

# POINT A TO POINT B

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Dramaturgy by Stephanie Kilpatrick  
Directed by Megan Alrutz  
Commissioned by Arts on the Horizon

## Rehearsal Draft

*as of 9/25/15*

### Setting

A Creativity Lab. A place to generate ideas. It's the feeling of a factory, rather than a factory. A fantastical world. Starts neat and orderly, but as the play goes on, it gets dirtier and more cluttered until there's no order at all.

Everything seen onstage at the top of the show is one palette of colors. There are two lockers upstage, perhaps 6 to 8 feet apart. In the playing space, there are two "machines" that are interesting to look at, with lots of fun qualities to them. One apparatus will eventually be revealed as POINT A, while the other will be revealed as POINT B.

Stacked carefully on each side of the stage are cardboard boxes of varying sizes and shapes, as well as paper towel tubes, ribbon spools, etc. - the more variety there is, the better. The two piles, while neat, should look randomly placed.

During the second half of the show, props will be pulled out of these boxes. Everything taken out of the boxes will be of a different color palette – for instance, teal and yellow.

### Characters

SCIENTIST (*Order*), CATCHER (*Chaos*), and an acoustic guitar player, who will sit in the same location throughout the show, in full view of the audience.

There are a few main sound effects used in the show: a factory whistle, a ringing sound (like an old rotary phone), a slide whistle, a hotel call bell, and a game show buzzer. There are additional sounds (and instruments?) that will be incorporated into the show through developed.

### Pre-Show

- SCIENTIST enters, nicely dressed and carrying a briefcase which holds her lunch. She waits for her colleague (CATCHER) to arrive.
- SCIENTIST establishes that she works in this Lab and examines some of the equipment, surveying the scene but not necessarily interacting with it.
- **MUSIC**: Guitar music accompanies this scene, including a theme song for SCIENTIST.

## **Scene 1: Meeting**

- A factory whistle blows indicating the start of the play and the start of the work day.
- Even though he is late, CATCHER strolls in casually, in the completely opposite way from how SCIENTIST entered. CATCHER is dressed in jeans and a baseball jersey and carries his lunch in a crumpled up paper bag. A baseball card is tucked behind his ear.
- SCIENTIST sees CATCHER and they both sigh. This sigh is echoed many times throughout the play. *Again?* they think, incredulous that they've been paired together for another day of work. They know each other, seem to be paired together more and more often, and while they both secretly enjoy each other's company, their styles contrast significantly – making the work day difficult.
- **MUSIC**: Guitar music accompanies this scene, including a theme song for CATCHER.

## **Scene 2: Dress**

- A factory whistle blows, which alerts SCIENTIST and CATCHER that they need to get dressed for work.
- They go to their respective upstage lockers and go through a ritual of getting dressed, something they do at the start of each work day. They mirror each other at the start, although what they each put on is quite different. While SCIENTIST has a whistle, notebook, and pen – and wears a lab coat and safety goggles, CATCHER wears the opposite – maybe a crossing guard vest, a catcher's mitt, a Viking helmet, and something else equally “different” from typical work dress. They each have 3 to 5 specific costume pieces.
- It might be fun to play with SCIENTIST *putting on* a lab coat, while CATCHER mirrors her, but *taking off* a layer revealing his work outfit. Any opportunity to showcase their opposite natures through dress should be explored! The baseball card that CATCHER has is important here — does he put it in his locker or keep it somewhere special on his body? We will see here that this card is an important talisman for CATCHER.
- There is a moment when they each take off their shoes and put on new shoes, however at some point CATCHER just tosses the new shoes behind him, takes off his socks, and decides to work barefoot. This is in contrast to SCIENTIST's meticulously tied work shoes – in double knots, naturally.
- The final moment of this ritual involves stashing their lunches and closing the locker doors. They turn, see what the other is wearing for the first time, and sigh – a mirror moment from when they first saw each other at the top of the day. *I can't believe he/she's wearing that!* they each think.
- **MUSIC**: Guitar music accompanies this scene and helps time the mirroring of the ritual. This should be its own piece of music, specifically for this scene.

