

The Sound of Silence

By
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THE SOUND OF SILENCE

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THE SOUND OF SILENCE

for those I love past, present, and future...

THE SOUND OF SILENCE

The Sound of Silence was originally produced as a part of the OCCentric Theatre Festival in Orange, CA in a more condensed version directed by Doug Oliphant with original music by Eleanor Nunez, featuring the following cast...

ROBERT.....Vince Dalba
ANNA.....Laura Zenoni
PIANIST.....Eleanor Nunez
JACK/ENSEMBLE.....Paul Jasser
ENSEMBLE.....Matthew Domenico
ENSEMBLE.....Angelica Formisano
ENSEMBLE.....David Glazer
ENSEMBLE.....Zen Josey
ENSEMBLE.....Jack Paul Clark

The Sound of Silence received it's 2nd production (and first in it's current full form) in North Hollywood, CA produced by Loft Ensemble with La'Vel Stacy and Jennifer Brofer associate producing. The rehearsal stage manager was Sarah Nilsen and production stage manager was Nora Yessayan. The production was directed by Tor Brown and Noah Copfer with fight choreography by Marc Leclerc and dance choreography by La'Vel Stacy, featuring the following cast...

ROBERT.....Mitch Rosander
ANNA.....RJ Fontaine
JACK/STAGEHAND.....Paul Brodo
STAGEHAND/ANNA U/S.....Kassandra Omobono
STAGEHAND.....Marc Leclerc
STAGEHAND.....Andrew Cottrell
STAGEHAND U/S.....Noah Copfer
STAGEHAND U/S.....Tor Brown

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CAST: 2 Men / 1 Women / 3+ Gender Neutral

ROBERT GRAHAM	a bright eyed Buster Keaton type figure.
ANNA HART	a young Hollywood starlet destined for the
limelight	
JACK O'NEILL	a gentlemanly military veteran (plays a Stagehand
in Act 1)	
PIANIST	a mysterious coattail musician
STAGEHANDS	any number of actors that move set pieces and
	play multiple characters.

ACT 1

TIME: 1929

PLACE: Various locations around Hollywoodland and the United States

ACT 2

TIME: Years later

PLACE: Various locations, then Anna's Home

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NOTE: The following act is meant to be entirely silent apart from uppity ragtime music, similar to how a silent film would be done.

NOTE: Due to the first portion of this play being silent each time the parentheticals say caption the lights should turn off for a brief moment as to mimic a silent film. Any subtitles are also projected.

NOTE: The set should be feel as vaudeville as possible. The upstage center area should have a house flat in front of a platform in order to provide both stability and levels in order to accomplish some of the gags.

NOTE: This play must be done with an intermission.

PRELUDE

An empty space is set with a sole piano downstage next to a coat rack holding two bowlers, two blazers, a conductor s hat, and a conductor coat. There is a house front, upstage center. A solo light fades up on the piano as footsteps are heard. A PIANIST dressed in a coat-tail jacket is revealed as they very formally take small steps toward the piano. Upon arriving at the piano, they brush up their coat-tail, and sits down at the piano bench. They set up their sheet music by straightening it on top of the piano, followed by a crack of their knuckles. Finally, they touch their hands to the piano and play a gentle and soothing melody.

BLACKOUT.

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CAPTION READS: "The year is 1929; Robert Graham, our hero, begins his big move to the city."

Four STAGEHANDS enter with a large trunk. They are elegantly dressed in matching costumes. Two stagehands move the trunk center stage and set it down while the others cross over to the coat rack and put on bowler hats and blazers. They are given newspapers and sit down on the trunk leaving just enough room in the center for one more person. The two of them open their newspapers. The third and fourth stagehand exit the stage.

ACT 1 TRAIN

LIGHTS UP.

ROBERT GRAHAM, mid-20 s wearing a three piece suit with a pork pie hat, enters. He seems lost as he looks around at the imaginary, pantomimed seats.

A stagehand reenters as a BUSY MAN, this time wearing a fedora, their head is deep into a newspaper. They are obviously in a rush.

As soon as Robert and the Busy Man reach center stage, they collide. Both of them fall and roll on their backs, the newspaper flies in the air. The Busy Man stands up angrily.

They storm over to Robert just as Robert is standing up and starts to angrily yell at Robert. Robert rapidly tries to defend himself, but the Busy Man will have none of it and slams his fist on top of Robert s head. In a daze Robert aimlessly wanders into a dance-like collapse next to the newspaper. The Busy Man continues with their business and exits.

Another stagehand enters, this time as a CONDUCTOR. The conductor then blows a whistle and walks offstage.

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Robert stands up and spots the empty seat between the two Gentleman. Robert looks at the seat and points at it. The two Gentlemen ignore him. Robert points at the seat yet again, only a little bit harder. He is still ignored.

He then gives up on pointing and taps the closest Gentleman s shoulder. Robert get s the Gentleman s attention. He points to the empty seat a third time. The gentleman nods and Robert sits down, this time he has to squeeze his way in...he is squashed. The two Gentlemen continue to read their paper.

LIGHTS UP.

The Conductor enters and asks the three of them for their tickets. Both Gentlemen take out their tickets with ease and hand the conductor the tickets to hole punch.

Robert is so intimately close to the Gentlemen that he struggles trying to reach for his ticket. The Conductor is getting more and more impatient.

The Gentleman on his left looks at Robert as he digs around looking for his ticket. Robert pulls out the ticket with a jolt, knocking over the Gentleman with his fist. The Gentleman tumbles over from the hit.

Robert stands up to apologize to the Gentleman and is waved off. The Gentleman grabs his newspaper and sits down heavily opening his paper to continue reading. He moves pages violently.

