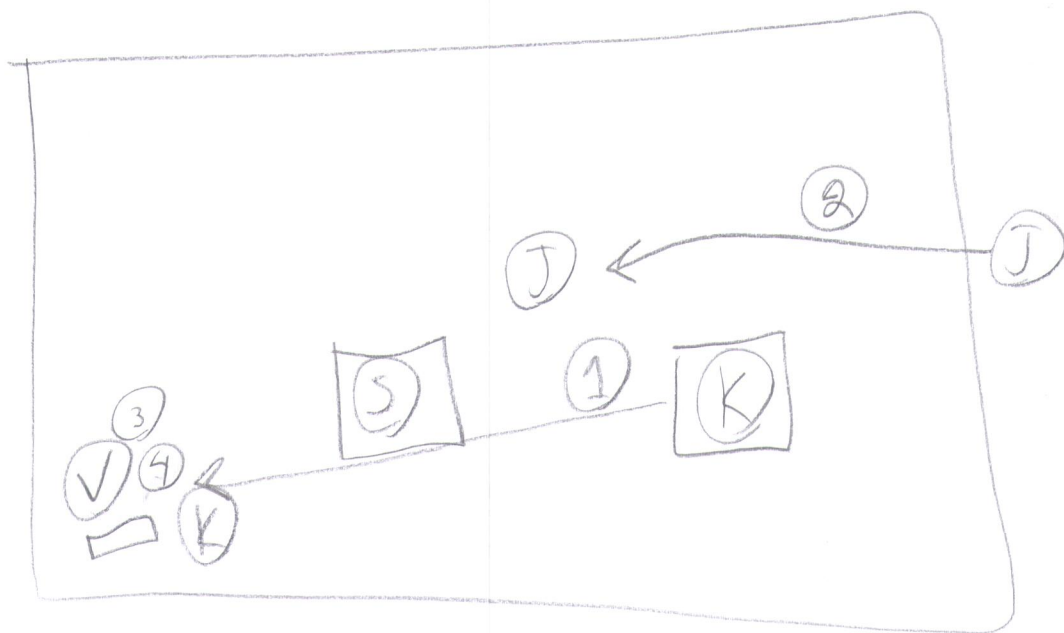
M SUE That's business and pleasure.

N KIRK I wouldn't know the difference.  
(They both become lost in thought a moment.  
KIRK changes the subject)

O KIRK (CONT.)  
I wonder how the train's doing?

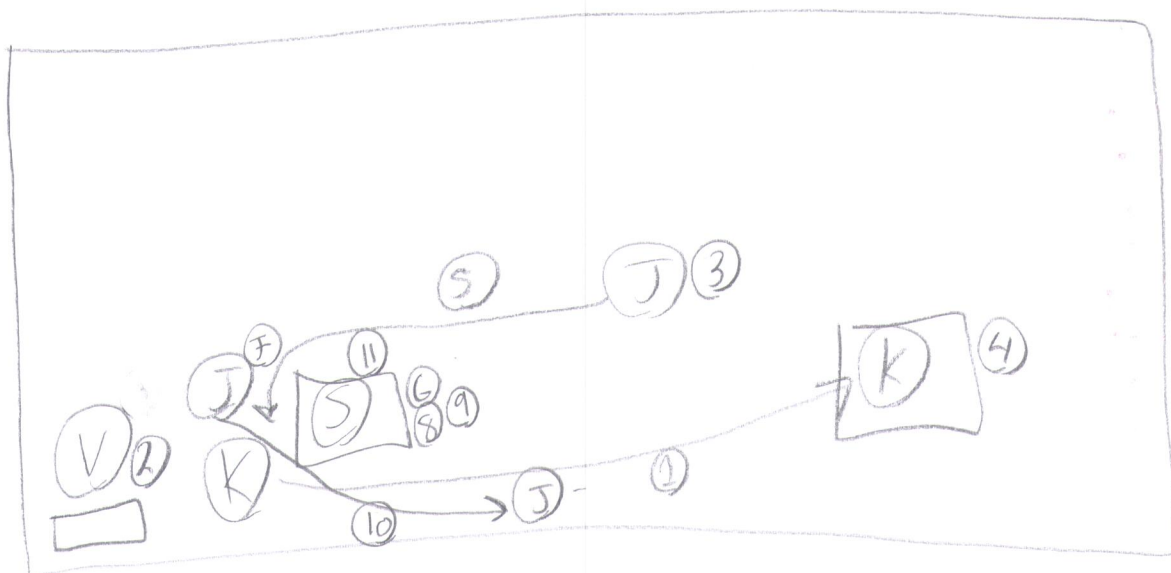
P SUE I wouldn't know.  
(Sue returns to seat. Listens to headset)

- ① (K) x (V) → ② (J) en SL cont. sweeping
- ③ (V) stares at him
- ④ (V) looks at pad



- A **KIRK** (Goes to **VERNA**)  
Excuse me, miss. (**JEAN** returns, continues sweeping)
- B **VERNA** (Looks **KIRK** over, likes what she sees)  
Hi, there. (3)
- C **KIRK** (Nervous under her stare)  
Could you tell me when the Seattle train is expected in?
- D **VERNA** (Still eyeing him)  
Maybe.
- E **KIRK** Maybe?
- F **VERNA** What's it worth to ya'?
- G **JEAN** Verna!
- H **VERNA** (Annoyed, looks at pad)  
Half hour. (4)
- I **KIRK** But that's what you said before.
- J **VERNA** Haven't heard differently.
- K **KIRK** Are they stuck somewhere?
- L **VERNA** Maybe.
- M **KIRK** Don't you know?
- N **VERNA** Nope.
- O **KIRK** Well, thank you anyway.

- ① (K) X sent SL
- ② (V) cont. staring (K)
- ③ (J) rolls eyes
- ④ (K) reads magazine
- ⑤ (J) X behind (S)
- ⑥ (S) listening to music / meditate on walkman, tape, headset
- ⑦ (J) listens
- ⑧ (S) holds up tape cover to (J)
- ⑨ (S) snatches tape cover away
- ⑩ (J) X VS → cleans
- ⑪ (S) puts away headset + walkman



A Verna

Sure thing, honey. Just let me know if I can do anything else for you. ①

② KIRK returns to his seat. Verna watches his departure with approval. To JEAN who passes by)

B Verna

Boy, would I sure like to do a business deal with him. ③

④ JEAN rolls her eyes and sweeps toward SUE. KIRK begins reading a magazine. JEAN comes from behind SUE. SUE is listening to her ⑤ music and meditating. JEAN listens to SUE's headset) ⑥ ⑦

C SUE

(Noticing JEAN)  
What do you want?

D JEAN

Just wonderin' what you're listenin' to.  
(SUE hands JEAN the tape cover and goes back to meditating) ⑧

E JEAN (CONT.)

"Ocean Waves." Is that some new punk rock group?

F SUE

(Snatches back cover) ⑨  
It's not a group at all. It's simply sounds of the ocean recorded on this tape.

G JEAN

Why would you want to listen to that?

H SUE

(Angry, yells)  
Because it helps me relax! Is that all right with you?!

I JEAN

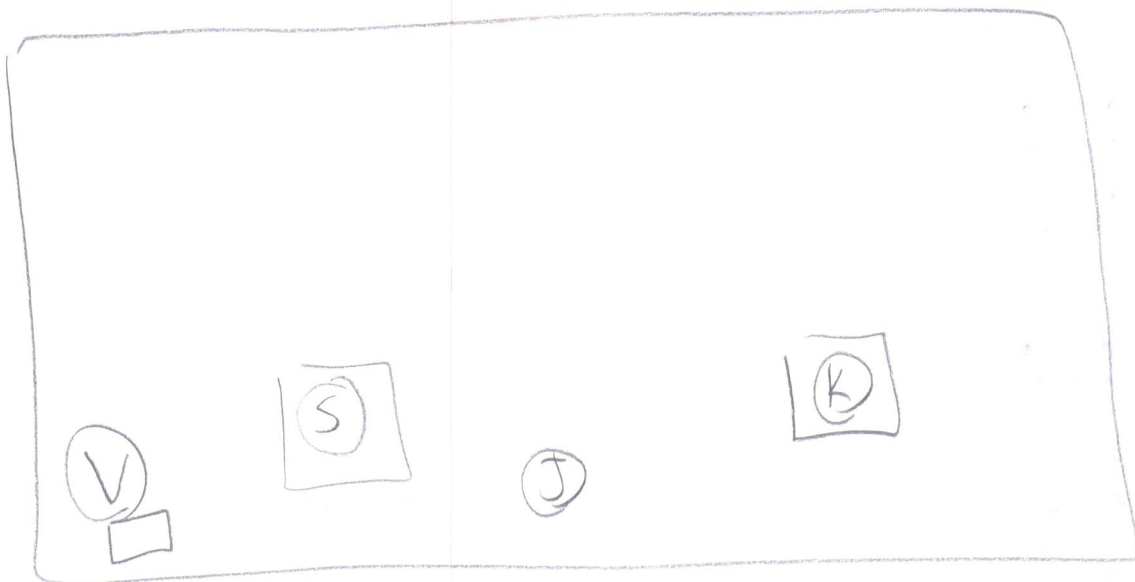
Sure, miss. Sorry. ⑩  
(Cleans upstage)

J SUE

(Puts away headset. To KIRK)  
When did she say the train was coming?

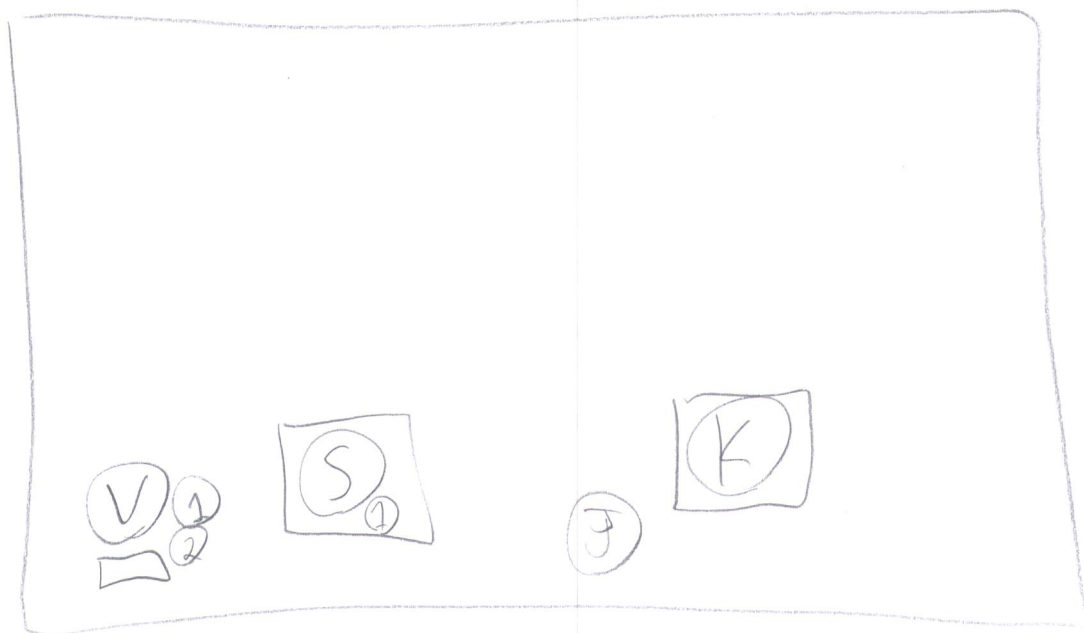
K KIRK

In half an hour.



- A [SUE] (Angry)  
That's what she said last time.
- B [KIRK]  
And that's what she said again.
- C [SUE]  
Maybe the train derailed.
- D [KIRK]  
It probably hit a cow.
- E [SUE] (Laughs)  
Probably. There's something interesting about this town though. For the first time I've been able  
*to relax a little. I don't even feel like doing as much work as usual.*
- F [KIRK]  
I feel the same way about this place. I even wrote a letter to my mother. At least I think I did  
*depending how my computer is.*
- G [SUE]  
It's such a weird backward little place. It's kind of like a homely dog that grows on you after  
*awhile.*
- H [KIRK]  
Yeah, kinda like mold.  
(Laughs)  
Kinda... I'm even talking like they do.
- I [SUE]  
That will never do back in the big city.
- J [KIRK]  
Ya' know. I darn near don't care.
- K [SUE]  
I'd never get any work done in this place. There's almost this overpowering wave of laziness that hangs like a cloud over this town, making you want to nothing but sit and watch sitcoms.