### **Scene 3: Waiting for Assignment**

- A factory whistle blows, signifying the end of the time allotted for getting dressed.
- SCIENTIST and CATCHER survey the Lab. While they are familiar with the Lab, their creativity assignment each day is new and different, so they are unsure what today's task will be, but assume it involves the main two apparatuses.
- While poking around, they reveal to themselves and the audience that one of the “machines” is POINT A, while the other is POINT B. Either a cloth gets removed, or a box turns around – but somehow the signage clearly labeling each apparatus is revealed at this time. POINT A is a box with a crank - on a surface that is waist high; POINT B is a receptacle.
- Perhaps there is a moment of mirroring here — SCIENTIST is examining what eventually will be revealed as POINT A, while CATCHER has found what we will soon learn is POINT B. The two examine each of these “machines” and share with the other what they notice.
- On slight difference in the mirroring is that SCIENTIST pulls out a pad of paper and pen to take notes. This pen, like CATCHER's baseball card, is a special personal object.
- They begin to hear a sound - like the ringing of an old rotary telephone. They investigate what could be causing the ringing and their ears lead them to POINT A — it's making a sound! As they are trying to figure out why it's making a sound, SCIENTIST turns the crank that's on the box. The ringing stops, and they rejoice for a second until they hear another sound — a slide whistle. Perplexed, they investigate further and find that turning the crank on the box has produced a ball from the front of POINT A.
- **MUSIC:** Guitar music accompanies this scene and helps underscore the urgency that can often accompany the start of a work day. This song should lead into the main “work day” song of the show, meaning as the scene continues, the tempo should increase, preparing for the true start of their day.

### **Scene 4: Trial and Error**

- Once POINT A and POINT B are discovered, the Creativity Lab seemingly comes alive, with a shift in music and perhaps a sound effect. The ball should not be the color of anything else on stage, so that it stands out.
- Once the ball appears, SCIENTIST and CATCHER are clearly caught off guard, but still excited for this first clue towards today's assignment. SCIENTIST initially instructs CATCHER to not touch the ball, as it must be observed for additional clues. And so they both get on the ball's level and mirror reaching in to touch it and then pulling back. This happens once, then twice, then...
- Much to SCIENTIST's chagrin, CATCHER snatches the ball on the third “reach,” and begins tossing it in the air and running around the space. SCIENTIST runs around after

him frantically, trying to get the ball back, worried he will ruin today's assignment before they've even gotten started.

- In this game of "Keep Away," CATCHER, standing near POINT A, **tosses** the ball high in the air over SCIENTIST's head, then runs to POINT B and catches it himself, slamming the ball into POINT B, like a football player would spike a football. He celebrates this catch with a silent, but goofy dance – as if celebrating his "touchdown" to the cheers of an imaginary crowd.
- CATCHER's dance is cut short by an audible DING of approval (played by MUSICIAN). This DING freezes both SCIENTIST and CATCHER. They are surprised, excited, and ultimately pleased; they have somehow solved a piece of today's Creativity Lab assignment.
- CATCHER and SCIENTIST go in for a high five to celebrate, but miss connecting in a terrible, yet hilarious way. This "celebration" between the two of them is repeated throughout the show after each DING.
- POINT A starts to ring again. This time, they know what to do. They go over, turn the crank, and produce a new ball. This is accompanied by the same slide whistle sound.
- The two co-workers head over to the new ball, and discuss what just happened. Perhaps if they recreate what they just did, down to the last detail, they will achieve another DING! They review quickly (and physically) their previous actions, and then begin with the three "reach ins to the ball," before CATCHER snatches it during the third time. They are very quickly repeating these actions like before - repetition of the exact sequence of events.
- CATCHER takes the new ball and tosses it to himself again at POINT B, over SCIENTIST's head, spiking it into POINT B. CATCHER begins to celebrate again, but it's premature because *this* time their achievement is met by a BUZZER sound (played by MUSICIAN) and no new ball appears. The BUZZER sound is clearly displeasing to both of them, as they look instantly dejected, and even ashamed. SCIENTIST immediately reaches into POINT B and takes back the new ball, knowing they made a mistake.
- The two co-workers assume that they didn't recreate the initial scene well enough. So they repeat it again – this time, even more quickly and with more urgency, hoping for that DING. But again, they receive a BUZZER and are now quite distraught.
- Frustrated, SCIENTIST and CATCHER begin pacing. CATCHER starts bouncing the ball out of frustration as he paces; he always needs to fidget with something. At some point, he stops pacing and **bounces** the ball into POINT B. He dances silently, in celebration. He was just doing this to kill time while SCIENTIST came up with a solution, but to CATCHER's surprise, he also receives a DING of approval!
- They hear the ringing sound again and quickly run over to turn the crank to reveal a new, nearly identical, ball at POINT A, accompanied by the slide whistle sound.

- CATCHER walks over to SCIENTIST for a (failed) high five because he did just receive that DING, but SCIENTIST didn't see it happen and is confused. CATCHER then explains what just happened and how he bounced the ball into POINT B. SCIENTIST whips out her pad and pen, scribbles some notes, and deduces that they can't repeat a method of getting the balls from POINT A to POINT B; in order to achieve a DING and move on with the experiment, they need to get the ball from POINT A to POINT B in a new and unique way.
- SCIENTIST and CATCHER work together to identify new ways of moving the balls and once they get the hang of it, move efficiently through the following two methods: **rolling** and **kicking**. DING! DING! Each is accompanied by CATCHER's goofy dance, and followed by a (failed) high five. While SCIENTIST has touched the ball at times, it is CATCHER who always delivers the ball to POINT B – at least so far.
- **MUSIC**: Guitar music accompanies this scene, creating the feel of a Creativity Lab – underscoring that this could be a place where machines are abuzz, like a factory. This is an up tempo, slightly repetitive song. MUSICIAN controls the sounds of the DING, ringing sound, BUZZER and slide whistle.

### **Scene 5: Instruction Manual (Chart)**

- CATCHER grabs a roll of what looks like wrapping paper from one of the piles of boxes, which as of yet have been untouched. He begins swinging the roll like a baseball bat, coaxing SCIENTIST into tossing the next ball to him so he can bat it into POINT B. At some point in this process, he shows his baseball card to SCIENTIST, trying to explain what he's going for here: a bat and a ball. SCIENTIST tries to hold the baseball card in order to get a closer look, but CATCHER pulls it back and away. This card is *his* card, and he's not sharing it.
- So SCIENTIST grabs the roll of paper from CATCHER to suggest that he use it as a golf club instead of a bat. There is some tension as the two argue about how best to use the roll of paper. And during this struggle, the roll of paper begins to unravel.
- SCIENTIST freezes, distracted by what has been revealed on the unraveled paper. She points towards the paper to show CATCHER, who looks at it quizzically. At this point, they are standing about six (6) feet apart, CATCHER holding the roll horizontally with both hands, and SCIENTIST holding the other edge of the paper in both hands, spreading the unraveled paper between them with the print facing upwards. They slowly rotate their arms, turning the roll from a horizontal to vertical position, revealing what they see to the audience.
- It is an instruction manual – a chart! Across the top in big, bold letters are the words “POINT A to POINT B” and underneath this title are ten (10) boxes.


- The top five (5) boxes are already filled in. The first four (4) with their successful methods to date – tossing, bouncing, rolling, and kicking – and the fifth with a drawing of an automobile.
- SCIENTIST very quickly figures out what they need to do next. She instructs CATCHER to help her hang the sign upstage, between the lockers. Perhaps there is a grommet in the top corners of the sign, that connect to hooks on the side of each locker. SCIENTIST then indicates that they must begin digging through the stacked boxes.
- Not sure what he is looking for, CATCHER keeps sharing random objects that he finds with SCIENTIST. SCIENTIST shakes her head “no,” each time. CATCHER grows more frustrated with each “no,” but that’s when SCIENTIST finds what she’s looking for – a small toy pick-up truck/car! [As a reminder, the truck, like everything revealed from within the boxes, has been painted teal or yellow.]
- **MUSIC:** Guitar music accompanies this scene, continuing the feel of the Lab, but perhaps with new “colors” that show the advancement of today’s assignment/journey.

### **Scene 6: Modes of Transportation – Automobile**

- SCIENTIST has deduced that they need to move the next ball by way of **automobile** and this pick-up truck will fit the bill perfectly. SCIENTIST does her best to explain what the next steps should be to CATCHER. She points to the automobile on the chart, and then points to the toy pick-up truck in her hands. CATCHER slowly gets it and has an idea.
- While CATCHER was rummaging through boxes earlier, he had stumbled across some packing tape. He takes the latest ball, the packing tape, and the toy pick-up truck from SCIENTIST and tapes the ball firmly into place in the bed of the truck. He then places the truck at POINT A. CATCHER next finds a long piece of cardboard and with SCIENTIST’s help, the two co-workers build a “road” from POINT A to POINT B for the vehicle to travel on.
- SCIENTIST inspects the “road’s” safety (taking notes with her pad and pen) while CATCHER heads over to POINT A and the toy pick-up truck. He pulls back on the toy truck and lets it go. It’s one of those self-propelled toy trucks, so it moves on its own, across the “road” falling directly into POINT B!! DING!
- CATCHER does his celebratory dance. SCIENTIST and CATCHER fail spectacularly in their high five. Moments after they hear the “ding” they hear the now-familiar sound of

the ringing telephone — and a new, nearly identical, ball appears at POINT A, accompanied by a sound effect.

- SCIENTIST returns to the chart, points at the fifth box – automobile – and then points to the sixth box, which is currently empty. SCIENTIST looks at CATCHER, as if to say, *Now what?* SCIENTIST and CATCHER think deeply about this next blank box on the chart.
- **MUSIC**: Guitar music accompanies this scene, perhaps creating theme music for this form of transportation explored – “car music.”

### **Scene 7: Modes of Transportation – Bicycle**

- On a whim, CATCHER decides to search through the remaining boxes for a clue and begins rummaging around. SCIENTIST, meanwhile, does what she does best, and observes her surroundings. She sees an already open box and peers inside. Excited by what she sees, she gets CATCHER’s attention and points inside the box, indicating there’s something worth checking out.
- CATCHER walks over and looks inside. He reaches in and takes a bicycle wheel out of the box! He shows it to SCIENTIST and the audience proudly. SCIENTIST indicates to look again inside the box – there’s more. And sure enough, CATCHER reaches in and pulls out a second bicycle wheel.
- The two co-workers figure they must use these wheels to get the ball from POINT A to POINT B next, but how? CATCHER hands one wheel to SCIENTIST and then brings his wheel over to POINT A so he can retrieve the ball. He absentmindedly notices a spindle sticking out towards the audience from the POINT A box. Without thinking about it, he places the wheel there for safekeeping while he gets the ball and brings it back to SCIENTIST center stage.
- SCIENTIST looks at CATCHER’s hands, quickly realizing he is holding the ball, but not the wheel. But then SCIENTIST sees what CATCHER has done with his wheel and gets excited. SCIENTIST looks over at POINT B and realizes that there is a similar spindle located there, so she eagerly runs over and places her own wheel at POINT B. There are now wheels at POINT A and POINT B. CATCHER still doesn’t understand this, so SCIENTIST then spins her bike wheel in order to show CATCHER what they have just discovered! By working together, they have essentially made the frame of a **bicycle!**
- CATCHER spins his wheel at POINT A and then they both meet center stage and “mount” their bicycle. CATCHER steers, while SCIENTIST “sits” behind him, safely holding the ball. This marks the first time SCIENTIST has held the ball for any significant period of time and she seems to relish the moment, taking extra special care of it.
- The two co-workers mime a fun bike ride together, and eventually move the ball from POINT A to POINT B. This time it is SCIENTIST who (gently) places the ball in POINT B. DING! CATCHER does his celebratory dance, and this time nearly gets SCIENTIST

in on it. They fail (again) at their high five. A new ball appears at POINT A, accompanied by a sound effect.

- SCIENTIST, pleased with herself, pulls her special pen from her pocket and draws a bicycle in the sixth box on the chart. CATCHER watches her proudly.
- **MUSIC:** Guitar music accompanies this scene, perhaps creating theme music for this form of transportation explored – “bicycle music.”

### **Scene 8: Modes of Transportation – Boat**

- Perhaps overly cocky now, SCIENTIST then moves on to the seventh box and draws a **boat!** She’s gotten the hang of it: automobile, bicycle...why not a boat next? CATCHER is initially impressed, but then looks at SCIENTIST, as if to say, *You drew it, so you must have a plan, right? Because I have no idea what we should do next.*
- SCIENTIST sends CATCHER back to the boxes; there must be something in there that will help them create a boat. The Lab is really starting to get messy now, as each opened box is left haphazardly in the playing space. The intensity of the music grows as CATCHER searches and searches for something boat-like. Soon, SCIENTIST joins in sheepishly, perhaps regretting her decision to draw the boat.
- Finally, and with great relief, SCIENTIST finds a beautiful blue piece of fabric. She and CATCHER roll it out together and hang in on and over the bicycle wheels at POINT A and POINT B, creating water.
- Around the same time, SCIENTIST finds one of CATCHER’s discarded shoes from the top of the show. She picks it up, sniffs it cautiously, wipes it off, and then brings it over to CATCHER, letting him know that this could be a boat. Without asking, she reaches out to CATCHER and snatches his prized baseball card to be the “sail.”
- CATCHER immediately balks, and takes back his baseball card, turning away from SCIENTIST and checking to make sure it wasn’t damaged by her surprise attack. Frustrated (and slightly indifferent), SCIENTIST turns to a new box to find a different sail and finds a tiny white flag that she props up inside CATCHER’s shoe. *Tada!*, she thinks.
- SCIENTIST starts to sail the boat across the fabric, and CATCHER joins in. They enact an “on the sea” adventure complete with pirates and derring-do. At one point in the excitement, CATCHER falls overboard! There is concern, and uncertainty, but SCIENTIST does save CATCHER and get him back on board before they safely get the ball from POINT A to POINT B. DING!
- CATCHER does his celebratory dance, the two co-workers fail miserably with their high five, and a brand new ball appears at POINT A, accompanied by a sound effect.
- And now to get back at SCIENTIST for choosing this most recent mode of transportation without him, CATCHER snatches SCIENTIST’s treasured pen and revises the boat on the chart (which until now had been SCIENTIST’s domain), making the hull of the boat look

more like a shoe. CATCHER's drawing style is markedly different than SCIENTIST's – messier, and outside the lines.

- The whole time, SCIENTIST is in a panic, similar to CATCHER when his baseball card was taken away. SCIENTIST tries repeatedly to get back her pen during this moment, but CATCHER is always one step ahead of her. SCIENTIST finally gets her pen back and starts to get angry - almost tearing about all of the team building that had been accomplished so far, when....
- **MUSIC:** Guitar music accompanies this scene, perhaps creating theme music for this form of transportation explored – “boat music.

### **Scene 9: Lunch Break**

- A factory whistle blows, signifying a lunch break for the two co-workers.
- SCIENTIST and CATCHER drop what they are doing, and nonchalantly head towards their lockers to retrieve their lunches. It is clear that this lunch break was expected and that whatever “business” was happening on the Lab floor at the time of the factory whistle gets dropped immediately and waits until after lunch.
- After they grab their lunches, SCIENTIST and CATCHER each find a distinct spot downstage to sit on the floor. They do not sit right next to each other, but instead each find their own area to begin unpacking their lunches. They both face out to the audience.
- SCIENTIST is prepared for lunch and has brought with her in her briefcase a simple, “normal” meal, utensils, and even a vase with a flower to dress up her eating area. [The briefcase is rigged to open like a pop-up book, with the complete table setting already assembled.] CATCHER watches SCIENTIST unpack her lunch with interest. It's making CATCHER quite hungry.
- CATCHER eagerly turns to his paper bag, excited to see what he packed. He reaches in and finds....a napkin...a fork...a yo yo...other assorted things/trash, but nothing edible. He forgot to pack a lunch! And he is so visibly sad about this. SCIENTIST and CATCHER look at each other and sigh, echoing the beginning of the play.
- SCIENTIST begins to eat her meal, politely of course, wiping her mouth with her cloth napkin after each bite. CATCHER looks on longingly, licking his lips and trying all sorts of tactics to get SCIENTIST to share her food. At one point, CATCHER makes a paper airplane out of his paper bag (or napkin) and flies it towards SCIENTIST, who is not impressed and frankly, annoyed that she can't just eat her lunch in peace.
- Eventually, SCIENTIST is nearly finished, with just a few bites left. Maybe out of guilt, but more out of friendship, SCIENTIST shares her final bites with a very appreciative CATCHER. CATCHER gulps and gobbles the shared bites down, eating in a completely different (and far ruder) way than SCIENTIST.
- **MUSIC:** MUSICIAN also takes a break here, pulling out an old tape recorder and playing cheesy recorded elevator music. MUSICIAN leans back and takes a short nap.

[MUSICIAN could also have a small snack, too, which CATCHER tries to get at some point. Could be fun to explore.]

### **Scene 10: Modes of Transportation – Plane**

- A factory whistle blows, indicating the end of the lunch break, so SCIENTIST and CATCHER pack up and put things away in their lockers.
- SCIENTIST returns to the chart and looks at the eighth box, thinking hard about what the next method could be. CATCHER, meanwhile, could care less about the chart and begins playing around the Lab with his paper airplane from lunch.
- CATCHER flies his paper airplane past SCIENTIST a few times, who ignores him each time, since she's deep in thought. In other words, the audience figures out what the next method is before either co-worker. But at one point, it does click for them. SCIENTIST notices the plane, CATCHER notices the empty box on the chart, and they both realize at the same moment that they should move this next ball from POINT A to POINT B by **plane**.
- They both want to draw the plane in the eighth box on the chart, so they get in a bit of an argument about it, but eventually SCIENTIST wins. It is her pen, after all. SCIENTIST draws a plane in the next box.
- And now the fun begins as CATCHER and SCIENTIST take the ball on an airplane ride from POINT A – complete with getting tickets, checking baggage, going through a metal detector, boarding, taking a seat, fastening seat belts, taking off, enjoying in-flight dining, etc. CATCHER talks in gibberish at times, mimicking the pilot over the loudspeaker.
- Near the end of the flight, the plane lands on/near POINT B and the ball deplanes, waves goodbye to the pilot/flight attendant, picks up its luggage at a baggage carousel and then exits the airport right into POINT B. DING! CATCHER does his celebratory dance, the high five is slightly better (but still a mess), and like always, a new ball appears at POINT A, accompanied by a corresponding sound effect.
- **MUSIC**: Guitar music accompanies this scene, perhaps creating theme music for this form of transportation explored – “plane music.”

### **Scene 11: Modes of Transportation – Train**

- SCIENTIST heads back to the chart while CATCHER heads over to an as-yet unopened box that caught his attention while they were flying. Without asking SCIENTIST, CATCHER just goes ahead and opens this box. Immediately, a sound comes out. WOO WOO! [MUSICIAN makes this sound effect with one of those wooden train whistles for kids.]
- Caught in the act, CATCHER quickly closes the box, pretending nothing had happened. But SCIENTIST is intrigued, walks over, and encourages CATCHER to open it again. Immediately, the sound comes out again. WOO WOO! The two co-workers look at each other and smile, understanding that their next mode of transportation must be a **train**!

Thank you for reading!

Request a license to read the rest of the script!