Robert hands his ticket to the Conductor. The Conductor hole punches the ticket and continues to collect from other passengers as he walks off stage.

Robert returns to his very small seat and sits twiddling his thumbs while looking straight ahead.

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The Gentleman on Robert's right starts to sneeze. Robert flinches awaiting the inevitable end to this moment, but alas the Gentleman catches the sneeze and the climax of the sneeze falls short.

Robert starts to relax when the man on his left starts to sneeze. They follow the same pattern as the man on the right's sneeze.

The two gentlemen switch off attempting to sneeze a few more times until Robert gets tired of the routine and catches the sneezes by putting his fingers under both of the Gentleman's noses.

The three are frozen in the awkward position when the sneeze hits Robert, the two Gentlemen immediately put their index fingers under Robert's nose.

A beat.

All three of them sneeze with a forward thrust and roll forward. The three men then stand up, still shoulder to shoulder, and move back to the bench. Upon returning to the bench they do not turn around, but instead scurry backwards. They sit down.

The two Gentlemen start reading their papers again. Robert stares forward twiddling his thumbs.

Robert looks at one of the Gentlemen and tries to have a conversation, but to no avail. He looks at the other and repeats, yet again no response. Robert then looks straight ahead twiddling his thumbs.

He spots the newspaper on the floor in front of him. After a look to the men on his left and right, he decides to get up and fetch the paper.

Since he is squashed between the two men he struggles to get out of the tight spot. He finally pops out and tumbles in a forward roll as he lands on his rear right next to the newspaper. He picks it up and makes his way back to the seat sitting down. He starts to read the paper with the other

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two men. The headline says, Hollywood's Most Prestigious Theatre Company Searches for Talent and Crew."

NOTE: Feel free to make the headlines as old timey as you wish.

BLACKOUT.

The Stagehands set out a mirror.

CAPTION READS: "Hollywood, Anna Hart is in her apartment practicing for her first role at Hollywood's most prestigious theatre company."

ANNA'S HOLLYWOOD APARTMENT

ANNA HART, a young Hollywood starlet in the making, is staring into the mirror. She is practicing before her first rehearsal as she begins to dance the Charleston.

BLACKOUT.

CAPTION READS: "Robert's train pulls into his new home, Hollywood, Ca."

HOLLYWOODLAND

LIGHTS UP.

Robert and the two Gentlemen are in their same spots on the trunk reading their newspapers.

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The three mime a train slamming on their breaks. The Conductor enters and announces the trains arrival. The Conductor exits.

Robert and the three other Gentlemen stand up simultaneously. The two separate from Robert and exit.

Robert turns around and notices the train is gone. He picks up the trunk begins to walk in place.

Stagehands pass by in the opposite direction as Robert, holding trees and building cutouts. Finally one of the stage hands walks out with the words "Hollywoodland" over a set of hills. Robert eventually exits. Robert looks around in awe at the city of Los Angeles. He eventually walks offstage. All of the Stagehands follow.

BLACKOUT.

Two doors are added to each side of the house front.

CAPTION: "Robert arrives at his new job. Stage manager for the most prestigious theatre in Hollywoodland."

BACKSTAGE OF HOLLYWOODLAND'S BIGGEST THEATRE

LIGHTS UP.

There is a sign on a door saying, "Help Wanted... Stagehand."

Robert enters, and picks up the sign. He stands center stage.

A Stagehand enters, as the DIRECTOR OF THE PLAY. The Director approaches Robert. Robert pushes the sign to the Director's face.

The Director glances at the sign. Glances at Robert, then at the sign, and then back at Robert...sizing him up.

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Robert is nervous. He yanks his collar as the Director leans back, stroking his chin, to contemplate his decision.

The Director gives Robert one hard shake, puts his arm around Robert, and puts his fingers to his lips to whistle.

THE STAGE MANAGER enters, a man on the heftier side. He introduces the two men by pointing to one after another and vice versa. The Stage Manager and Robert shake hands.

The Director exits as the Stage Manager walks Robert over far right to the first door. They point at the door and then pull out a gold star.

Lights shift to a solo light, down right.

The tallest of the Stagehands is wearing a tuxedo, top hat, and cane. He is the ECCENTRIC DANCER.

The Eccentric Dancer, tap dances downstage, using his long legs to kick in high places.

Lights shift back to the Stage Manager and Robert. The Eccentric Dancer is gone.

The Stage Manager is placing the star above the door. Robert is excited about the Eccentric Dancer...one of Robert's favorite.

The lights return to the Eccentric Dancer. He finishes his dance and bows to the audience, exiting.

Lights return to the Stage Manager and Robert, they are now stage left. The Stage Manager points at the door.

Lights shift downstage left, as another Stagehand enters. He is a BOXER wearing his gloves, jabbing.

Lights return to Robert and the Stage Manager. The Stage Manager is putting a star on top of the door, while Robert is intimidated.

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Lights return to the Boxer, who delivers one huge uppercut and looks at his invisible opponent fall to the ground. The Boxer throws a single arm in the air in triumph.

BLACKOUT.

CAPTION READS: "This will be the greatest production of Hamlet ever!"

Lights return to the Stage Manager and Robert. They are now in front of the house flat, the Stage Manager points at the door.

Music sounds as if it is a ballet.

Lights shift downstage as Anna dances on stage. She reaches center stage as Robert circles around her in a trance. She disappears, while Robert returns to his spot next to the Stage Manager.

Lights up on the Stage Manager and Robert. The Stage Manager slaps Robert to make him quit daydreaming.

The Stage Manager pulls out the gold star and slaps it above the door frame.

CAPTION READS: "The Eccentric Dancer."

The Eccentric Dancer re-enters followed by a Stagehand carrying his stuff. The Eccentric Dancer directs the Stagehand to Robert and begins to warm up his signature dance as seen before.

Robert directs the Stagehand to the stage right door. The Stagehand exits, Robert is amazed at the Eccentric Dancer.

Robert searches for a pen and finds it in his breast pocket. He then proceeds immediately into searching for a piece of paper.

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He reaches into his back pocket, and pulls out his wallet, finding an old business card Robert puts away his wallet and proceeds to approach the Eccentric Dancer for an autograph.

The Eccentric Dancer does not notice Robert causing the high kicks from the Eccentric Dancer to come awfully close to hitting Roberts face. However, Robert is able to dodge them just in the nick of time.

Robert attempts to go to the other side of the Eccentric Dancer and gets kicked in the face. The Eccentric Dancer does not notice.

Robert stands up and makes a second attempt. He is still having to dodge the kicks.

In another attempt to get the Eccentric Dancer s attention, Robert moves towards the front of him.

Robert is once again kicked and knocked to the ground. The Eccentric Dancer does not notice.

Robert is more determined to just stop the dancing now, he stands up and tackles the Eccentric Dancer.

BLACKOUT.

CAPTION READS: “*The Boxer.*”

LIGHTS UP.

The Eccentric Dancer is gone and Robert grabs a broom from behind the house front. Robert begins sweeping center stage.

The Boxer enters, jabbing. Followed by a Stagehand with luggage. The Boxer continues to jab as he crosses to Robert, the Stagehand stands immediately behind the Boxer.

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Seeing the Boxer coming for him, Robert uses the broom to defend himself and keep the Boxer away.

The Boxer stops and looks at Robert holding the broom up to him. He laughs at Robert, who lets down his guard.

The Boxer takes the broom from Robert and snaps it over his knee.

He then pushes Robert to the side as he enters Anna's dressing room followed by the Stagehand.

Robert tries to chase after the Boxer as if to tell him he's going into the wrong room. The Boxer is gone.

CAPTION READS: "The New Girl: Anna Hart makes her onstage debut!"

Robert is exhausted already from his first day at work. He walks stage right as a Stagehand pops out from the house flat. Robert gets his timecard punched as he goes onto his break.

Robert retreats to a bench that is on the stage right side of the center door and sits down. The Stagehand disappears.

Anna enters followed by RAYMOND MEYERS, her agent. Raymond takes her over to another bench stage left to the center door. Raymond points at the bench and orders Anna to sit, she complies.

The Director enters as Raymond crosses to meet him. The Director puts his arm over Raymond as they exit offstage smoking cigars.

Robert is staring at Anna for a period of time. Anna looks over at him as he hides behind his hat. Anna turns away.

Robert is staring again. Anna turns her head, and Robert drops his head into his jacket...looking headless. Anna is confused and turns away.

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Robert returns to staring. Anna turns her head. This time Robert does not hide. Their eyes meet and there is a flame that has been ignited between the two.

The lights switch to a dreamlike tone.

ITALIAN RESTAURANT

The Pianist plays Romantic Italian Music.

The Stagehands bring out two chairs and a table. Both Robert and Anna sit down. One of the stagehands enters as a WAITER, mustached, with a towel draped over their hand as well as two menus.

The Waiter gives the two menus to Robert and Anna who take them and start to read it. The Waiter exits twirling their mustache.

Robert puts down his menu and admires Anna who is still reading hers. Anna puts down her menu just as Robert reads his again. Anna admires Robert.

As Robert puts down his menu Anna brings hers up. Robert admires Anna.

Anna drops her menu, but this time Robert does not bring his up. They make eye contact.

A major lighting and music shift occurs, while still keeping with the tone of the dream.

The Waiter returns twirling their mustache they are holding a pad of paper and pen. They ask Robert and Anna for their order.

The two of them pick up their menu and point at the menu simultaneously. They realize they both ordered the same thing and start laughing.

The Waiter takes the menus and exits. Robert stands up and extends his hand to Anna. She accepts and they begin to dance.

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As Robert and Anna dance, a lazzi breaks out involving the Waiter.

The Waiter enters, they are miming carrying a platter. As they are making their way to the table they trip and fall. Although no food will spill they react as if they made a mess of the restaurant. He s gotta the spaghetti all over him.

They begins cussing in Italian, get up and rush offstage. They reenter with a towel and throw it down on the spill. They reacts as if it s still not clean. They cuss in Italian.

They jolt off to the other side of the stage and reenter with another towel. They throw it down on the spill and react as if it s still not clean. They cuss in Italian.

The Waiter exits the other side of the stage. On the opposite side enters another Stagehand, dressed as the BOSS. They look at the spill and look up just as the Waiter enters with a towel. The Waiter is frozen.

The Waiter smiles and tries to exit twirling the towel and whistling, but the Boss grabs them and brings them to the spill.

The Boss points at the spill. The Waiter shrugs their shoulder as if they didn t know what it was. The Boss points at the Waiter, the Waiter shakes their head as if to say that they didn t do it.

The Boss grabs the towel and points at it. The Waiter smiles. The Boss starts yelling at the Waiter using incredibly over the top and stereotypical Italian or maybe even French hand gestures. It doesn t matter this is a dream and they re in love. The Waiter starts returning with the same gestures.

The Boss whips the Waiter with the towel. The argument subsides as they stare at each other.

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A beat as Robert and Anna still dance.

The Boss points at the towels on the floor. The Waiter picks one up and gives it to the Boss. The Boss whips him again. They stare each other down.