① ⑤ ⑥ give each other cold stares  
② ⑦ winks at ⑧

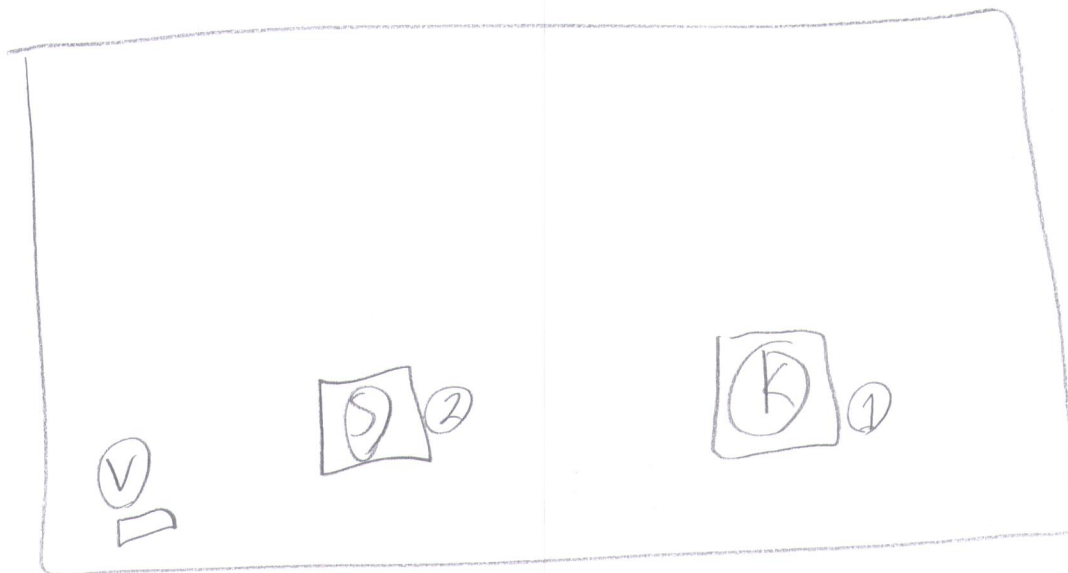




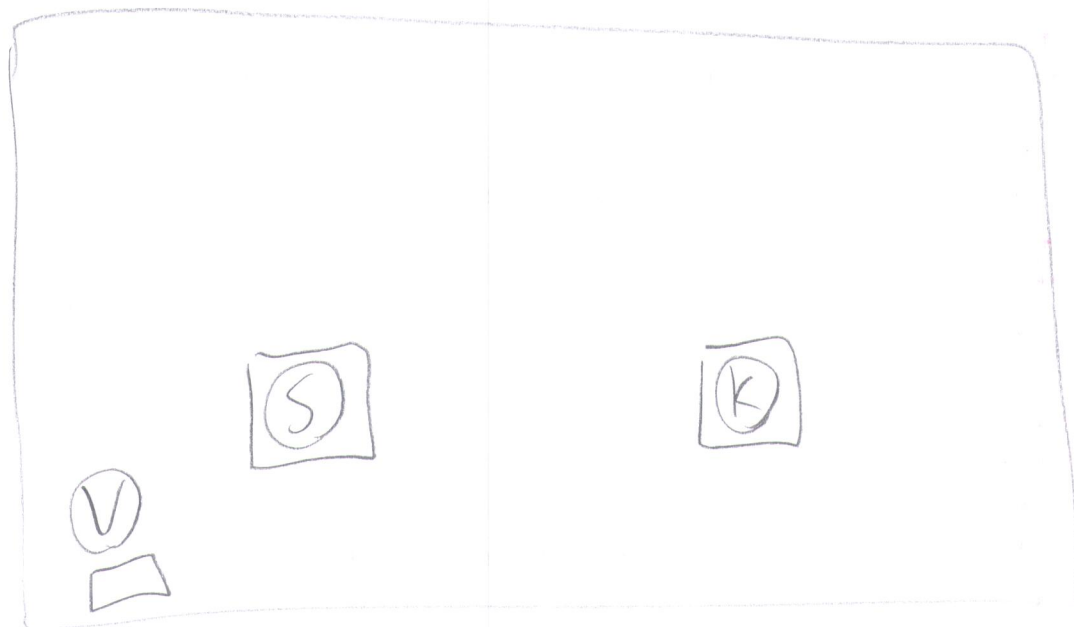
- A **KIRK** Frightening, isn't it?
- B **SUE** And before you know it, I'd be married to some plumber named Mac and get pregnant. Pretty soon I'd begin to look like Verna.
- C **VERNA** Beats selling your soul. ①  
**SUE** and **VERNA** give each other cold stares, then return to their own little worlds.
- D **KIRK** Still this place might be an interesting venture.
- E **SUE** So would ice making in the Sahara Desert, but I wouldn't do it.
- F **KIRK** Where's your spirit? Where's your sense of adventure?
- G **SUE** At home in my hot tub.
- H **KIRK** City girl to the end.
- I **SUE** You got that right.
- J **KIRK** I think I could get to like this place.
- K **VERNA** ② (Winking at **KIRK**)  
We'd sure make you feel welcome, honey.
- L **SUE** There's nothing to do here though. I'm already bored and I've only been here a week.
- M **KIRK** Boredom can be kinda nice once in a while. I think I could handle it for a few years.
- N **SUE** I think you're nuts.

