

Looking Homeward



Sometimes

Death

Is

The

Only

Thing

That

Will

Help

Focus

Life

OFFICIAL STUFF

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A Trilogy For The Lost is an original creation by Brett Hadley and the Adventist Christian Theatre drama team.

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Looking Homeward

by
Brett Hadley

CAST:

Tony

Represents the Lost Son. He is a fairly typical teen who wants to rebel and live life on the edge.

Kevin

Represents the Lost Coin. He has an outward appearance of religion, but an emptiness of faith. He is very good at going through the motions, but has no real substance.

Jessica

Think “GapGirl.” She is very trendy, up to date with the latest fashions and desperately looking for her “one true love.”

Doctor, Travelling Salesman, Pizza Delivery Man, Doctor, Jesus

This character is the Jesus character appearing throughout the play in different ways. He has contact with each of the main characters as a different person each time, but through it all, he is attempting to reach out to Jessica, Kevin and ultimately bring Tony home.

Katie

Tony’s baby sister. A typical little sister that Tony can’t stand.

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OPENING:

With stage in black, following text slides fade slowly into each other:

1. But while he was still a long way off
2. his father saw him and was filled with compassion
3. and ran to his son. Luke 15.
4. The threat of death
5. has a unique way
6. of focusing life
7. and driving us home.
8. (*black slide*)

OPTION-I:

“Chicago Hope” theme music begins. Slides in an E.R. depicting Tony in respiratory failure with voice overs of doctors and nurses running the code. See “Production Notes” for lines.

1. Coming through the E.R. doors.
2. A couple of shots coming down the hall
3. Into an E.R. room.
4. Moving Tony onto a gurney.
5. Hooking up IV’s and monitors.
6. Intubating Tony.
7. Tony’s heart stops—flatline.
8. Pushing meds into IV.
9. Shocking Tony.
10. End with manual CPR and doctor saying: “C'mon kid, do us all a favor and breathe!”
11. Cut to black at end of music.

OPTION-II:

If possible, play out live the code scene. Two paramedics pushing Tony on a hospital gurney enter from back of house, rush down aisle through audience and onto stage left where they finish out the code scene. They freeze with last line.

SCENE-I

Solo spot up on stage left showing Tony on a hospital gurney with IV stand and heart monitor. Also, a small spot up on stage right. Kevin steps into the spot on stage right.

KEVIN:

Hi. My name is Kevin and that's my best friend Tony over there on that hospital gurney...clinging to life. *(scoffs)* Life. It just doesn't make sense anymore. This kind of thing isn't supposed to happen. Not to me, not to Tony. We all expect that the possibility of dying young is something that happens to other people, but not to us—not to our friends. But it does happen. I want to tell you what happened to me and my two best friends Jessica and Tony. How we learned what things are really important in life and what things aren't. I know being told by someone else is the worst way to learn, but you need to know this before it's too late—and there is a “too late” for all of us...and you never know when it could come. It's important to know how to live before you die. For Jessica, Tony and me, we thought we had life all figured out. We held weekly meetings on the subject. You see, every Saturday night was video night at Tony's house and we attended religiously. It was there that we hammered out our individual philosophies of life, as well as hammering on each other. It's kind of funny, everything I learned about life, I learned at the movies with my friends.

Lights fade to black. Slides for The Lost Coin scene appear:

1. *Then Jesus said...*
2. *Suppose you had 10 coins of silver and lose one?*
3. *Do you not light a candle and search till it is found? Luke 15*
4. *The coin is lost within the house,*
5. *deep in sin and estranged from God*
6. *and does not know that it is lost..*

Still in black, sounds from the movie “Air Force One” come up. Section should be from when the American F-16 jets fight off the Russian MIGS from attacking the plane up till one of the F-16s take a missile hit to protect the President. Lights slow up on center stage showing Tony's den. Kevin and Tony are on the outside of the couch with Jessica in the middle. She is “curled up” and hiding her face from the video. Tony and Kevin are very into it. On a coffee table in front of them is an open pizza box with several slices still there. Plastic cups and a half-full 2-litre drink bottle.

KEVIN/TONY:

(With movie) Fox-3!!

KEVIN:

Yeah!! Blow em out of the sky!!!

TONY:

You can run but you can't hide!

(Kevin and Tony continue their enthusiasm for the movie. Sound clip ends with a big explosion)

JESSICA:

Aaaagh! Give me that! *(grabs remote control from Tony)* I can't take anymore of this! *(Clicks off T.V.)*

TONY:

Hey! What are you doing?

KEVIN:

This is the best part!

JESSICA:

Yeah, the end! How can you watch this stuff? All it is are things blowing up and people being shot at or killed 100 different ways.

TONY:

It's a guy thing. It's how we express our manliness.