A beat as Robert and Anna still dance.

The Boss points at the towel on the floor. The waiter picks the last one up and starts to give the Boss the towel back. As the Boss is about to accept it, the Waiter whips him and throws the towel in the Boss s eyes.

The Waiter dives through the Boss legs into a roll and runs offstage. The Boss rips the towel off and chases after the Waiter.

Robert and Anna finish dancing. They end the dance in the center of the two benches. They stare deeply into each others eyes and are on the verge of their first kiss as Raymond enters. Robert sits down on his previous bench as Anna does so on hers.

Raymond enters and spins Anna off the bench. Lights and music both cut to the backstage theme.

BACKSTAGE AT HOLLYWOODLAND'S BIGGEST THEATRE

Raymond smiles and then leads Anna into her dressing room.

Robert lowers his head in sadness. He begrudgingly stands up and punches his card into a Stagehand as before.

He grabs the broom and continues sweeping.

Anna exits the dressing room pursued by the Boxer. Robert trips the Boxer.

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As the Boxer stands up Robert backs up into a corner. A posse of Stagehands surround Robert.

A Stagehand takes the broom away from Robert and throws it away. Robert gets angry. The Stagehand posse starts pushing Robert around. Robert breaks free of the posse and runs toward the Boxer who instantly punches him in the face knocking him out.

The Boxer and Posse leave as the Director enters. They toss a pink slip to Robert as he is fired.

BLACKOUT.

The Stagehands bring out a sign that says Brokerage Firm.

CAPTION READS: "That Tuesday, Robert was offered a new job. "

BROKERAGE FIRM

LIGHTS UP.

Robert is dressed interview ready about to enter the Brokerage firm. He takes a deep breath, ready to truly start his life.

He waves up at the roof of the building. A Stagehand enters the doorframe as a BANKER, it is now the roof of the building.

They wave back and wonder what kind of idiot would be waving at someone on the edge of a roof.

Robert ties his shoe.

The Banker then says their last piece and swan dives forward. Terror takes over their face as they wave their hands like they re falling (or in other

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words the actor will look like a wacky waving inflatable arm flailing tube man with more horror in their face.)

Another stagehand enters holding a large rectangle and faces upstage directly in front of the Banker. They then circle around each other. It is revealed that the black rectangle has a yellow line down the middle as it's revealed that the Stagehand is holding a road.

They continue to circle until the Stagehand slaps the road on the ground and the banker falls on it...just as Robert finishes tying his shoe.

BLACKOUT.

CAPTION READS: *“On October 29th 1929, Robert fell on hard times.”*

BACK ALLEY

LIGHTS UP.

Robert is now sitting down with a mysterious bottle in a brown paper bag. He is surrounded by the Stagehands all following suit. One Stagehand reassures him that he d be alright.

BLACKOUT.

CAPTION READS: *“For the next three years Robert was struggling to survive.”*

Lights up on Robert alone with his hat flipped in his hand begging for donations. The stagehands continue to walk past and bumping into him.

As the last Stagehand walks by him he bumps the hat out of Robert s hands. Robert chases his hat, but whenever he gets close to picking it up he kicks it just out of reach.

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BLACKOUT.

CAPTION READS: "At least he had friends."

LIGHTS UP.

Robert is now sitting down with a mysterious bottle in a brown paper bag. He is surrounded by the Stagehands all following suit. The same Stagehand reassures him that he ll be alright.

BLACKOUT.

CAPTION READS: "He wasn t the only one low on money."

LIGHTS UP.

All the stagehands are on stage pulling out their empty pockets.

BLACKOUT.

CAPTION READS: "This usually led to a usual routine."

LIGHTS UP.

Robert is now sitting down with a mysterious bottle in a brown paper bag. He is surrounded by the Stagehands all following suit. The same Stagehand tries to reassure him, but thinks about it, gives up, and takes a swig from their bottle.

BLACKOUT.

CAPTION READS: "The routine would usually lead to trouble."

LIGHTS UP.

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Robert is passed out alone in the alley with the brown bag bottles in his hand. A Stagehand, dressed as a POLICE OFFICER, enters. The Police Officer notices the bottle of alcohol.

The Officer yells at Robert who springs up. Robert is confused looking the opposite way as The Officer.

The Officer taps on Robert s shoulder. Robert turns around. The Officer yells again.

Robert shrugs. The Officer points at the brown bag bottle. Robert hides it behind his back.

The Officer yells again. Robert holds out the brown bag bottle. The Officer nods his head. Robert tosses the bottle to the officer and runs away. The Officer catches it and goes to take a swig, but then remembers he s a man of the law and follows Robert.

BLACKOUT.

Chase music is heard.

The Stagehands put a sign over the door that says HOUSE OF MIRRORS.

FUN HOUSE

LIGHTS UP.

Robert enters and runs through the doors. The Officer enters shortly after, confused. He resumes his patrol by guarding the door to the House of Mirrors.

BLACKOUT.

The sign is removed and each of the Stagehands put on a hat and a jacket similar to Robert s.

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HOUSE OF MIRRORS

LIGHTS UP.

Robert enters through the door. As the Stagehands mimic his movements upstage as if they were mirrors.

Robert scratches his head and turns around. The Stagehands turn around facing the audience.

Robert begins to test the Stagehands by lifting his right arm. The Stagehands lift their left arm. He lowers his arm. The Stagehands follow.

Robert lifts his right arm as the Stagehands lift their left arm. He lowers his arm as the Stagehand follows.

Robert once again begins to lift his right arm and switches to his left. The Stagehands lift their left arm and switches to their right. Robert drops his arm as the Stagehands follow.