①④ looks at watch

②⑤ looks at watch + shrugs



- A **KIRK** It's better than getting ulcers.
- B **SUE** True. There wouldn't be as many battles to fight... or victories to be one.
- C **VERNA** You can't fight forever, honey.  
(**SUE** is about to protest but decides not to)
- D **KIRK** (After a slight pause. Looks at watch)  
Hey, it's almost the New Year.
- E **SUE** (Looks at watch. Shrugs)  
Big deal.
- F **KIRK** 2000. It sounds like something out of a science fiction movie.
- G **SUE** Sounds ominous to me.
- H **KIRK** *ONE-NVS*  
I take it you're not very optimistic about the new century.
- I **SUE** I try to never be optimistic about anything. That way I'm never disappointed.
- J **KIRK** No big plans for the next decade?
- K **SUE** Oh, I have plenty of goals.
- L **KIRK** Care to share any?
- M **SUE** No.
- N **KIRK** Fine. Then I'll tell you some of mine.
- O **SUE** Go ahead if you really want to.



A **KIRK** I hope to be president of the company by the end of the decade. The big guy's old. He'll croak or  
*retire before long and I plan on being next in line.*

B **SUE** No next of kin? No princes waiting to be king?

C **KIRK** Nope, that's the beauty of it.

D **SUE** That must be nice.

E **KIRK** Okay, I told you my deepest desires. It's your turn.

F **VERNA** I can't wait to hear this.

G **SUE** (To **VERNA**)  
Do you mind?

H **VERNA** No, not at all, honey.

I **KIRK** Ignore her. Come on, confess.

J **SUE** (Thinks about it, but backs down)  
There's nothing to tell really.

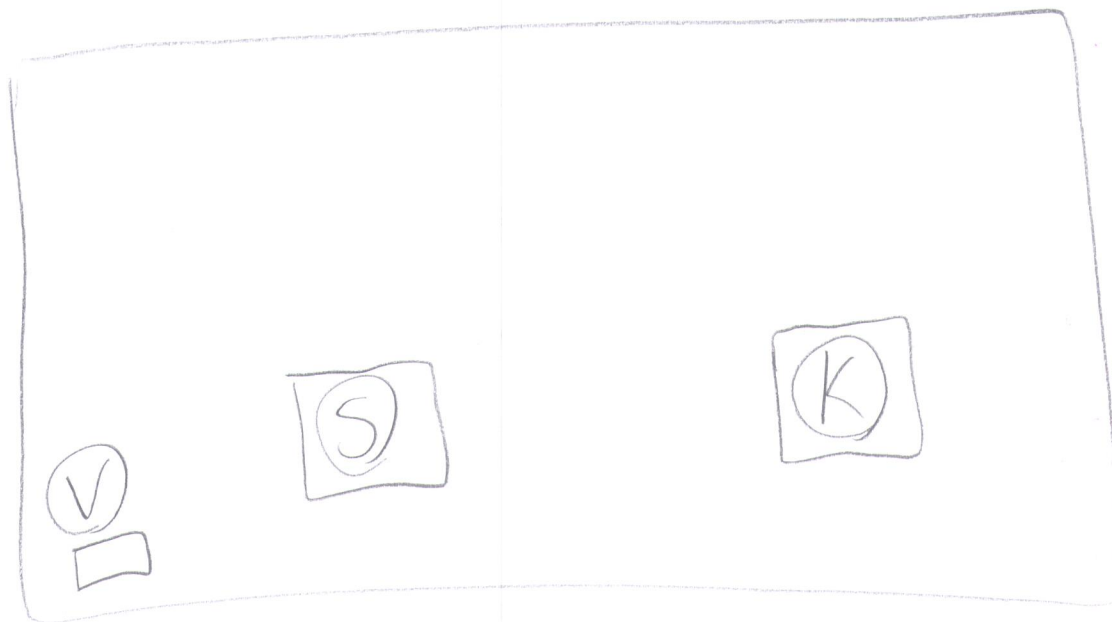
K **KIRK** Come on, everyone has dreams. Where would the human race be without dreams?

L **VERNA** A lot better off than we are now, that's for sure.

M **SUE** Who asked you?

N **VERNA** It's a free country.

O **SUE** I often wonder if free speech was a good idea.



A **KIRK** It is if you're a liberal.

B **VERNA** ERA all the way, honey.

C **SUE** Can't we put a muzzle on her or something?

D **KIRK** Come on. You didn't answer my question.

E **SUE** I don't want to talk about it.

F **KIRK** I won't leave you alone until you tell me your goals for the New Year.

G **SUE** Sorry... no plans. I think that whole Y2K bug is going to cripple our economy... I was hoping to get back to my bunker before midnight but I'm stuck here instead. What a way to end it all...

H **KIRK** You're not fooling me. You look like a very ambitious woman. You've probably got entire lists  
*of goals and objectives composed.*

I **SUE** And why should I tell you anything?

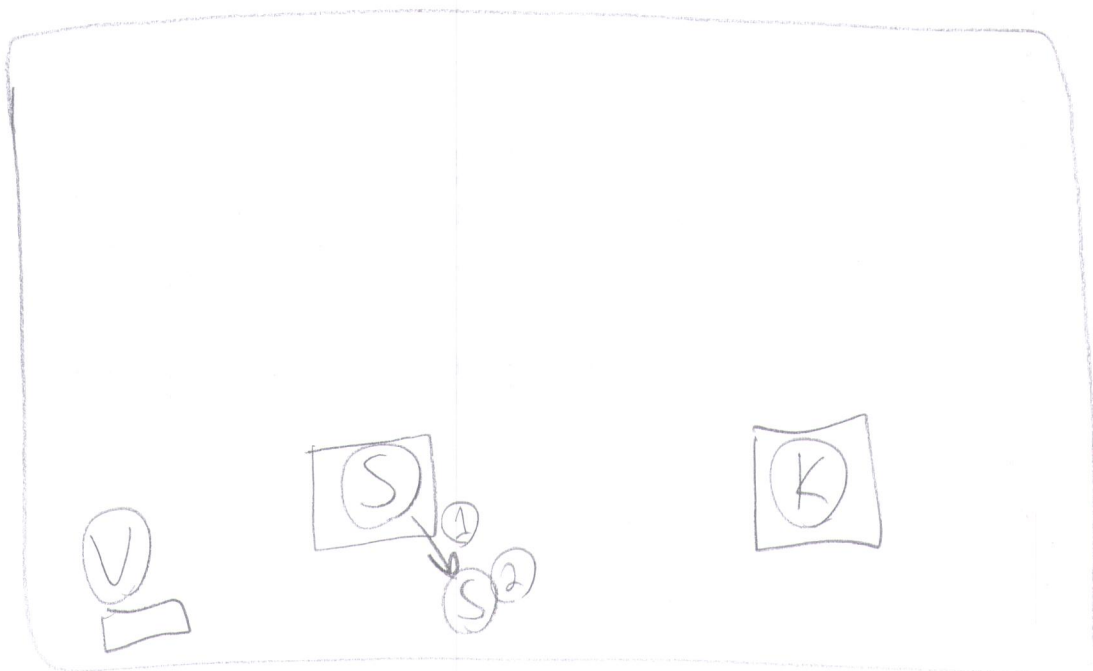
J **KIRK** Some people like movies; I like knowing about people. The most unpredictable story I've even seen is life. With life, the plots are more interesting and the characters are more realistic. You never know what's going to happen next and there's always something about people that we

*have yet to discover. Besides, you'll never see me again so what does it matter what you tell me?*

K **VERNA** I'll tell you anything, honey.

L **SUE** He wasn't asking you?

- ① ⑤ stands in frustration
- ② ⑤ turns away





A **VERNA** Well, I thought he might wanna give me a try since I ain't being so difficult.

**Sue** stands in frustration and gives in.

B **SUE** Fine. You want to know my goals? I want to be on the cover of Time magazine. I want to be

rich. I want to hold the fate of Seattle in my hot little hands. I want the world to be at my door,

begging and pleading for my favors just so I can slam the door in their faces. I want to grind

mankind into the dirt and listen to them beg for mercy.

Pause. **KIRK** is silent. **SUE** is turned away. Her voice is soft now with a hint of sorrow. She sits

again.

(**SUE** (Cont.))

And I want my father to say "I proud of you" ...and mean it.

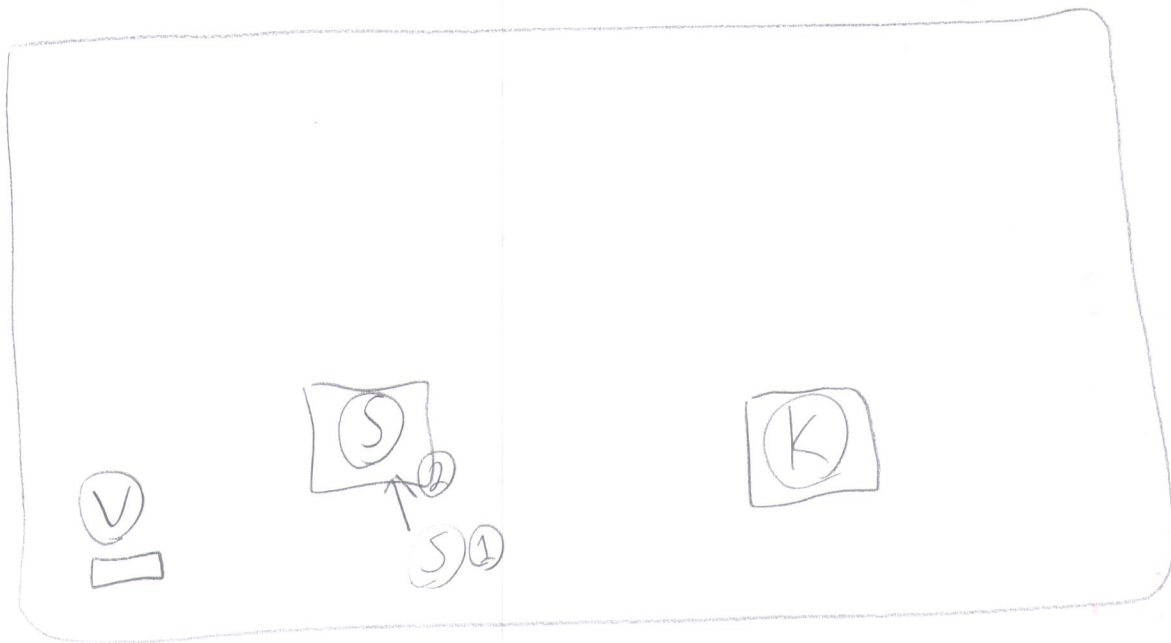
D **KIRK** (After a moment)  
I guess that's all any of us want.

E **SUE** (Still looking away)  
You, too?

F **KIRK** I don't think my parent's will ever be satisfied with what I do. They always want something  
more out of me.

G **SUE** I don't really know what my parents want. I guess my Dad wants success, but I think Mom  
would rather see me settled down and pregnant. I sometimes wonder if it might be nice be a

① (S) looks at (K)  
② (S) sits chair SR



G wife and have kids. It's hard at times to come home to an empty home with a cat who could

care less about you. But I don't think I could stand being a housewife like my mother. It seems so futile. (Pause) I want to work. I want to get somewhere. (Pause) Yet, I still wonder if I can

live without love. At times, life just goes a little too fast for me. It didn't use to be that way, but now I'm beginning to wonder. (Pause) What does the new century hold for ~~the~~ woman? Will we

finally get on top or will we settle down? Or is either one possible? (Pause) If only they'd find a

way for men to have babies, then we'd be fine.

A **VERNA**

Amen, sister.

B **SUE**

Sorry to ramble on like that.

C **KIRK**

Fine by me. Keep going if you like.

D **SUE**

I don't know why I even said as much as I did.

(Looks at **KIRK** ①)

What about you? Any dark secrets of the heart?

E **KIRK**

Well, my shrink says I'm just "trying to please my mother." Classic Oedipus Complex.

*He stops in disgust*

F **SUE**

(Sits) ②

My shrink said the same thing about my father and I.

G **KIRK**

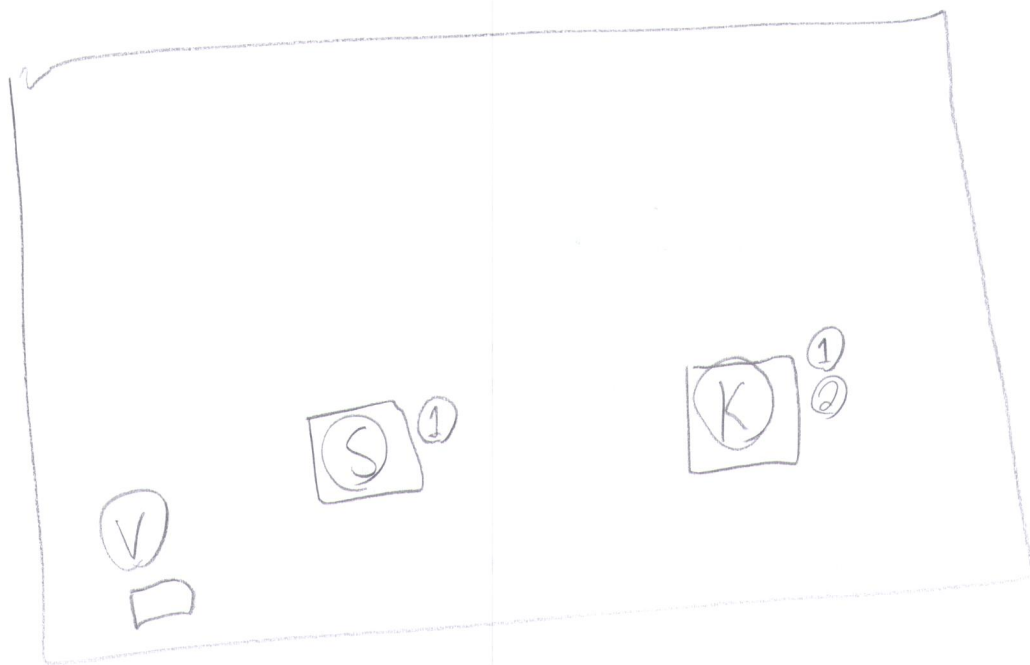
Just call us Oedipus and Electra.

H **SUE**

Killed off your father yet?

① (S)(K) laugh

② (K) looks at watch



- A **KIRK** No, not yet. I'm working on it though. Wouldn't want people to start thinking Freud was wrong about anything.
- B **SUE** Just because Freud had a problem with his mother doesn't mean everyone else does.
- C **KIRK** (Pretending to be a psychologist)  
YOU merely mock Freud because YOU see some truth in it don't you.
- D **SUE** I personally would rather see my father shot.
- E **KIRK** (Overdramatic)  
What?! Could Freud be wrong?  
(They laugh. **VERNA** is disgusted)
- F **VERNA** <sup>①</sup>  
What is this? Some kind of deranged Yuppie humor?
- G **KIRK** <sup>②</sup>  
(Ignoring **VERNA**. Looks at watch)  
We missed the New Year's countdown.
- H **VERNA** And I missed my kiss. But I'll let you make it up to me.
- I **SUE** Dang... the world didn't come to an end.
- J **KIRK** 2000 is here at last.
- K **SUE** Is that good or bad?
- L **KIRK** What has you so down?
- M **SUE** Oh, love and money. The usual things.
- N **VERNA** You just ain't got enough of either, huh?

- ① ② ③ smile at each other

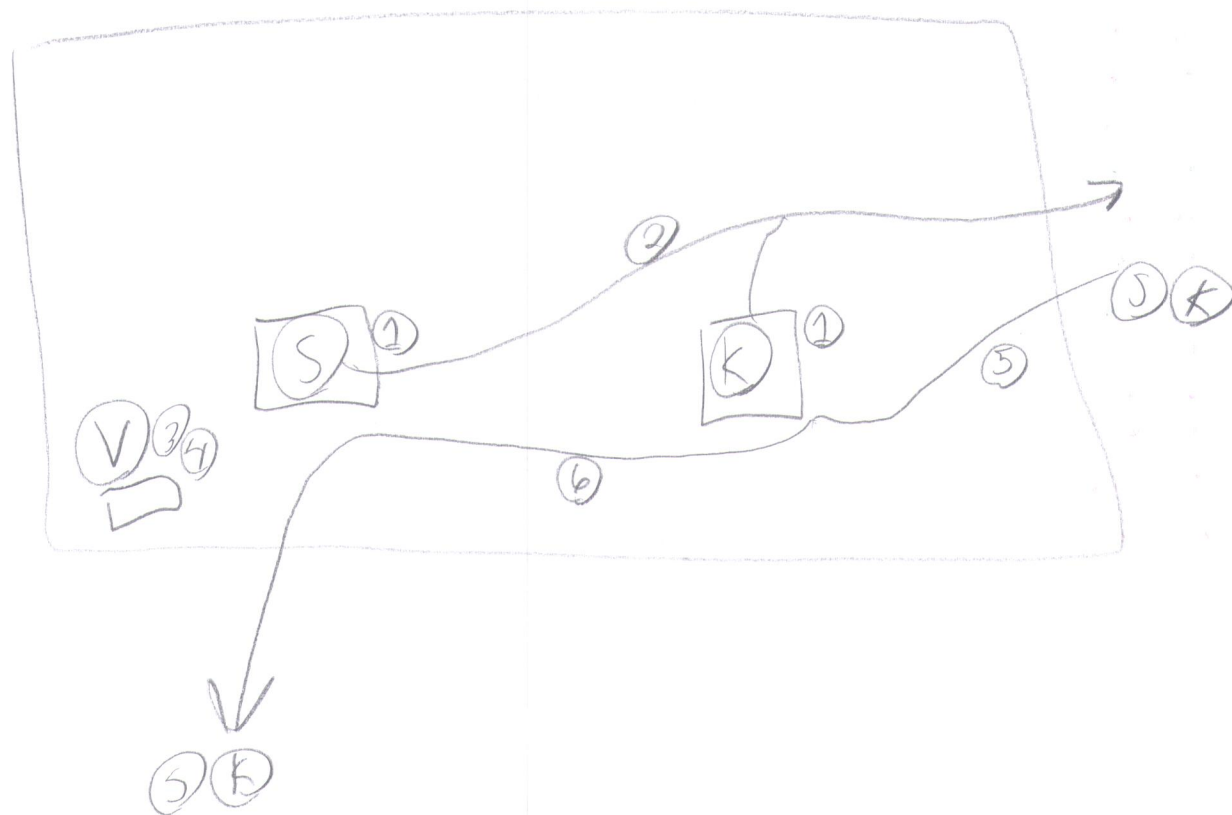
② (K)S ex SL

③⑤ answer, phone

(4)<sup>(V)</sup> calls over speaker

⑤ ⑤ ④ rush in from SL w/ coffee cups

④ ⑤ ⑥ grab their stuff + X USB down stairs



A **SUE** Nope.

B **KIRK** Maybe you've been looking for the wrong thing.  
(They look at each other a moment, then smile. Sue gives him a little kiss on the cheek)

C **SUE** Happy New Year.

D **KIRK** Thanks.

(Stands)  
What would you say to a cup of coffee? My treat.

E **SUE** Sure. Why not. I've got nothing better to do.

F **KIRK** (As they exit)  
I think there's a machine out in the hall.

G **VERNA** (Phone rings. **VERNA** answers) (4) → cue N: turn on SR  
Yeah? No lay over, huh? Okay. Gotcha. (Hangs up, mic for Verna's announcement  
calls over loud speaker) The midnight train to  
Seattle has arrived. There will be no delay as was  
originally scheduled. Please begin boarding  
immediately.

(5) → cue O: turn off SR mic  
(6) → cue P: Train yards?  
**SUE** and **KIRK** run in from L, frantic. They grab  
their bags and rush out R. They say the  
following as they go:

H **KIRK** Hold the train!

I **SUE** We're coming!

J **KIRK** Don't let it go without us.

K **VERNA** I'm holding it tight, honey.

L **SUE** Let's go.

(EX) (VSR)

(MIC)



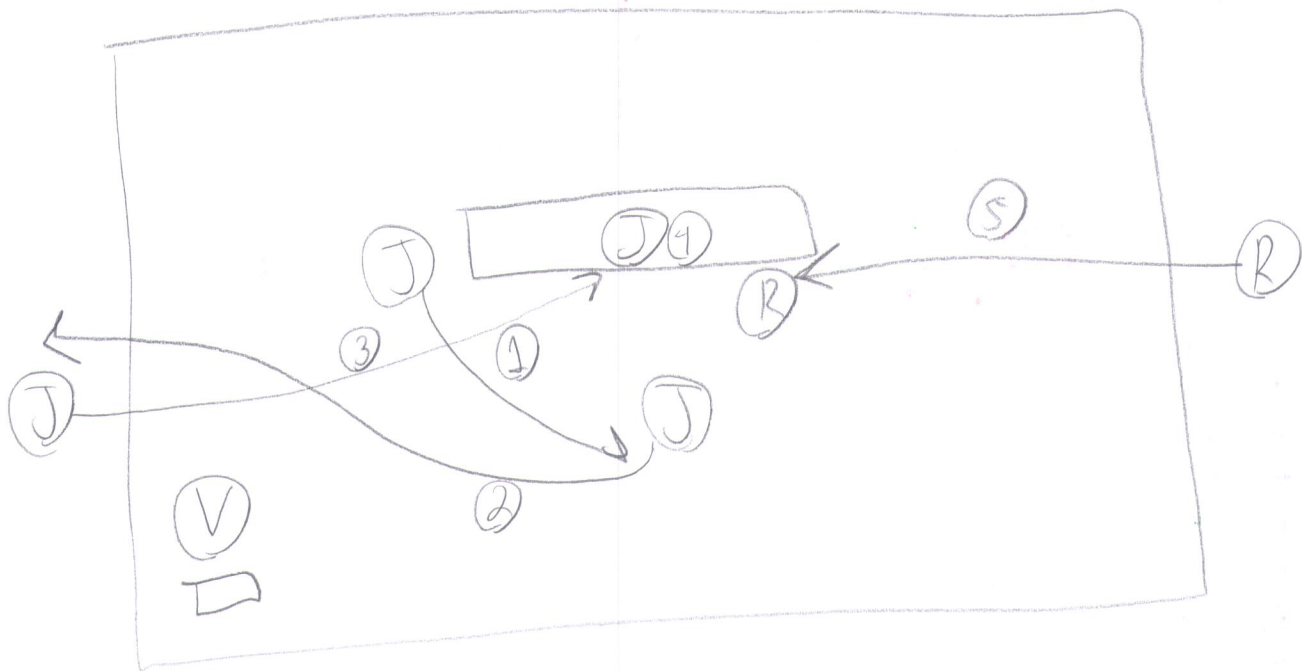
- ① ② comes out of hill

- ② ⑤ rushes a SR

- 3) (J) brings out laptop

- ④ ⑤ situ upset on bench CS

- S R en SL





A **KIRK**

Okay. I think I have everything. Seems like I'm  
always forgetting something.  
(They're gone)

B **JEAN**

(Comes out of hall where she has been  
cleaning)  
They get off okay?

C **VERNA**

Yeap. There it goes.

D **JEAN**

I thought they'd never get out of here.

E **VERNA**

It wasn't so bad. The guy was kinda cute. I hope he  
keeps doing business here. If he does, I may  
*have to go back to school and get myself a  
business degree.*

F **JEAN**

Oh, no. (Remembers something, upset)

G **VERNA**

What's with you? You sick? (2)  
(JEAN rushes to office)  
What is it, honey? You okay? (VERNA goes back to her  
nails) That woman is hard to figure out

*sometimes. Maybe those cleaning chemicals are  
going to her head.*

H **JEAN**

(Brings out computer) (3)  
He forgot his computer.

I **VERNA**

That's okay, he's got money. He can buy another.  
(JEAN sits, upset) (4)

J **RUT**

(Enters L) (5)  
Them Seattle folk gone yet?

K **VERNA**

Yeap.