JESSICA:

Ever hear of Hallmark?

TONY:

This is what women really want men to be like.

JESSICA:

No, no it's not. Woman want men who are in touch with their emotions and want to explore the depths of a meaningful relationship...not, blow it up.

KEVIN:

This is meaningful.

JESSICA:

Oh yeah? How so?

KEVIN:

You see, as we watch this, we are living vicariously through the heroes in the film. It's all really an allegory. Bad guys keep heroes from achieving their objectives. Thus, blowing up the bad guys symbolizes the removal of those things which keep us from having fulfilling emotional intimacy in our relationships with others.

TONY:

Yeah, what he said!

JESSICA:

Right. I have to go. This is scaring me.

TONY:

You can't go now, we just started! We have a good six more hours of pure, unbridled macho-ness and free flowing testosterone!

JESSICA:

Look, take a warning. Watching too much of this stuff will turn your mind into mush. Pretty soon all you'll be is a lobotomized, pathetic coach potato staring hypnotically at a television screen with glassy eyes as you mechanically stuff Cheetos in your mouth.

(Tony first, then Jessica slowly look at Kevin who is doing just that)

KEVIN:

(Realizing he's being watched) What?

JESSICA:

I'm leaving.

TONY:

C'mon, we're sorry. Where are you going? It's our Saturday night tradition!

JESSICA:

I've got a date...with a real man. One who uses words to woo a woman—not explosives.

TONY:

Sounds boring. What could possibly be better than the Rambo trilogy, a 2 pound bag of cheese doodles and our manly company. *(Tony and Kevin strike a "manly" pose)*

JESSICA:

Poetry.

TONY/KEVIN:

(With disbelief) Poetry?

JESSICA:

Yeah. You wouldn't like it. *(As she gathers her stuff to go)* No guns, lots of words. Big ones sometimes.

TONY:

I want you to know that hurts us deeply.

JESSICA:

(As she is leaving) You'll get over it.

TONY:

This is sacrilege! O.K., but don't come crawling back here when you're car jacked and all your "real man" date has to defend you with is a pencil instead of a grenade launcher! *(To Kevin who has been sitting on the couch eating cheese doodles)* Women. Can't live with them, can't shoot em.

KEVIN:

Not in this country anyway.

TONY:

Well, now that we're alone, what do you want to do?

KEVIN:

I don't know, what do you want to do?

TONY:

I've got some fireworks, we could go blow something up.

KEVIN:

You want your face plastered on the cover of Newsweek as America's next teen delinquent?

TONY:

You know my motto—

KEVIN:

Yeah, yeah, try anything once. That's going to get you in real trouble one day. It's a dangerous way to live.

TONY:

It's the only way to live. Anything else is boring.

KEVIN:

I suppose you want life to be just like it is in the movies.

TONY:

It's certainly better than what I've got now.

KEVIN:

You don't have it so bad. Nice house, good food, classy friends like me. Could be worse.

TONY:

Could be better.

KEVIN:

How so? Your parents are cool—they let us do this every week. I know they care about you. Look, your mom gave me these love beads from their mission trip to the Philippines.

TONY:

That's just it. Everything with my parents is so religious.

KEVIN:

That's bad?

TONY:

It's suffocating. I just want to get away. I'm bored here. Life's an adventure and I want to live taking in everything it has to offer.

KEVIN:

Watch out, you'll get a lot of bad with the good when you take in "everything."

TONY:

I don't care. I'm willing to risk it. Anything for some excitement and adventure. One day I'm just gonna take my dad's credit card, jump in the car and go as far as they both will take me...you wanna come?

KEVIN:

You're crazy.

TONY:

And you're scared.

KEVIN:

Of you, sometimes.

TONY:

You gotta make your own way in life.

KEVIN:

You get drunk on adrenaline.

TONY:

That's right, and I happen to have a bottle of it right here. *(Pulls out a wine bottle from behind couch cushion)* Care for a little?

KEVIN:

Where did you get that?

TONY:

(Sarcastically) My fairy god-mother. You want some or not? *(As he opens the bottle)* I understand if it's outside your range of 'permissible sins'.

KEVIN:

Hey, I didn't say that. After all, the Bible says a little wine is good for the stomach.

TONY:

I like your theology. *(Pours into glasses)* Lets drink to the adventure of life. May we both find our way to it.

(They both drink)

KEVIN:

(Coughs from the drink) Wow. That's a good year...for something other than wine.

TONY:

I thought you would enjoy it. I know your not the straight laced angel you like everyone to think you are, Mr. "Senior Class Pastor". Your halo hangs crooked.

KEVIN:

What's that supposed to mean?

TONY:

Kevin, I'm your best friend. I know you better than you know yourself.