Robert begins to walk toward the audience and turns around dancing. The Stagehands mimic him. Robert stops dancing as does the Stagehands. Robert turns around as before, the Stagehands follow.

Robert then turns around and jolts upstage toward the Stagehands. The Stagehands do the same. Robert and the center Stagehand collide. Everyone falls down.

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Robert stands up, followed by the Stagehands. He looks at all of them, inspecting every detail. The Stagehands do the same.

Robert reaches the center Stagehand and peers into the Stagehand's eyes. The Stagehand reaches out and slaps Robert, before running out the door. Robert reacts to the slap and chases the Stagehand through the door.

BLACKOUT.

The HOUSE OF MIRRORS sign is back on the door, and the Officer is back on his patrol.

FUN HOUSE

LIGHTS UP.

Robert runs out of the door. The Police Officer is asleep standing up. Robert turns around and sees the Officer and is about to run away, but stops.

Robert notices that the Officer has not yet responded. He moves closer to inspect the Officer. The Officer doesn't move.

Robert waves his hand in front of the Officer's face. There is no reaction. Robert makes a face at the Officer. No reaction.

Robert begins to turn around accomplished, but instead he trips and falls into the Officer. The Officer wakes up as the two tumble to the ground.

Robert and the Officer spring to their feet, and Robert runs off stage followed by the Officer.

The Stagehands strike the fun house sign as Robert and the Officer enter still in chase. Robert hits the center of the stage and the two start running in place.

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Stagehands begin rolling on the ground toward Robert and the Officer. Robert jumps over the first Stagehand as does the Officer. This is followed by the second and third in similar fashion.

After each Stagehand rolls beneath the Officer they reset to where they started. They then begin rolling again.

Three transitions later, Robert clears the final stagehand. The Officer is not so lucky and trips.

Robert looks back at the officer, and smiles. As he looks forward, a Stagehand comes moving forward with an arm out and clotheslines Robert.

BLACKOUT.

CAPTION READS: *"This is going to be harder than expected."*

LIGHTS UP

Robert and the Officer start running in place again.

A single Stagehand enters and stands center stage directly across from Robert. He is immediately followed by the remaining Stagehands. They enter standing around Robert and the Officer.

NOTE: *These Stagehands can also contain the other cast members even Anna, provided she is able to be properly disguised.*

Three Stagehands are upstage, one is upstage right, one upstage center, and one upstage left. Another three are downstage of Robert and the Officer. One of the Stagehands are downstage right, downstage center, and downstage left.

Robert takes off running forward. The Officer begins to run after Robert, but stops.

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Robert collides into the middle Stagehand. The Stagehand does not fall. Robert does not either, but starts spinning toward the DL Stagehand.

The Officer goes to catch Robert, but is off by a second. Robert hits the DL Stagehand and spins DS. The Officer hits the DL Stagehand and spins UL.

The Officer spins DS as Robert spins UL. They meet in the middle, the Officer gains his footing and makes a grab for Robert, who bends his knees and dodges the Officer s continuing UL. The Officer can t regain his footing and hits DS.

Robert is spinning CS as the Officer spins DR. The Officer spins CS, as Robert spins DS.

Robert spins DR, as the Officer spins DS. The Officer spins UR, as Robert spins CS.

Robert hits the CS Stagehand and is sent spinning offstage. The officer hits the US stagehand and is sent CS.

He is sent around all the Stagehands and from stage left all the way to stage right trapped in a spinning frenzy around the circle.

BLACKOUT.

The Stagehands hang up a sign that reads, Fun House.”

CAPTION READS: *That was fun.”*

LIGHTS UP.

Anna and Raymond are entering the Fun House just as Robert comes spinning through the door. Robert spins right between Anna and Raymond.

Robert spins past Anna and Raymond as the three of them begin moving in slow motion... They make as much eye contact as possible during this turn.

The movements speed up as Robert goes spinning offstage.

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BLACKOUT.

CAPTION READS: "Robert hopped the nearest train to lay low for a while."

TRAIN TRACKS

LIGHTS UP.

The Stagehands enter dressed as hobos miming riding in a boxcar. Robert comes spinning into the room and begins spinning in place.

Robert and the boxcar have their own specials.

A beat.

A light connects the two specials as Robert spins into the train and falls in the boxcar. The only special up now is the boxcar.

BLACKOUT.

The Stagehands clear. Robert grabs an axe.

CAPTION READS: "He took up many odd jobs. Such as a woodcutter..."

LIGHTS UP.

Robert is chopping imaginary wood.

BLACKOUT.

Robert s axe becomes a pick axe.

CAPTION READS: "A Miner..."

LIGHTS UP.

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He mimes mining...it looks the same.

BLACKOUT.

Robert s pick axe becomes a fishing pole.

CAPTION READS: “*A fisherman...*”

LIGHTS UP.

He mimes fishing...it looks the same. He tosses the pole and instead punches the imaginary water and lifts up the imaginary fish like he caught it. He s proud of himself.

BLACKOUT.

CAPTION READS: “*As time passed and distance was travelled, there was only one thing Robert could think of.*”

LIGHTS UP.

Robert is laying down in a sleeping bag. He falls asleep as the lights shift to a dream state.

Anna enters as Robert rises out of his sleeping bag. Anna walks over to Robert. She leans in to kiss Robert. Robert does the same.

Anna then puts her finger on Robert s mouth. Anna exits.

BLACKOUT.

CAPTION READS: “*He barely knew her, but for eight years she was on his mind until...*”

LIGHTS UP.

THE SOUND OF SILENCE

Robert is sitting on his trunk riding it as if he is on a train. He slowly falls asleep.

BLACKOUT.

CAPTION READS: "1940, Robert made his return to Los Angeles."

LIGHTS UP.

Robert is asleep. The train slams its brakes as Robert goes tumbling. He stands up and starts to dust himself off, grabs his trunk, and exits.

BLACKOUT.

The Stagehands set out a mirror.

CAPTION READS: "Anna Hart is in her apartment training for an audition for the biggest producer in Hollywood."

ANNA S APARTMENT

LIGHTS UP.

As before, Anna is staring into the mirror. She is preparing for her last practice before her big audition.

As she begins to dance the Charleston, Raymond with a cigar in his mouth enters.

He walks up to Anna and stops her by grabbing her hips. He then takes his cigar out of his mouth. He turns her around and kisses her.

BLACKOUT.

The Stagehands take the mirror offstage.

THE SOUND OF SILENCE

CAPTION READS: "A Major Production Company"

A MAJOR PRODUCTION COMPANY

LIGHTS UP.

Raymond and Anna enter. She stops in front of a building. Raymond stops Anna in her tracks. Raymond exits through the house front, leaving Anna behind, in the cold. She starts shivering.

Robert enters from downstage. He tips his hat and realizes Anna shivering. He takes off his coat and gives it to her. She graciously accepts and puts the coat on. She stops shivering.

A beat.

Robert starts shivering. Anna notices that Robert is shivering and takes off the coat. She hands it to him and he puts the coat on.

A beat.

She starts shivering. Robert has an idea. He then takes one arm out of his jacket and tosses the other arm hole to her. They both stop shivering. They look into each others eyes.

A beat.

Raymond enters through the house. Robert and Anna are still looking into each others eyes too caught up to notice. Raymond shouts. Robert and Anna snap out of the trance.

Raymond then walks over to them and pulls Anna out of the jacket and punches Robert in the eye, knocking him unconscious. Raymond then leads Anna into the house front.

THE SOUND OF SILENCE

ROBERT S DREAM

The music all of the sudden becomes dreamlike. Robert awakens from the ground as The Stagehands enter and dance around him. Robert is looking around trying to find someone.

Anna enters downstage. Robert sees her and tries to make his way to her. The Stagehands make it incredibly difficult, as they block Anna and Robert from reaching each other. Eventually, the Stagehands pile on top of Robert.

The music becomes more somber and defeated followed by a victorious sound.

Robert throws all of the stagehands to the ground. Now free from obstacles Robert and Anna are able to embrace each other.

A beat.

The music breaks into a waltz.

Robert and Anna begin to waltz. The Stagehands stand up and begin waltzing with each other. The Stagehands exit leaving Robert and Anna alone.

The music becomes a lot darker.

Raymond is standing downstage. Robert and Anna stop and break up as Raymond walks towards them and steals Anna..

Tango music kicks in.

Raymond tangos with Anna. As Robert darts to them. A Stagehand enters and grabs Robert and begins to tango with him.

THE SOUND OF SILENCE

The other Stagehands enter and begin to tango. Robert breaks free from the tango with one Stagehand only to be caught in a tango with another. Raymond and Anna eventually exit as Robert finally breaks free.

The music stops.

The Stagehands all surround Robert.

A key note is struck.

The Stagehands push Robert.

Another key note.

Another push.

A sweep of the piano keys.

Robert is thrown to the ground as Anna enters and crosses to him. She touches his face as a sea of Stagehands carry her away.

Robert is left alone. He then chases after her.

FADE TO BLACK.

A desk and chair is moved on stage.

CAPTION READS: *“As Robert is unconscious, Raymond takes Anna to meet Joseph Steinbeck, Hollywood’s top producer.”*

OFFICE OF JOSEPH STEINBECK

LIGHTS UP.

THE SOUND OF SILENCE

JOSEPH STEINBECK, same actor as the Stage Manager with a giant evil mustache, is sitting at the desk. Raymond enters, dragging Anna in.

He then puts her in the center of the stage. He then walks over to Steinbeck.

Steinbeck stands up and strolls over to Anna. He inspects her up and down. He is quite pleased with what he sees. Steinbeck returns to Raymond and dismisses him.

Raymond exits the room.

Steinbeck then looks at Anna. Anna starts to dance. As she dances Steinbeck stares at her with a grin on his face.

Steinbeck slowly moves towards her. Anna starts to get more and more uncomfortable. Steinbeck lifts his arms up and lunges at Anna as he tries to grab her.

She slips out of his grasp and runs behind the desk. He turns around and runs to the opposite side of the desk. He then tries to chase her around the desk. They remain on opposite sides. She then throws the chair on the floor and runs around the table again.

He continues to chase her, tripping on the chair. She takes her moment to run out of the room. He stands up and follows.

Two Stagehands enter and strike the desk and chair. Two more Stagehands enter with what looks like two elevator doors. They hide inside the house front and shut the doors.

ELEVATOR DOORS

Anna rushes in the room and hits the buttons for the elevator doors. She waits for a bit and the doors open. She rushes inside.

THE SOUND OF SILENCE

The doors don't close for a beat as Steinbeck enters followed by Raymond. The doors shut as Steinbeck rushes toward the doors.

Raymond sees Steinbeck rushing to the door and joins him. Steinbeck bangs on them and waits as The Stagehands holding the door rub their noses.

BLACK OUT.

Steinbeck and Raymond exit.

CAPTION READS: "Meanwhile on the 1st floor."

ELEVATOR DOORS FIRST FLOOR

LIGHTS UP.

Robert enters and walks toward the elevator doors. He presses the button and stands in front of the doors awaiting the elevator.

The two doors open and Anna runs out full speed right into Robert. They tumble and fall on top of each other. The doors close as the two are face to face.

Anna and Robert simultaneously get nervous and they jolt up staring face to face.

They stare into each others eyes. The elevator doors open, revealing Raymond and Steinbeck.

Anna sees the two of them and runs, dragging Robert behind her. Raymond and Steinbeck follow after.

BLACKOUT.

THE SOUND OF SILENCE

CAPTION READS: "And then they're off."

HOLLYWOODLAND

LIGHTS UP.

Music becomes a lot more fast paced.

Robert and Anna run in and off stage. Raymond and Steinbeck enter. They look at each other and split off in different directions.

The Stagehands enter with a sign that says clothing store with an arrow. They hang the sign next to the door with the arrow pointing toward the door.

Robert and Anna enter and see the sign. They decide to hide in the store. Anna enters the store, but Robert trips and falls.

Raymond enters and sees Robert. Raymond then tries to catch Robert, but Robert nimbly jumps over Raymond's head and runs off stage. Raymond follows Robert.

Anna enters from the store. She is wearing new clothes and has a scarf covering her face. Steinbeck enters and sees Anna, but does not recognize her.

He tips his hat to her and steps on the scarf. Anna tries to walk away as the scarf unravels.

Steinbeck picks up the scarf and hands the scarf to Anna noticing her face. He points at her as she runs off in a different direction as Robert and Raymond did. Steinbeck follows her.

THE SOUND OF SILENCE

The Stagehands enter once again and take off the sign, tossing it offstage. They are each wearing a coat and bowler. They look upstage. One of the Stagehands exits.

Robert enters and grabs the coat off of the Stagehand. He then swaps hats with them and runs offstage. The Stagehand starts after Robert.

Raymond enters and sees the Stagehand exiting the stage and follows behind.

Anna enters simultaneously with the other Stagehand. She looks upstage next to the Stagehand.

She points at his coat and shivers. The Stagehand enthusiastically puts the coat over her and starts shivering. She points at his hat and he puts the hat on her.

Steinbeck enters and looks at the two staring upstage. He scratches his head and runs off.

Anna turns around and returns the belongings to the Stagehand. The Stagehand is head over heels in love with her. He starts leaning forward going for an embrace and a kiss.

She dodges it and starts to run offstage opposite of where Steinbeck went. The Stagehand falls over and with a roll exits, not without the "aw man" arm motion.

Robert enters in his disguise as he leans up against the house front. He puts his finger over his lip revealing a drawn on mustache as Raymond enters.

Robert then points offstage and Raymond follows where to go. The Stagehand who Robert took clothes from enters and takes his jacket back from Robert.

THE SOUND OF SILENCE

He then exchanges hats with Robert and exits. Raymond returns to find Robert. Raymond then runs towards Robert as Robert finishes putting his hand through the jacket, punching Raymond square on the face.

Raymond falls to the ground and is unconscious. Robert steps on Raymond's body as he shakes his hand in the same way a boxer who just won a championship would. He then exits to find Anna.

BLACKOUT.

CAPTION READS: "After finally escaping their pursuers our two heroes finally get some real alone time, at a park."

PARK

LIGHTS UP.

Anna enters and stops to catch her breath. As she catches her breath, Robert enters. They stare into each others eyes, at last.

The music stops.

BLACKOUT.

The Stagehands move two chairs on stage.

CAPTION READS: "They would eventually have alone time once again, at the movies."

AT THE MOVIES

LIGHTS UP.

THE SOUND OF SILENCE

Anna and Robert are at the movies. As the movie plays, Anna puts her hand down.

Robert notices and goes to hold her hand as Anna unknowingly pulls it away. He leaves his hand there as Anna turns to notice it and makes a move to hold his hand.

Robert unknowingly pulls his hand away while Anna leaves her hand there. Robert notices and goes to hold her hand as Anna unknowingly pulls it away.

He leaves his hand there as Anna turns to notice it and makes a move to hold his hand. Robert unknowingly pulls his hand away.

Anna leaves her hand there. Robert notices and goes to hold her hand as Anna unknowingly pulls it away.

He leaves his hand there as Anna turns to notice it and makes a move to hold his hand. Robert unknowingly pulls his hand away.

Anna leaves her hand there. Robert notices the hand and finally holds her hand. They make eye contact.

BLACKOUT.

CAPTION READS: "Over the next year, Robert and Anna spent so much time together, whether they were horseback riding."

HORSE RANCH

Music starts again with a more romantic undertone.

Anna and Robert are sitting in chairs backwards stomping their feet on the ground as if the horse is galloping. They are holding hands.

THE SOUND OF SILENCE

A beat.

They stare into each others eyes.

BLACKOUT.

CAPTION READS: “Or boating.”

LAKE

LIGHTS UP.

Anna and Robert are sitting in their chairs this time facing each other as Robert is rowing.

A beat.

They move in close and kiss.

BLACKOUT.

CAPTION READS: “No matter what they did, it was clear that they were in love and perfect for each other.”

STREET

LIGHTS UP.

Anna and Robert are standing about a foot apart.

A beat.

They inch closer together. They eventually are side by side

THE SOUND OF SILENCE

A beat.

They turn toward each other and kiss.

BLACKOUT.

CAPTION READS: “After a year together, on December 7th 1941, Robert knew that it was time to ask Anna a question.”

PARK

LIGHTS UP.

Robert paces around in a circle downstage. He kneels down, pulls out a ring box, and opens it.

He stands up and paces. He repeats the proposal and stands up again.

He repeats one last time, but before he stands up Anna enters and clears her throat.

Robert springs up from the proposal position and turns around seeing Anna. He almost falls over, but catches himself.

He grabs Anna s hand and kneels. He opens the ring box and proposes to her. Anna starts to jump up and down with excitement as she grabs Robert s hands. Robert stops her and is about to put a ring on her finger when...

BLACKOUT.

PEARL HARBOR

THE SOUND OF SILENCE

CAPTION READS: Meanwhile on a small island in Hawaii.”

LIGHTS UP.

Music changes into more aviator music. Planes are heard flying.

Two Stagehands enter. They are dressed as SOLDIERS. They re looking up at the sky. Their jaws fall as a bomb dropping is heard.

As the bomb is dropping, another Stagehand as SHOWERING SOLDIER pops their head in, they have a towel over their hair as if they just got out of the shower. They re even brushing their teeth.

The bomb is still heard dropping. The Showering Soldier looks up and their jaw drops as well.

The bomb is still dropping. The Soldier takes a beat and continues brushing their teeth.

BLACKOUT.

An explosion is heard. The music is slow and intense.

PARK

CAPTION READS: The impact was quickly felt.”

LIGHTS UP.

A Stagehand dressed as THE PAPERBOY enters. The Paperboy slaps a newspaper onto Robert s chest stopping Robert from putting the ring on Anna s finger.

THE SOUND OF SILENCE

Robert grabs the newspaper and reads it. The Paperboy exits. He is shocked and flips the camera around to show Anna. The newspaper reads, "America at War!"

All of the Stagehands enter dressed as ARMY MEN and they walk towards Robert and Anna. The Army Men go to grab Robert.

Robert slides underneath The Army Men. The Army Men follow with Anna behind them.

Chase music begins to play.

BLACKOUT.

A couple Stagehands set up three platforms separated from each other.

CAPTION READS: *And he s off...again."*

LIGHTS UP.

Robert enters and jumps up on the edge of the platform. He runs to the end and stops as if the platform is the end of a building.

He looks behind him and sees the Army Men. Robert jumps to the next platform and in one motion runs to the other side of the platform and leaps to the third one.

Robert exits. The Army Men and Anna follow the same motions as Robert.

BLACKOUT.

The Stagehands replace the platforms with two doors.

CAPTION READS: *He ran through buildings."*

LIGHTS UP.

THE SOUND OF SILENCE

Robert enters and runs through a door, The Army Men and Anna enter and follow him. Robert enters the opposite door, The Army Men and Anna follow him. They go around the door multiple times as Robert tries to trick them by switching directions or hiding behind the door, but to no avail. Robert eventually exits followed by The Army Men and Anna.

BLACKOUT.

The Stagehands take the doors off stage. Three then reenter and pull out giant hula hoops. They hold them out.

CAPTION READS: *He jumped through hoops.”*

LIGHTS UP.

Robert enters and leaps through one hoop, rolls, leaps through another, rolls and leaps through a third. The Army Men and Anna once again follows suit.

BLACKOUT.

The Stagehands exit. They return bringing on a door and exiting.

CAPTION READS: *Just when he thought he was safe.”*

LIGHTS UP.

Robert enters and steps through the door. He shuts it as the Army Men and Anna enter.

They stop, but then the door frame falls on top of Robert. Robert tries to hold up the door frame by pressing up on the door, but the door gives way and opens the opposite way as he falls through the door.

The chase is back on as The Army Men see Robert. Robert exits followed by the Army Men and Anna.

BLACKOUT.

THE SOUND OF SILENCE

The Stagehands strike the door frame and exit.

CAPTION READS: There was no dodging the United States Army.”

LIGHTS UP.

Robert enters the blank stage followed by The Army Men and Anna. A Stagehand blows a whistle and stops them. They all stop. The Stagehand tosses a cane to Robert.

The music turns into a more jazzy ragtime song.

Robert begins to dance. The Army Men and Anna join in. Robert then notices that The Army Men are there, hands one of them the cane, and runs.

A beat.

The Army Men notice that Robert has left and begin to follow after.

The chase ragtime music is back on.

Robert, The Army Men, and Anna use every exit and entrance in their arsenal as a chaotic chase ensues.

Robert finally losing his pursuers as he enters through the door flat.

A beat.

Robert reaches for his chest nervously, but on contact relaxes. Robert pulls out the ring case from his inside jacket pocket. Suddenly an explosion is heard as the house front falls.

The house front is falling on top of Robert, but luckily the window (or doorframe) is in just the right spot and Robert is safe.

The Army Men are revealed behind the house flat.

THE SOUND OF SILENCE

They march over to Robert and grab him causing Robert to drop the ring case. The Army Men carry him offstage.

Anna enters and makes one last attempt to save Robert, but the Army Men stop her and carry her away as well.

ANNA. No!

Robert is gone. The Army Men carry Anna offstage as the lights begin to fade out.

Lights begin to fade as a spot on the Pianist and ring case remain. The Pianist finishes playing their final note.

The spot on the ring case blacks out as the Pianist stands up and exits. Their spot slowly fades out.

Intermission begins to give the actors a brief break.

**The intermission may be shorter than normal, the actors will also be more tired than normal therefore an intermission is required. Let the audience reflect, if you don't want the audience leaving feel free to entertain them with slides on the projector commenting on the first act. Like, "Wasn't that something?" ... "What's gonna happen next." ... "Actors need breaks too."*

END OF ACT 1

***THE PLAY IS NOT OVER!! TO FIND OUT HOW IT ENDS –
ORDER A COPY AT WWW.NEXTSTAGEPRESS.COM***