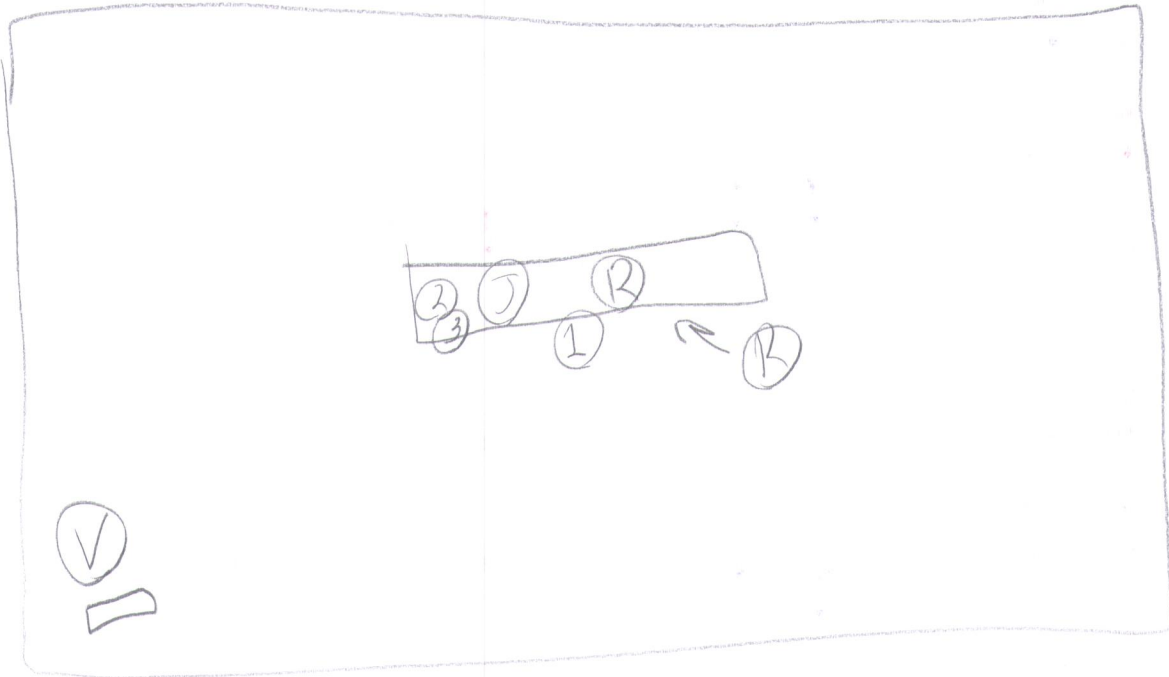
L **RUT**

Good. They sure was noisy. Thought they'd never shut

① B sits next to J SL

② J turns computer on

③ J pushes button



L up. Now maybe I can get some rest.  
 (Sees computer. Sits next to JEAN)  
 What's that? ①

A JEAN  
 That business guy's computer.

B RUT  
 How'd they get it so small?

C JEAN  
 Beats me.

D RUT  
 Turn it on. I wanna see it work.

E JEAN  
 I don't know. It's not ours.

F VERNA  
 Go on, Jean. Live it up.

G JEAN  
 Okay. (Not needing much encouragement)

(She turns it on) ②

↓ Cue R: Windows start up sound GO

H RUT  
 Look at that sucker light up.

I JEAN  
 Amazing what they can do now days.

J RUT  
 What are you doing?

K JEAN  
 I don't know really but it's fun.

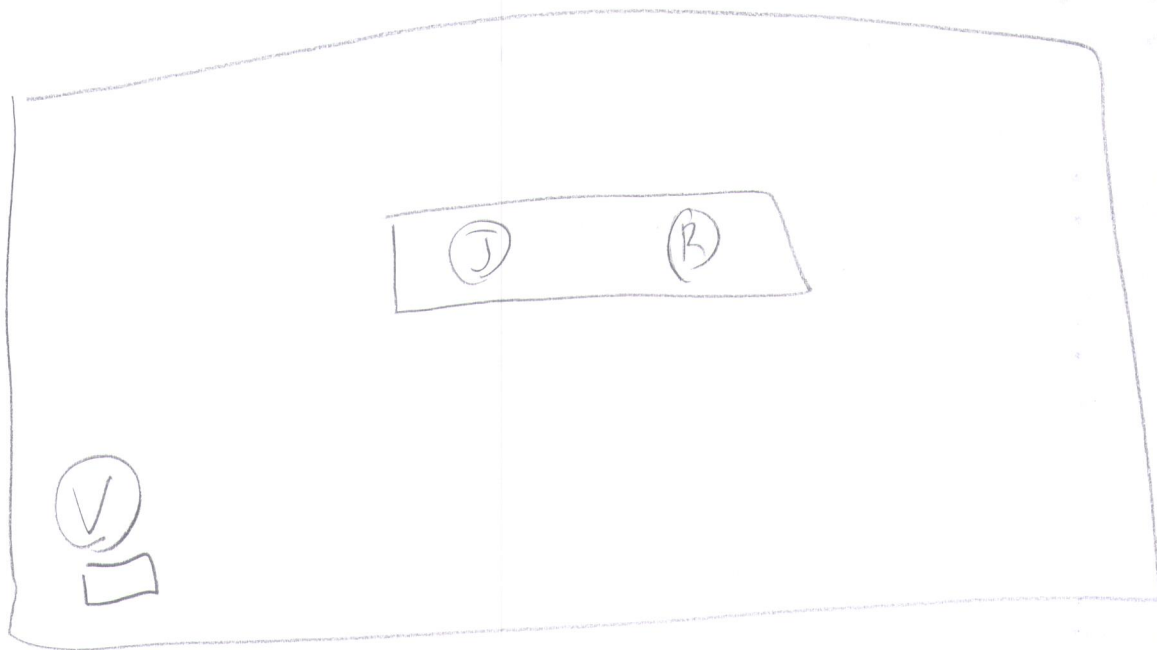
L RUT  
 What's that mean?

M JEAN  
 I'm not sure.

Ooops. (Pushes a button) → Cue R: computer ding

N RUT  
 How come that disappeared?

O JEAN  
 Ooops. ↓ Cue S: computer ding



A **RUT** There goes another one.

B **JEAN** Where'd they go? *↓ Cue T: computer ding*

C **VERNA** I sure hope they wasn't important.

D **JEAN** *↓ Cue V: computer ding*  
 Ooops. (As lights fade)

E **VERNA** Maybe you guys should stop playin' with that thing.

F **JEAN** *↓ Cue V: computer ding*  
 Ooops. *↓ bigger?*  
(Black out)

END OF PLAY