KEVIN:

You think so, huh?

TONY:

Sure. We can't see ourselves near as good as others do.

KEVIN:

And what do you see me as?

TONY:

Somebody who does a lot of good things to try and ease his conscience over the bad things he really wants.

KEVIN:

Please, don't mess around. Tell me what you really think.

TONY:

Kevin, it's O.K. Too much of anything, even religion, is bad. You gotta cut loose every now and then. We're teenagers, we're supposed to act stupid. *(As he takes a drink)* It's what adults expect of us.

KEVIN:

Well, you certainly do your part.

TONY:

I wouldn't want to disappoint anyone.

KEVIN:

(After a beat) Where does it fit in for you?

TONY:

What?

KEVIN:
God. Religion.

TONY:
HmMMM. You remember in Bible class when we learned about the different views of God and how you can be a Theist, Mono-theist or Atheist?

KEVIN:
Yeah.

TONY:
I guess I'm more of an "Apa-theist." I believe God exists, I'm just not sure I care. Or that I want to think about it too much.

KEVIN:
What about Heaven and eternity and all that stuff?

TONY:
If there is going to be a Heaven for me, I'd better make it right here...Cheers.
(They hold their glasses up together. Suddenly there is a knock on the door)

KEVIN:
Who could that be?

TONY:
Maybe Jessica came back to borrow a bazooka.

KEVIN:
Maybe your parents forgot their keys again.

TONY:
Good point. Take all this out to the garage and get rid of it.

KEVIN:
What am I supposed to do with a half bottle of bad wine?

TONY:
We must destroy the evidence, here drink it! *(With much protesting from KEVIN, TONY forces him to drink while escorting him out the back door. There is another knock from the front door)* Coming!

KEVIN:
(Getting a little tipsy now) But I don't want to--

TONY:

(Puttling bottle back to his lips) No time for arguing, keep drinking! *(Shoves him through the door. Another knock from the front door)* I'm coming. *(Opens front door)*

TRAVELING SALESMAN:

Hello. How are you this evening?

TONY:

Fine. Who...

TRAVELING SALESMAN:

Good, good. My name, my name is not important. Let's just say I am selling you something.

TONY:

I'm sorry, we're not interested. *(Starts to close the door)*

TRAVELING SALESMAN:

(Holding the door open) Wait a second there young man, you don't know yet what it is I'm selling.

TONY:

Whatever it is I'm sure we already have plenty of them.

TRAVELING SALESMAN:

Or how much it costs.

TONY:

Whatever the price is it's too much. Thank you but—

TRAVELING SALESMAN:

I have the answers.

TONY:

Excuse me.

TRAVELING SALESMAN:

I said I have the answers.

TONY:

To what.

TRAVELING SALESMAN:

To your questions.

TONY:

What questions?

TRAVELING SALESMAN:

The ones you are asking yourself.

TONY:

How do you know I've been asking questions?

TRAVELING SALESMAN:

You have, haven't you?

KEVIN:

(Staggering in from the back door) It's all clear Tony, I've detoed...desoyed...I drank all the evidence, iss all gone. Although I threw up on your mom's car.

TONY:

(With disbelief) It's okay Kevin, don't worry about it.

KEVIN:

(Noticing the salesman, he smiles and waves) I'm Kevin.

TRAVELING SALESMAN:

I know.

KEVIN:

I'll just go clean up now. *(Exits out back door again)*

TONY:

Sorry, where were we?

TRAVELING SALESMAN:

The answers.

TONY:

Right...um...listen--

TRAVELING SALESMAN:

How much money have you got on you?

TONY:

Well, not much.

TRAVELING SALESMAN:

Hold on to it. I'll give you the answers for free.

TONY:

For free?

TRAVELING SALESMAN:

Yes, for free.

TONY:

Who are you?

TRAVELING SALESMAN:

You'll find out, one day. So do you want the answers?

TONY:

I guess.

TRAVELING SALESMAN:

You guess? You're not sure?

TONY:

I'm sure.

TRAVELING SALESMAN:

You're sure of what?

TONY:

That I want the answers.

TRAVELING SALESMAN:

Remember, with answers comes responsibility.

TONY:

Who are you?

TRAVELING SALESMAN:

I'm the man with answers.

TONY:

Is this some kind of a joke?

TRAVELING SALESMAN:

Not to my knowledge. *(Beat)* The answers. Stand here *(Positions TONY so that he is standing directly over the threshold.)* close your eyes

for five seconds then open them and all the answers will appear in front of you. Close your eyes now. (*TRAVELING SALESMAN exits*)

(*TONY counts to himself opens his eyes. Looks outside. Blackout*)

SCENE-II

Solo spot up on stage right. Jessica enters.

JESSICA: