

Appendix D - UNIVERSITY HONORS PROGRAM
SENIOR PROJECT - APPROVAL

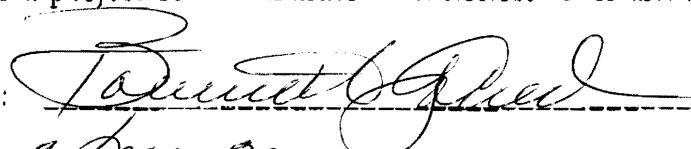
Name: Carolyn Renee LeTard

College: Arts & Science Department: Theatre

Faculty Mentor: Bonnie Gould

PROJECT TITLE: "Where the Streets Have No
Name" a play to benefit the Volunteer
Ministry Center

I have reviewed this completed senior honors thesis with this student and certify that it is a project commensurate with honors level undergraduate research in this field.

Signed:  Faculty Mentor

Date: 9 May 2000

Comments (Optional):

*What a joy this project
has been! On many
levels, and for many
people.*

BG



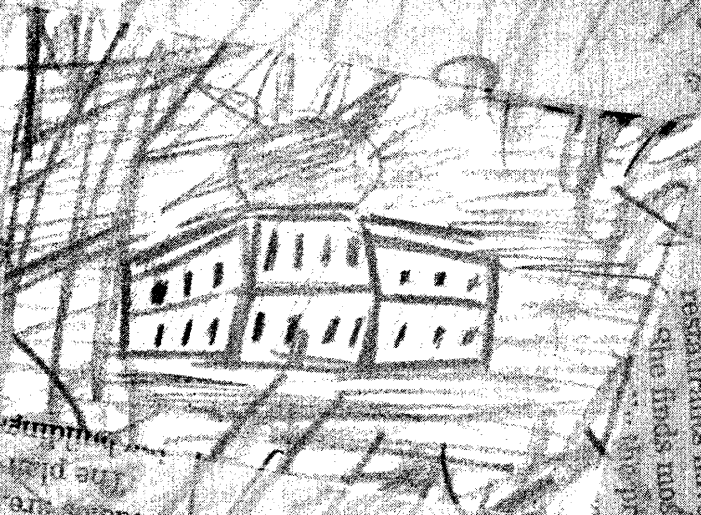
MAIL BOXES ETC

METRO PULSE

Where The Streets Have No Name

A play to benefit the Volunteer Ministry Center

By Jeff Delaney



In the
Ula Love Dougherty
Carousel Theatre
on the UT campus

April 27 -- 29th

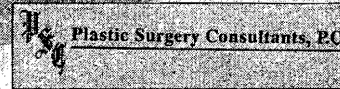
8:00 pm

April 30th

1:00 pm

Students \$5.00 ; Adults \$10.00; call for group rates

Ticket Info: (865) 769-8641



Date	TX Cash Received	Student TX	Non-Student TX	Comp/Prepaid	Concession Sales
26-Apr	\$55.00	5	10	2	\$0.00
27-Apr	\$300.00	12	24	23	\$41.50
28-Apr	\$195.00	19	10	14	\$36.00
29-Apr	\$165.00	15	9	9	\$36.00
30-Apr	\$180.00	10	13	15	\$13.90
Total	\$895.00	51	66	63	\$127.41

Cash Budget Left	\$236.89
Ticket Sales Total:	\$895.00
Prepaid Collected:	\$901.00
Concessions Sales:	\$127.41
<i>Total Profit:</i>	\$2,160.30

Where the Streets Have No Name Audition Form

Name: _____ Age (or range): _____

Auditioning for: _____ Telephone Number: (____) _____

Please list theatre experience (if any) or attach resume: _____

Please list any unusual or interesting information you would like the director to know about yourself:

DO NOT WRITE BELOW THIS LINE

More Auditions!!

“Where The Streets Have No Name”
A Story of the Volunteer Ministry Center of Knoxville
Locally written by Jeff Delaney

**Needed: Men age 20-40
Women age 15-25
Especially African-Americans**

**We will be holding additional auditions on
Feb. 28th 6:00-8:00pm. in Humanities Building rm.
60 on the UT campus.**

**The play will be performed in the Carousel
Theatre April 26th –30th**

**This project is a unique opportunity for you to use your gifts to help
those in need. All proceeds from the production will be donated to the
Volunteer Ministry Center, a day shelter for the homeless of Knoxville.**

**For copies of the script or more information please call Renée LeTard
(769-8641) or e-mail rletard@utk.edu**

Dear Church Leader,

My name is Renée LeTard Haralson, and I am currently a Bicentennial Scholar within the University Honors Program at the University of Tennessee, Knoxville. As my Senior Project, I am producing a play to benefit the Volunteer Ministry Center, a non-profit organization.

I have chosen to produce, direct, and market a new play about the Center, a local day shelter for the homeless. The idea for this project began to take form when Ginny, the director of the Center, spoke to my church group about her job there. After that night, I realized that this was a story that needed to be told and I wanted to tell it—this was the perfect opportunity.

This play will demonstrate to Knoxvilleans that these people are real, their stories are compelling, and the Center is vital to their survival. All proceeds from the production will be donated to the Center so they can continue to aid people in need.

The play, *Where the Streets Have No Name*, begins with the introduction of Todd, a young runaway. Throughout the play we see what Todd sees while he is on the streets. We are shown the lives of several homeless people who use the Center. These events help him to decide to go home.

I am writing to invite your Church to a special preview show on Wednesday, April 26 at 8:00pm in the Carousel Theatre on the UT campus. We will be offering a special group rate of \$8.00 per ticket. I hope that you and members of your church will find this a good opportunity for fellowship as you enjoy an entertaining show and support a local charity.

If you can not come on Wednesday night the regular run of the show is Thursday, April 27-Saturday, April 29 at 8:00pm, and Sunday, April 30 at 1:00pm. Regular ticket price is \$5.00 for students and \$10.00 for adults. I would appreciate it if you would pass this information along to your members.

What better way to spend a night of Easter Week than by helping the meekest of our city?

Sincerely,

Renée LeTard Haralson

769-8641

Media Release: For Immediate Attention

Where the Streets Have No Name
A play to benefit the Volunteer Ministry Center
By Jeff Delaney

The UT Theatre Dept. and the University Honors Program are excited to present the debut of this local play. The play is being produced and directed by Renée LeTard Haralson, a student in both programs, as a Senior Project. The project is an attempt to raise awareness about the homeless community in Knoxville, and all of the proceeds will be donated to the Volunteer Ministry Center, a local day shelter for the homeless.

The play begins with the introduction of Todd, a young runaway played by student Daniel Stewart. Throughout the play we see what Todd sees while he is on the streets. We are shown the lives of several homeless people who use the Center. These events help him to decide to go home.

Several notable local actors lend their talents to the show, such as Dan Owenby as Jumpin Jack Fat, a mentally ill man who befriends Todd, Debbie Fox as Shirley Jansen, the director of the Center, Jeni Lamm as Dianna, a volunteer who befriends a prostitute in need, Lisa Slagle as the Nurse, and Nick Bonaker as Donald, Shirley's husband and a homeless man who loses his best friend.

The bulk of this ensemble cast is comprised of seasoned theatre students and debut students, such as Jeremy Larsen as Sonny, a homeless man trying to pick himself up again, Sarah Humberd as Becky, a pregnant prostitute, Matt Dye as Joe, the patriarch of the Center, Phillip Goodchild as Winston, the drug dealer, and Ragan Ryon, Jennifer Ayling, Lynn Cooley, and Jenny Wattenbarger as both homeless people and volunteers at the center.

The designers are graduate, undergraduate, and community members. Graduate designer Britt Lynn is doing the set design. Lights are being done by Allison Holmes, most recently known for designing for All Campus Theatre's production of Clue. Costume design is by Sarah Byrd, and the sound design is by Alex Haralson.

The play is being produced in the Carousel Theatre on the UT Campus, April 27th–29th at 8:00pm and April 30th at 1:00pm. There will also be a private preview for church groups on April 26th at 8:00 and a special group rate of \$8.00 will be offered. Normal ticket prices are \$5.00 for students and \$10.00 for adults. Reservations are encouraged at (865) 769-8641. More information about the production can be obtained by contacting Renée LeTard Haralson at (865) 769-8641 or cell 803-5141.

Where The Streets Have No Name
A play to benefit the VMC

Senior Project: Renée LeTard
Spring 2000

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Where the Streets Have No Name
A play to benefit The Volunteer Ministry Center.

This project began over two years ago. I had been at a college fellowship group and Ginny Weatherstone had spoken about the Volunteer Ministry Center. She told us the stories of some of the people at the center and what the center does for them. I left that meeting with the feeling that this was a story that needed to be told and that my senior project was the perfect opportunity to do so. From that point it progressed into the most challenging thing that I have ever done. As a theatre major, I chose to tell the story through my art.

The first step was to find a playwright. I spent the first year believing that my high school drama teacher was going to write the play, but with less than a year to go he backed out and I had to hunt down a talented playwright willing to write under my direction and for free. Luckily I was guided to Jeff Delaney, who gave me the final script. He turned the stories that Ginny told him into real characters. One day we visited the center for inspiration, and we met a gentleman there who would become Jumpin' Jack Fat. It was amazing to meet the basis for our characters and know that they are really there.

I was very fortunate to have Bonnie Gould as an advisor and through her the support of the Theatre Department. The dept. allowed me the use of the Carousel theatre, and gave me an endowment of \$400 to start me off. This set me off on my second step, to find funding. I found this to be a much more difficult task that I had expected. I had assumed that since it was a good cause businesses would jump at the chance to help us. I was wrong. One firm left me hanging for three weeks before telling me no, and I never

even got to speak with the gentleman in charge, just his secretary. So I swallowed my pride and asked my parents. Most of the rest of the budget came from my parents and their businesses. I also received inkind donation of print costs from my bosses at MailBoxes Etc. The lesson I learned from that was to swallow pride and use connections was okay.

Fortunately for me, while I was searching for technical help, Robert Coleman, the technical director and a professor for UT Theatres took an interest in the project and enlisted the help of his 460 class. This was a projects course and they became my production team. He also helped to enlist Britt Lynn, a graduate student, to be my scenic designer. I found Allison Holmes to design the lights and asked my husband Alex to design the sound. I had successfully formed a team to help me with the project.

The biggest problem this project faced at this point was a problem with communication and delegation. I had done so much on my own for so long that it was hard to turn stuff over to the production manager, Robyn Lee. There were some tense times at the beginning, but we began to work them out. This was a learning project for everyone involved and so pitfalls were a necessary part of that learning. All of us had studied about the structure of a regional theatre but had never been a part of that structure, so roles were confused and communication was difficult. Many of us were used to the community theatre structure in which everyone does everything, but we were attempting to function under specific roles. Once we learned what everyone's responsibilities were things settled down for awhile

The next step was to cast the play. Unfortunately our rehearsals fell at the same time as All Campus Theatre's auditions for Clue. This was a very popular show and

affected our attendance. I found many good actors, but had to call another audition after Clue was cast in order to fill out the cast. This competition meant that I did not get the cream of the crop to pick from, but I think this was all for the best. My cast included great actors who for some reason or another were marginalized by the theatre community on campus. I also had local greats such as Dan Owenby who I had asked to join our cast. We were a motley crew, but I think that this cast was able to appreciate the plight of their characters more because of their marginalization. A cast of the best and brightest who never wanted for a part and were very popular would find it harder to identify with the outcasts of society.

The rehearsal process had its ups and downs. We rehearsed at my church, St. James Episcopal Church on Broadway. The first obstacle was the fact that several cast members did not have cars and the space was too far away to walk. Having grown up in Knoxville and knowing the necessity of a car in the town, it never occurred to me that people would not have cars. This caused frequent problems with lateness and canceled rehearsals because people missed their rides. Also on occasion the church would be locked and we would have to cancel rehearsal because we had no way in.

Finally we settled into the Carousel, missing one actor who went home to England for longer than he said he was. We had to work without Phillip until three days before the show opened. Fortunately he did wonderfully. We had a week and half of rehearsal in the Carousel. The set gradually formed around us as we rehearsed. However, it was delayed several days because of lack of manpower and human error.

The biggest tragedy, and the one that began me thinking that the play was cursed, was at rehearsal the Saturday before opening night. At the beginning of rehearsal, I

thought everyone was in places so we turned the house lights out and went dark in preparation of starting rehearsal. However not everyone was in places and the actress playing the director of the center attempted to cross the stage in dark. She fell off the edge of the first platform and broke her ankle. We had to call 911 and the ambulance took her to the hospital for surgery. It was the most horrible experience. I am a safety freak and I still can't believe it happened. It was an accident and no one blames me, but I still feel a little responsible. I began to lose it after she left, but Dan Owenby talked me out of it and we continued with rehearsal best we could. Jeni Lamm who was playing a volunteer offered to combine her role with Debbie's and the show went on, as it must.

Things continued normally after that and the show went off without a hitch. Opening night was the most magical, but every performance was spectacular. It is sad to close a show, but this one left me with such a sense of accomplishment.

I have learned a lot about myself and my faith by doing this project. I have learned a lot about the workings of theatre and the pitfalls of directing. I have also learned what a difference a person can make. We raised over \$2000 for the center and performed for almost 200 people. The message about the homeless and their stories was spread and I hope it keeps spreading.

However, the play is causing change in a way I never imagined. At a follow up meeting between the production manager, myself, and the advisors, we discussed some of what happened that we would have changed, what we have learned, etc., but the meeting began to digress into a discussion on how can we enable students to do projects like these. The Theatre department has been divided into the Undergraduate/ Academic faction and the Graduate/ Professional faction for longer than I have been at this school.

When I came I was told by other students not to expect to have any opportunities on stage. There has been a wind of change as of late and my project is fuel for that change. To two biggest members of the opposing faction are gone and a new head of the department is on his way in. Next year there is a window of opportunity because there is no graduate school class next year. My play has become a weapon, so that the teachers can say, "Look at what a student has done, look at what they have learned from it, that's why we're here." This turn of events has made me very happy, because I feel that that is part of our responsibility as honors students, to show other students what is possible here at UT. Thank you for the opportunity to do that.

Dear prospective sponsor:

My name is Renée LeTard Haralson, and I am currently a Bicentennial Scholar involved with the University Honors Program at the University of Tennessee, Knoxville. As my Senior Project, I am producing a play to benefit a non-profit organization.

I have chosen to produce, direct, and market a new play about the Volunteer Ministry Center, a local day shelter for the homeless. The idea for this project began to take form when Ginny, the director of the center, spoke to my church group about the center and her job there. After that night, I realized that this was a story that needed to be told and I wanted to tell it -- this was the perfect opportunity.

The purpose of this play is to demonstrate to Knoxvilleans that these people are real, their stories are compelling, and the Center is vital to their survival. All proceeds from the production will be donated to the Volunteer Ministry Center so they can continue to aid people in need.

In order to tell these stories I need outside funding from community-centered companies like yours. Attached you will find a plot summary with particulars about the performances, a letter from the director of the Volunteer Ministry Center, a list of projected expenses.

Thank you for taking the time to read this and consider my request. I am confident you will agree that this is a story worth telling.

Sincerely,

Renée LeTard Haralson

Plot Summary

Prologue: The play starts with an interview being projected at the back of the stage. The interview is with Sally Jansen, the director of the Volunteer Ministry Center. She explains what the center does and why it is needed. The interview ends with a commercial break.

Act I scene i.: Outside the center, early morning, several weeks before Christmas.

Many homeless people enter, and we meet several of the main characters. We learn that Sonny, a homeless man, has found a job, but he needs help and Jenny directs him to the Refuge. We meet Todd, a young runaway who is new to the streets. He follows Sally into the shelter.

Scene ii.: Inside the shelter, the dining area, moments later.

Sally brings Todd in and introduces him to Joe, a former homeless man turned volunteer. Our attention is drawn to different conversations around the room. We are introduced to Jumpin' Jack Fat, a slightly mentally ill man, when he joins Todd at a table. We learn that Todd is basically a typical teenager who ran away from descent but perhaps not understanding parents. At the end of the scene a pregnant girl is stumbles in and passes out. They take her to the clinic

Scene iii.: The Refuge, a small office-looking room, later that same day.

Sonny asks the volunteers for a tux shirt so that he can work at the job he has found. We learn Sonny's story in a monologue. He is given the shirt.

Scene iv.: The Clinic, looks much like a school nurse's office, still that same day.

Volunteers bring the pregnant girl in, her name is Becky. We learn that Becky is prostitute and an addict, and that her pimp beat her up. The nurse examines her and then sets up an appointment at the hospital.

Scene v.: The shelter, the main room, still that same day

A crazy fight breaks out between a homeless couple, and Joe breaks it up. Steve, a music student volunteering his time, comes in to organize a Christmas choir. Jack nominates Todd to play Joseph in the pageant. The choir

practice is not very good and breaks down into chaos very quickly.

Scene vi.: Todd is seen outside the Center. He is approached by a drug dealer and purchases drugs. Joe then startles him. Hiding the drugs, Todd asks Joe about Becky. Joe uses this opportunity to teach Todd a little about the reality of life on the streets. When Joe leaves, Todd uses the drugs and proceeds to hallucinate. Completely freaked out, he runs off the stage.

Act II, scene i.: The rest of the interview is shown at the back of the stage. At the end, the screen displays, Three weeks later; Christmas Eve.

Scene ii.: The Refuge, afternoon

Sonny comes in to thank the volunteer for all his help. The volunteer suggests that he stop by next week to apply for a Jackson St. apartment so that he can get off the streets. A frantic homeless person enters asking for information about his friend who died. The volunteer helps him find out that his friend did die and that his family was coming to get him. The man is greatly relieved that he won't just be thrown in the river like he feared.

Scene iii.: A Hospital bed, curtained off from the others

Becky is asleep after giving birth. Diana, one of the Center volunteers enters. We find out that the baby was delivered via C-section. The people at the center have sent Becky a card. The nurse brings in a baby girl. Becky knows that she won't be able to keep her, but holds her while she can.

Scene iv.: The Shelter, main room.

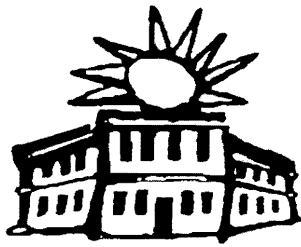
The homeless gather for the Christmas show. The program goes off well and everyone is having a good time. Sally congratulates Todd, and he gives her a Christmas card, making her promise not to read it until later.

Scene v.: Sally's home, night

Sally goes home to her daughter asleep in front of the TV. Her husband comes in and they talk about her day. Sally notices the card from Todd. She reads it and discovers that thanks to her and the Center he is on his way home to his parents.

Epilogue: Information on how to contact the Center appears on the screen at the back of the theatre.

The play will be performed in the Carousel theatre on the U.T. campus. It will run for five night-April 26th -April 30th. Each night, we expect a house of about 300 people; resulting in a total audience of 1,500 people. With ticket prices \$5-students and \$10-general admission, we plan to raise about \$11,000 for the Volunteer Ministry Center.



January 13, 2000 Volunteer Ministry Center

Dear Friend of VMC,

What a pleasure it is to write you about Renee Letard's upcoming play which will tell the story of The Volunteer Ministry Center. Renee is a talented young woman who is honoring our work with the homeless and poor by her efforts. The play which she is producing will be presented at The Carousel Theatre on April 27th through the 30th. We hope that you will attend!

But we hope for more than that! Renee is actively soliciting corporate sponsorship to cover the cost of producing the play. That will allow all proceeds of the event to become a donation to The Volunteer Ministry Center. She is most appreciative of your consideration of becoming involved on a corporate level. And I would like to tell you why you should!

The Volunteer Ministry Center was founded in 1987 in response to the need which was first recognized by downtown churches and businesses to provide a safe place for the homeless during the daytime hours. The number of people on the streets was escalating due to the "deinstitutionalization" at Lakeshore. Sadly, many of those who were homeless were mentally ill. And if they did stay at one of the traditional missions at night, they were required to leave during the day. So VMC originally sought to offer a place of shelter and safety for the most vulnerable of the homeless. And it succeeded. Today, the average day will bring a hundred people to the Shelter. In 1999, we served over 52,000 meals. The laundry and shower facilities available to our guests are very important. In recent years we have added two professional case managers to our staff to begin to help our folks address the root causes of their homelessness in the hopes of beginning to build a better life. We have recently instituted a "Point Program" which allows our guests to attend any of a varied curriculum of classes or to do work around the Center in order to earn the necessary points to purchase their toiletry items, bus tickets, etc. It helps some folks to realize that they really can work after all. And it prevents our guests from expecting that all of their necessities will be given to them. It holds them accountable. We're very excited about this.

VMC also operates The Refuge, a crisis counseling and enabling service that works not only with the homeless but with the working poor as well. Trained volunteer interviewers will help each client look at their situation to determine ways to improve it. With limited resources, we can't offer much by way of financial assistance, but we can frequently help an individual put together a

package that will pay their bill, etc. Interviewers are always searching for the root causes of a problem, helping the visitor to start there to make things better. The Refuge sees people on an appointment basis and will frequently see up to two dozen people a day.

The Jackson Apartments offers housing to 16 formerly homeless men. These rent subsidized apartments are sometimes the nicest place the residents have ever lived. And though they were designed to be transitional in nature, many of our residents with mental illness will be with us over the long haul!

In April of this year, a local dentist began seeing patients on Friday mornings at VMC. This small dental clinic augments what is offered at the local Health Department and helps with the overflow crowd they simply can't accommodate. It is a nice companion to the nursing services which began at VMC over a year ago on a part-time basis.

So you can see that there is a lot going on here! And a lot more to come. Our dreams include the expansion of the Point Program to include a real employment service that begins to put people back into the work force. We'd like to increase the number of housing units in The Jackson Apartments and expand the Clinic as well. The most urgent need is to offer on site mental health services and this could be done through an expanded Clinic.

And yes, this can all happen! It can happen because people in this community – people like Renee – care enough about the homeless and poor to make it happen. She will be asking for your help as a corporate sponsor. I join her in that request because I know, quite simply, that the homeless are worth it. And I know that, together, we can help them on their journeys to a better life.

Thank you.

Sincerely,



Ginny Weatherstone
Executive Director

Projected Expenses

Performance Materials:

Costumes- Homeless attire Acquired from goodwill - Professional attire for the director and volunteers Acquired from local store	\$450	
Scenery- Building material including lumber, paint, muslin	\$600	
Properties- Purchase of furniture, hand props, and materials to make needed props	\$200	
Sound and Lighting- Rental of additional equipment and supplies	\$200	
Miscellaneous Production Expenses-	<u>\$100</u>	
<i>Total Performance Expenses</i>	<i>\$1550</i>	<i>\$1550</i>

Publicity:

Posters- 200 11x17 color posters @ \$1.98	\$396	
Flyers- 500 black ink on colored paper @ \$.10	\$50	
Tickets- 8 tickets per page, 200 black ink on colored paper; @ \$.10	\$20	
Programs- cover: 1500 black ink on colored paper @ \$.10 Insides: 4500 black ink on white paper @ \$.14	\$930	
Radio Advertisement	\$1000	
Print Advertisement	<u>\$500</u>	
<i>Total Publicity Expenses</i>	<i>\$2896</i>	<i>\$2896</i>
Total Production Expenses		\$4446

Sponsorship Options

By sponsoring this project you will receive a number of benefits including but not limited to the following items.

A Primary Sponsor (\$1000 or more):

- Your logo on all advertisements including posters, flyers, radio, and print ads.
- A full page ad in the program
- Ten complimentary tickets to any night's performance

A Secondary Sponsor (\$500-\$999):

- Your company name on all advertisements including posters, flyers, radio, and print ads.
- A half page ad in the program
- Five complimentary tickets to any night's performance

A Specialty Sponsor (donation of a specific item with value under \$500, Ex. Old TV set, Santa Suit, gravel, etc)

- A business card ad/thank-you in the program
- A pair of complimentary tickets to any night's performance

Character Descriptions

Shirley Jansen: Female, mid 40's, director of the center, very maternal and kind, strong
Debbie Fox (later combined with Diana and played by Jeni Lamm)

Sonny: Male, late 20's, homeless man who is in process of picking himself up, tough, but full of hope, there is a sense of responsibility growing in him
Jeremy Larson

Todd: Male, late teens, runaway, subtle emotional problems, drug abuse, he observes what happens to everyone and decides to go home
Daniel Stewart

Jumpin' Jack Fat: Male, mid 40's, permanently homeless, mentally ill, the sweet innocent kind, very large and walks with a cane, very amiable and boisterous
Dan Owenby

Becky: Female, late teens, homeless prostitute, she is pregnant and stumbles beat up into the center, she is helped by the clinic and develops a relationship with Diana
Sarah Humbard

Joe: Male, late 20's mid 30's, used to be homeless but now volunteers at the center. He is light and amiable almost a benevolent father
Matt Dye

Diana: Female, late 30's, volunteer at the center, develops a relationship with Becky
Jeni Lamm

Mr. Johnson: Male, mid 20's, volunteers at the refuge, young businessman.
Lynn Cooley

Mrs. Smith: Female, late 20's, volunteer at the refuge, young businesswoman, accountant, very compassionate and straightforward
Jennifer Ayling

Nurse Sydney: Female, late 30's volunteer's at the clinic also works at the hospital
Lisa Slagle

Caitlen: Female, early 20's, college music student, puts on Christmas program at the center
Jenny Wattenbarger

Winston: Male, mid 20's, homeless man, drug dealer very arrogant and argumentative
Phillip Goodchild

Lanasha: Female, mid 20's, homeless, very loud and bipolar
Ragan Ryon

Scared Man: Male, mid 40's, very dirty and confused. Obviously sleeps on the streets not a shelter, alcoholic, wants to find out what happened to his friend who died
Nick Bonnaker

Mr. Donald Jansen: Male, mid 40's, Shirley's husband, injured and in wheelchair, very affectionate and caring
Nick Bonnaker

Shanna: Female, preteen, Shirley's daughter
Sarah Bradsher

Homeless Children: various ages
Kayla LeTard and Jesse Weber

Next rehearsal: 3-9-00

Where the Streets Have No Name

A story of the Volunteer Ministry Center at Knoxville

A play in two acts

Written by Jeff Delaney

Adapted from an original concept by Renee Haralson

©2000 Jeff Delaney

Prologue

The stage is dark. A film begins as a ^{5 TO SCREENS}projection screen is revealed on the back of the stage wall. The film is that of T.V. channels being flipped through as if someone is channel surfing. Many commercials for Christmas flip by quickly. Finally the surfing stops on a news broadcast. A news anchor is interviewing Shirley Jansen, director of the Volunteer Ministry Center. The interview consists of a basic question/answer session where Shirley describes and explains the mission, goal, and workings of the Center. The interview ends but does not conclude, perhaps a commercial break occurs.

Fade to black

NOTE: *This scene is still being written and will involve television media.*

Act I, Scene I

A man, homeless looking, bundled up to stay warm, walks down the center isle of the theatre from the back of the house. As he does this, the lights DSR fade up to reveal several men standing around a garbage can, which holds a fire inside, trying to stay warm as well. The man walking in from the back of the house hops up on the stage and joins them. This man is Sonny.

Man #1 *Lynn*

Hey man. What's up?

Sonny

Not much, man. Not much.

WD **Man #2** *Lisa*

You been walking?

Sonny

All night. I've lived too long and lost too much to die freezing to death.

Man #1

You know that's right.

Man #2 ~~Winston~~
(chuckling)

Yeah.

Sonny

But I got some good news coming.

Man #2

What's that?

Sonny

I'm gettin' a job.

Man #1
(shocked)

A job? Damn. What kinda job?

Sonny

Well I . . . *(he is interrupted by a loud voice from across the stage from SL. It is another of the guys)*

Man #3(Winston)
(crossing to DSR)

Hey, Sonny! *(Other people start to enter from all sides and all directions of the theatre)*

Sonny

Hey, Winston. What's up, bro'? *(they do a hand jive as Winston joins in sharing the heat. The other two say "Hello" as well. They all shoot the bull for a few seconds ad libbing, not saying much of anything with importance. All the while, people are starting to line up in front of the door to the Center which has been revealed CS. Suddenly the front ~~door~~ opens and Joe, a muscular ~~black~~ man in his mid-thirties steps out)*

Joe

(loud, like a drill sergeant) and clipboard

Morning Saints! Manna is served! Enter all ye who are tired and hungry! *(Everyone likes Joe. He can relate with most anyone. He welcomes them in. They all say "Hi" in their own way. Shirley Jansen enters from SR walking toward the front door of the Center. She is fiddling in her purse, perhaps putting her keys away. Again, everyone says "Hello" in his or her own special ways. They respect her. As she is about enter, Sonny, who by this point has left DSR and joined the line in, pulls her aside)*

Sonny

Uh, Mrs. Jansen?

Shirley

Oh, hello Sonny. How are you?

Sonny

Just fine, ma'am, just fine. I wanted to tell you that I got a job.

Shirley
(excited)

You did? That's wonderful news. Where?

Sonny

At the hotel around the corner.

Shirley

Great! What will you be doing?

Sonny

Washing dishes, ^{mostly} ~~monthly~~ ^{shift} third shift, That way I won't have to walk around all night. But sometimes I'll be working in the banquet hall serving people in the evenings.

Shirley
(excited)

Wonderful!

Sonny

Yeah, but . . . I have a problem: to be able to work in the banquet hall, I have to have to have a white tuxedo shirt, but . . . I don't have any money to buy one.

Shirley

~~I'm proud of you.~~ (Pause) I'll set up an interview for you to meet the ^{people in the} Refuge and then we can see about getting you a shirt. ~~I'm proud of you.~~

Sonny

Thank you, Mrs. Jansen. I sure do appreciate all your of your help. You sure are a good person.

Shirley

Thanks Sonny. (there is a short pause)

Sonny

Well, . . . have a good day.

Shirley

You too. (he enters into the shelter leaving her all alone. Shirley looks around the street and takes a deep sigh. She steps toward the door and see's a piece of trash on the ground. She picks it up and throws it into the garbage can beside the door. As she does this, a teenage boy, Todd, steps on SR. He looks tired and dirty. Shirley is a bit startled when she turns and see's him standing there) Oh, . . . hello. You startled me. Can I help you? (Todd says nothing) Are you hungry? (Todd slowly and reluctantly shakes his head "Yes") Would you like to eat inside with us? (Again, he shakes his head "Yes") What's your name?

Todd
(cautiously)

Todd.

Shirley

Well, Todd, my name is Shirley. *(she extends her hand in friendship. Todd slowly reaches out and takes it)* It's nice to meet you. *(he doesn't speak)* I was just about to go in. Would you care to join me? *(cautiously, he does. They enter the center. The lights fade to black)*

Act I, Scene II

(Lights come up on stage to reveal the Shelter/Dining hall CS. There are tables, chairs, a food line, and a kitchen of sorts. The line is filled with men, women, and children getting their meals. Several are already sitting, eating. Shirley and Todd enter)

Shirley

This is the dining hall where we have all of our meals. *(She looks at Todd. He looks nervous)*

Todd
(hesitantly almost as if he is trying to hide behind her)

I . . . I've never been . . . in a place like this before.

Shirley
(sensing he is fresh to the streets, she doesn't push him any)

Well, you don't have to be nervous. Most of the people here are real nice. A little "unique" but nice. Here . . . let me introduce you to someone. *(they step up to the food line)* Joe? *(Joe, the VMC worker who opened the door earlier, is serving food)*

Joe
(outgoing but tough)

Hey, Mrs. J. How's the boss lady on this fine and blessed day?

Shirley
(laughing slightly)

Oh, fine. Fine. Joe, I would like you to meet Todd.

Joe
(hand jiving Todd)

How's it going, bro, *(Todd doesn't speak)*

Shirley

This is Todd's first time here at the Center.

Joe

Ah, a newbie, huh? Well, you are in for a treat. *(He grabs a tray and loads it up with food. Pushing it toward Todd)* Today, . . . oatmeal! *(Todd just tares at the tray)*

Shirley

People say we have the best meals in town. As far as mission centers go.

Joe

Shoot, Mrs. J., we got the best food PERIOD. *(he picks up another tray and begins to dish out more food for another person)*

Shirley

Well, Todd, I have to go and do some paperwork. But I will be back later. I hope you will stay around even after you eat. Maybe Joe will show you around. *(she winks at Joe who acknowledges her silent request)* It's nice meeting you. *(she exits. Todd is left holding his tray)*

Joe

So, Todd, . . . where you from?

Todd

Chattanooga.

Joe

Down south, huh? Well Knoxville's not so bad. I mean, what town can go wrong with a big gold, glass ball in the sky, right? *(he laughs out loud but this turns out almost like an inside joke. Todd looks puzzled)* Hey, . . . you like basketball? *(this line fades out verbally but the conversation appears to go on visually. The focus of the scene shifts to SR to a table where Sonny and several other men are sitting eating)*

~~Man #3~~ Winston
(he is quite obnoxious)

So what's this about a job you gettin', Sonny?

Sonny
(calm and collected)

I got a job up at the Radisson.

Man #3

Whatcha' doin'? Fluffin' pillows? Shinin' "the Man's" shoes? *(he laughs hysterically but his comment wasn't really that funny)*

Sonny
(slightly perturbed but still calm)

No. I'm washing dishes on graveyard shift and servin' food in the banquet hall sometimes in the evenin'.

Man #3

Oh, . . . the "banquet hall". I guess you won't be eatin' with us no mo'. You'll get to serve ^{the man} ~~whitey~~ his crackers and caviar and then lick the plate clean for you put it in the dishwasher.
(again, he laughs)

Sonny
(a little harder)

Hey, look. It's work. Bet you can't say as much for yourself.

Man #3
(arrogantly)

You damn right! Hell man, I ain't never worked, don't wanna work, ain't gonna work.

Sonny
(becoming more forceful)

And you'll never get anywhere in this life.

Man #3

In THIS life? Damn man, I got the GOOD life: I eat for free, sleep for free, and sometimes people give me MONEY for free. And you KNOW I get my women for free. Shit, it's like stayin' at the Holiday Inn Ho'house. *(he laughs again and this time several of the others do as well. They slaps hands with him)*

Sonny
(having had enough)

Well not me! I'm sick of living like a ~~fat~~ rat. *(this statement sends them into a hush)* If your body has strength enough to walk around town all night and mind enough to remember your own name, . . . then you need to take advantage of the life you have left and do something worthwhile. *(pause. He looks at man#3)* But you, . . . you might as well do everybody a favor and stay where you are. *(he stands, picks up his tray, and turns to leave)*

Man #3
(cocky)

Oh, and why is dat, workin' man?

Sonny
(stopping and turning back)

Cause soon, . . . they just gonna sweep you off the street with the damn trash anyway. *(there is a short pause of silence before Sonny turns and exits, leaving his tray on the counter with a "thud". The rest of the men stare at one another for a few seconds then return to eating. The focus of the scene shifts again this time to the entire scene. Many people have already finished eating and have left or are now leaving. Todd is sitting at a table SL by himself. Several people can be seen standing out in front of the Center smoking, talking, etc. Inside, several of the guys have water buckets and rags and have now begun to wipe off tables, chairs, etc. Sitting at a table SR by himself, we see a rather large man with a cane. This is Jumpin' Jack Fat. He is staring over at Todd. He gets up, picks up his tray, and hobbles over to where Todd is sitting, and sits down)*

Jack

Is this seat taken?

Todd

(looking up, a bit startled)

Uh, no.

Jack

Well it is now. *(he laughs this cartoon-like, unforgettable laugh as he sits)* Hi. *(he reaches at his hand. Todd shakes it cautiously)* Hey, do you like the circus?

Todd

(A bit puzzled)

Uh, no. *(he laughs. Todd just looks at him strangely)*

Jack

Boy, I do. My dad was in the circus. He set up the tents and drove the truck. *(he laughs*
ga What's your name?

Todd

Todd.

Jack

(eating)

Oh, cool! Like tater-todds. My name's Jack. people call me Jumpin' Jack Fat: Jack cause
at's my name, Jumpin' cause of my cane, and fat because, well that's obvious. Where are you
om?

Todd

Chattanooga.

Jack

Wow! I'm from Chattanooga!

(partially excited)

Really? (he says this as if he may have some hope and comfort in finding someone from his hometown)

Jack

Yeah. My dad was a fireman. (Todd looks at him strangely again. Jack has been eating throughout the entire conversation) Are your dad and mom dead?

Todd

(taking a moment to think about them)

No.

Jack

Are they alive? (he never takes his eyes off of his plate)

Todd

(finding this question a bit strange)

Uh, yeah.

Jack

(looking around the room)

Are they with you?

Todd

(thinking about them again, almost sad)

No.

Jack

Then what are you doing here?

I ran away.

Jack

From who?

Todd

(pausing and staring at Jack again a little strangely)

My mom and dad.

Jack

Oh, yeah. Why?

Todd

(bitter)

They don't like me.

Jack

Do they beat you?

Todd

No.(pause) They think I have . . . problems.

Jack

What kinda problems?

Todd

They say I do drugs. That I'm addicted.

Jack

Are you?

Todd

NO! I mean, . . . I smoke pot with my friends and maybe do a hit of acid ever now and

then but no, I'm not addicted. (pause) They made me break up with my girlfriend. They said she was trouble waiting to happen. They sat me down and asked me if we were having sex. I told them "no" but I was lying. She told me she was pregnant once. I got scared. She said that she had been before and she knew what to do. (pause) She never mentioned it again. (pause) My parents were talking about putting me in a rehab. (he is almost talking this monologue out with himself eventhough Jack is listening) Like hell. That's when I ran away.

Jack

Wow! But I bet if they don't beat you . . . they like you just fine. It sounds like you don't like them. *(he laughs and takes a bite of food. These words cut Todd to the bone as he realizes they might be true)* My dad used to beat me. *(pause)* He was a sumo wrestler. *(Todd doesn't even look up because he is in deep thought. Only one other man is left in the room and he is stacking chairs on tops of tables. Joe steps out)*

Joe

Everybody left; chow time has come to a close. Please leave your tables in their full, upright positions, exit quietly through the appropriate exit, and once again, thank you for flying Air Joe where you move your feet, you loose your seat and you never know who's gonna steal your dinner roll. *(he goes back to the kitchen. Jack laughs. Todd sits quietly. They both stand and pick up their trays and walk toward the counter)*

Jack

Hey, do you like to sing?

Todd

No. Not really.

Jack

Well I do. We're having a Christmas pageant on Christmas Eve. I'm singing. We're having practice in a little while. Why don't you come with me?

Todd
(unsure)

I don't know. Maybe. *(they are putting their trays on the counter when suddenly the front door bursts open. A girl in her late teens, early twenties stumbles in and falls on the floor. She is pregnant. Her make-up is thick and smeared and she is wearing a cheap sequins dress that has been ripped. Her eye is black and her mouth is bleeding. Joe rushes out from the kitchen. He freezes when he see's the girl)*

Joe
(almost panicked)

Oh my God. *(he rushes to her side)* I'm gonna need some help out here! *(two of the volunteers, Charlie and Diana, who have been helping serve dinner, rush out from the kitchen as well. They hurry to the girl's side as well)* Oh, man, she's been beaten. *(they touch her gently. She is moaning as if she is in pain)* We need to get her to the clinic right away. Lucky nurse Sydney is there today. *(they begin to pick her up)* ~~Real easy with her.~~

Charlie

~~I'll help~~
We'll take her, Joe.

Joe

~~All right.~~ ^{we know} I'll call up and let them know you're on your way. *(Joe watches as Charlie and Diana help the girl, Becky, out the front door. When they are gone, he hurries over and dials on the phone)* Hello? Yes, this is Joe down at the shelter. Yes, ~~two of the volunteers are~~ ^{Joe is on his} on their way up there with a girl. *(pauses)* She's been beaten . . . and she's pregnant. *(there is a long pause as Jack and Todd stare at each other in silence. Fade to black)*

Act I, Scene III

(The lights come up on CS to reveal the Refuge. Two men, volunteers, are in a room. One is sitting at a table shifting through papers and the other is standing up pouring a cup of coffee. The door opens slowly and Sonny steps in)

Sonny

Uh, hello?

~~Volunteer #1~~ ^{Mr Johnson}
(pouring coffee, turns)

Ah, hello Sonny. How are you?

Sonny
(shaking hands)

Just fine, Mr. Johnson. Just fine.

Volunteer #1
(motioning toward Volunteer #2)

Susan Smith
Sonny, I'd like you to meet ~~Bob Smith~~. He is an accountant and has volunteered his time and abilities to our ministry.

Sonny
(shaking hands)

Nice to meet you, ~~Mr.~~ Smith.

Volunteer #2
Suzanne
Call me ~~Bob~~. *(Sonny shakes his head)*

Volunteer #1

Would you care for a cup coffee?

Sonny

No thank you, Mr. Johnson. It's almost nap time and I wouldn't want to spoil that.

Volunteer #1

I understand that. Well, have a seat there and we'll get started. *(they both sit. He pulls out a piece of paper and looks it over)* Now, let's see, . . . Mrs. Jansen tells us that you got a job.

Sonny

Yes, sir. Up at the Radisson Hotel.

Volunteer #1

Congratulations.

Sonny

Thank you.

ms Smith

Volunteer #1

What are going to be doing there?

Sonny

Well, sir, I'll be mainly washing dishes during third shift and sometimes serving in the banquet hall during the evenings.

Volunteer #1
(looking at the paper)

And that's why you need a tuxedo shirt?

Sonny

Yes, sir.

~~Volunteer #1~~ *Smith*

(pausing for a second. He places the paper on the table then looks at Sonny)

Well, Sonny, tell us a little bit about yourself.

Sonny

Well, they ain't much to tell.

Volunteer #1

- more drawing

stay w/ him

~~Well~~, where did you grow up? What was your family like?

Sonny

8305

We wasn't much different than most folks ~~in the projects~~.

~~Volunteer #2~~ *Mr Johnson*

Sonny, what brought you to the streets?

Sonny

Well, I . . . *(he suddenly stops and pauses for several seconds. He is regrouping his thoughts and just being truthful rather than telling them what he thinks they may want to hear)*

When I was a boy, my daddy tried real hard to give us everything we needed, my mamma and five kids. He did . . . for a while. Gave us a nice house, well, nice to us: we always had enough to eat and clothes to wear. (Pause) Then he died. A ditch he was diggin' caved in on him. The other men tried real hard to dig him out but, truth is, ain't nobody can survive under that much dirt for five hours. My mamma got real sad, for a while. We moved from place to place, she went from job to job, and, then, boyfriend to boyfriend. Well, she got married again. She wasn't thinkin' straight, I guess. Guess when daddy died, . . . she just went crazy. (Pause) Anyway, my new daddy was real mean to us, my brothers and mamma, but mostly to my little sister. He used to hit mamma real hard. So hard. And when mamma wasn't around, he used to touch my sister in places he shouldn't. Then he would get mad at her for no reason and hit her. They both used to sit and cry, . . . my mamma and my sister. One time he locked me in a closet for five hours because I spilled cool-aid on the porch. He said . . . (long pause) he said that . . . he bet's that's what my daddy felt like under all that dirt and now I was just like him. (Pause) I never hated nobody as much as I did him. Well, one night while my mamma was at work, my step daddy raped my little sister. We was all in bed in different rooms but I could hear it going on. She tried to scream at first but I think he covered her mouth with something. When he was done, he went to his own bed. I could hear my little sister in her room just a crying and a crying and . . . (pause) I couldn't take no more. So I got up real quiet and went into the kitchen and got the biggest knife I could find. Then I went into my step daddy's room. He was asleep and snoring. Without a second thought, . . . (pause) I stabbed him in the neck. (right about here (he points to his throat) in the Adam's apple) He jumped up, blood going everywhere. He couldn't breathe. He couldn't scream. I told him that I bet that's the way my little sister felt and now, . . . he was just like her. (Pause) I got scared after that and just started running. I ran across town all night long. (Pause) The next morning, the police found me in the park. They put me in their car and took me to the jail; said my step daddy was dead; that I killed him and now I was going to jail for it; said I was going to die for it. Well, they were half right. I spent the next twenty-three years in juvenile custody and then prison. While I was in there, I got into some bad stuff; drugs, fighting, ganging, . . . you name it. Then, one Sunday, this preacher acme and told me that Jesus died for my sins and that He would forgive me. I didn't have to believe him, but I did. (Pause) Well, since I been out for several years, it's been hard to catch on to life outside. I can't find my brothers or sister but I did find out my mamma died. I don't blame mamma for what happened; she just made a bad choice. And I sure hope she didn't blame me. (Pause) Well, I know you didn't want to hear all of that, but, . . . (pause) I tell you what I've learned, Mr. Johnson, . . . ain't nobodies situations or circumstances makes them do bad things; they choose to do bad things because they feel like doing the right thing's too hard. Ain't no losin' less you lay down and let the world run right over you. If you can't get the hang of things, don't give up; keep trying. (pause) Mr. Johnson, I ^{want} this job because it's the right thing for me to do. You folks have been real kind to me, when no one else would. But I can't keep take advantage of you forever; don't want to. (Pause) I'm not a good man, . . . just a person who knows the awful things that he has done, . . . and wants to make good of the time he has left. (pause) I want to make a good choice. That's why I want this job. (there is a long pause before anyone speaks)

Volunteer #1

Sonny, what you say about wanting to better yourself . . . it's true.. Some of the men that come through here will never leave. They're either too addicted or too stubborn. But you, Sonny, . . . you care. *(pause)* We contacted your employer ~~before you arrived today.~~

Sonny
(a little shocked)

You did?

Volunteer #1

We did; to verify that you do indeed have the job. And so, . . . based on the facts we received from them and now hearing and believing that you ~~do indeed want~~ this job, . . . drop by tomorrow and we will have your shirt waiting for you. *are committed*

Sonny
(amazed)

Really? I got it?

Volunteer #1

Yes, Sonny. *(the other Volunteer stands as well)*

Volunteer #2

They say you start tomorrow night.

Sonny
(almost speechless)

I . . . I . . . don't know what to say.

Volunteer #1
(almost interrupting)

Say, " Sorry I can't stay. I've got to get ready for work".

Sonny
(smiling and getting in a hurry)

Ye sir. Thank you Mr. Johnson. *Mr. Smith.* ~~Bob.~~ *Guilanne* *(he is shaking their hands)* You don't know what this means to me.

Sonny
(heading toward the door)

I sure do appreciate this. I won't let you down. And I will pay you back.

Volunteer #1

We know you will. (Sonny exits. Fade to black)

Act I, Scene IV

bed 7'3" x 3'1"

(Lights come up on stage to reveal the Clinic. There are shelves, medical utensils, examination table, etc. A registered nurse hurries about the room gathering things she thinks she might need for Becky. The door opens and ^{Joe}Charlie and Diana enter in with Becky draped over their shoulders. The nurse hurries over and helps get Becky onto the examination table. Becky is quite out of it, not necessarily from drugs as much the pain, but it is a mixture.)

Charlie Joe

She staggered into the shelter and fell ^{not on} the floor.

Nurse

(beginning a basic exam on Becky: eyes, ears, nose, throat)

^{thanks for calling up}
Yes. Joe called me from the Shelter to let me know you were on your way. (to the girl)
Honey, what's your name?

Becky
(through gurgled words)

Becky.

Nurse

Becky, what happened to you?

Becky

They got mad at me.

Nurse

Who got mad at you, Becky?

Becky

A man . . . and my boyfriend. (*the nurse looks to Charlie and Diana to expound if they can*)

Diana

She's a prostitute and her boyfriend is her pimp.

Nurse

Has she seen a doctor about the baby?

Diana

Not that I'm aware of. Several of ~~they~~ volunteers at the shelter have asked her to come here and be checked but I guess she never has.

Nurse
(*hurrying*)

She'll need to be examined.

~~Charlie~~ *Ja*

I'll go back to the Shelter. Call if you need ~~us~~. *me*

Diana

We will. (*Charlie exits*) ~~Thank you, Charlie.~~ I'll stay here with her, if that's okay?

Nurse
(*preparing to give Becky a basic exam*)

Absolutely. (*Diana sits in a chair close to Becky's head. The nurse barely touches her. Becky lets out a screech and begins to panic.*) Becky. Becky. It's all right. We're just going to check on you. (*trying to calm her. Diana restrains Becky gently. After a few seconds, Becky does calm down but her whimpers continue as the nurse resumes the examination. As the nurse takes a first look at Becky's inner thighs, she is slightly taken back*) Oh, . . .

Diana

What is it?

Nurse

She's been bitten on the thighs. (*Diana gasps softly*). Becky, who did this to you, who bite you, honey? Your boyfriend?

Becky
(*through tears*)

N . . . n . . . no. The . . . man was . . . mean. He wouldn't . . . stop. He . . . wouldn't . . . Stop. (*she begins to cry harder yet softer*)

Nurse

Did this man hit you, too?

Becky

N . . . no. My boyfriend. I . . . (*pause*) didn't get . . . the money. (*the nurse and Diana both look upset by this statement*)

Nurse

Becky, where is your boyfriend now? (*Becky doesn't answer. She curls up in a fetal position, rolls her head to one side, and continues crying. The nurse has finished the examination. She throws her gloves in the trash and motions for Diana to join her on the other side of the room. Diana does*) It appears that she is pretty far along in her pregnancy. It also appears that she has had sexual activity as early as several hours ago. The bite wounds are serious but the skin was only broken in one place. I can't be sure about her baby without an ultrasound. I will need to set up an appointment at the hospital right away. Has she been at the shelter long?

Diana

Well, she and her boyfriend have been coming in off and on for a little over a year and a half. But they won't hardly speak to anyone.

Nurse

Has she ever been bruised like this before?

Diana

It's hard to tell. She always has on so much make-up. But if she has, it's never been this bad. But I do know that she's addicted, she and her boyfriend both.

Nurse

So chances are slim that the baby won't be addicted.

Diana

It just breaks my heart to see cases like this. These girls and women that come to the streets feel like they have to be latched onto a man and if they aren't, they feel like they are worthless. And usually the ones that they hook up with aren't even the nice ones. *(pause)*

Nurse

(thinking)

We'll need to find a way to keep her boyfriend away from her. There are two lives in danger here. *(they look over at her)* I'll make the call to get her an appointment for an ultrasound. *(she walks over to the phone mounted on the wall. Picking up the receiver, she begins to dial. Diana slowly walks back over to where Becky is lying and cautiously brushes her hand across Becky's forehead. Becky is startled and jumps a little. She looks up and makes eye contact with Diana. When she realizes it is a woman, she grabs hold of Diana's hand and holds it tight to her cheek. She begins to weep like a small child. Diana sits in the chair beside the table and rubs Becky's head softly. Fade to black)*

Act I, Scene V

The lights come up to reveal the shelter. Many people are here: men asleep in chairs and on the floor, mothers with their children, guys playing cards, etc. Todd enters SR. Jumpin' Jack Fat notices him from across the room.

Jumpin' Jack Fat

(walking over)

Hey! Todd! You like to sing now? *(Todd shrugs his shoulders if unsure)* Well stand next to me. I know all there is to know about singing'.

Todd
(making a joke)

Was your dad a singer?

Jumpin' Jack Fat
(serious)

No. My mom was. *(he pauses then laughs. Suddenly, a girl across the room begins screaming at a man)*

Lanasha
(loud)

Hey!

Man

What?

Lanasha

Give me my damn lighter! *(she is up pulling and pushing at him)*

Man

I ain't got your lighter, freak!

Lanasha

Like hell! Give it to me! *(she begins to beat on him harder. Joe enters quickly and gets between them)*

Joe
(taking charge)

Hey, hey, hey! What is up?!

Lanasha

That gutter hugger stole my lighter!

Joe

Do you have her lighter?

Man
(handing it over to her)

She don't need it.

Lanasha
(grabbing the lighter)

Lie again, skank! *(she slaps hands with some other girls and laughs)*

Man

Your breath so bad could light the smoke, dragon bitch! *(some other men laugh. After a few seconds, Lanasha runs back to the man and throws her arms around him)*

Lanasha
That's why you love. *(she lays a big kiss on him and he kisses back as if they were just married. Joe rolls his eyes and exits. A volunteer, Steve, enters carrying a back pack and an armful of sheet music. He is late and in a hurry)*

Steve *caitlen*

Hello everyone! *(everyone ad libs "Hello's!")* Sorry I'm late.

A Man *Lynn*
(joking)

Cadillac breakdown? *(laughs)*

Steve

Yeah. More like "Pinto, wouldn't even start". *(Steve is young and hip, possibly studying some type of music in college)* All right, let's get started. Everyone, um, gather round right here. *(he is directing with his hands and body)* Now this will be our stage so we can face the ~~stage~~ *audience*.

Jumpin' Jack Fat
(noticing that Todd hasn't joined in)

Todd, stand over here. *(Todd moves in slowly and stands in front of Jack. Everyone has come to somewhat order)*

Steve

All right, now, . . . before we get started singing, we need to choose two people to be Mary and Joseph.

~~A Man~~ Jennifer A

Hey, what about the baby Jesus?

~~Another Man~~

(All) (joking)

Yeah! *(people ad lib)* ~~They can do it!~~ *(everyone laughs as he is making fun of a really tall man on the back row. Everyone laughs all in fun)*

Jumpin' Jack Fat

(holding up Todd's hand. Todd struggles half-heartedly)

Caitlen

Hey, ~~Steve~~, I think Todd would like to be Joseph. *(Todd looks shocked and nervous)* He doesn't really like to sing but he wants to be in the show. *(laughs)*

Steve

(to Todd)

Caitlen

Hi. I'm ~~Steve~~. *(he shakes Todd's hand)*

Todd

I'm Todd.

Steve

So, Todd, would you like to be our Joseph? *(everyone stares at Todd. Jack motions for him to say, "Yes")*

Todd

(reluctantly)

Okay, I guess.

Steve

Great. Thank you. All right, and who can play Mary?

Lanasha
(abruptly)

I'll do it. Ain't nobody else up in here ever read the bible 'sides me any damn way!
(everyone else laughs and heckles her)

Steve
(regaining order)

All right, all right, calm down. Well that's settled: Todd will be Joseph and Lanasha will be Mary. And, ~~Tiny, don't worry~~, we'll use a doll for the baby Jesus. (~~everyone laughs~~) Okay, let's start (he walks behind keyboard or piano. He does vocal warm-ups with them [Do-re-me's] They sound bad) Alright, now, let's try . . . (he fumbles through sheet music) "Silent Night". (he passes around sheet music. Returning to the keyboard) And one and two and three and sing! (they begin to sing. It sounds bad. After several verses, Lanasha blurts out suddenly)

Lanasha
(checking her pockets)

Give me my damn lighter! (she turns to the man who had her lighter before. He takes off running exiting SR. She chases after him. The singing slowly fades out as Steve is losing control. Several other girls run off after Lanasha. The ensemble begins to dismantle. Steve tries to keep some order but to no avail. He puts his head in his hands. Steve, Jack, and Todd are suddenly the only three left in the room. Jack slowly makes his way over to Steve) *Caithen*

Jumpin' Jack Fat
(sincere in his own funny way)

Uh, Steve, *Caithen*

Steve
(looking up)

Yes?

Jumpin' Jack Fat

Maybe I could just do it as a solo, huh? (he grins a huge grin. Steve stares at him for several seconds before dropping his head back into his hands. Fade to black)

End of Act I

Act I, Scene VI

Lights come up on stage to reveal the back of the VMC (trash, trash can). It is night. Todd is standing by the door. He is alone and seems to be nervously waiting for someone. Suddenly a man appears from the shadows

Man

Hey.

Todd

Uh, hey.

Man

You got it?

Todd

Yeah. (Todd reaches into his pocket and produces a wad of money. He hands it to the man. The man counts it then hands Todd a small plastic bag containing drug paraphanelia: a seringe, acid hit, etc. ~~The man nods and quickly exits.~~ Todd begins to hurriedly open the bag. He is quickly interrupted by the back door coming open. It is Joe. He hides the bag in his jacket. Joe steps out)

Joe

(a bit startled)

Oh, hey! Todd! You scared me, bro. What's up?

Todd

(nervously)

Uh, oh, nothing, . . . I was just, . . . looking for a place to sleep.

Joe

Yeah? Well you might want to find a place in the light somewhere. The boogie man might get you in the dark. (he laughs. Todd doesn't.) Well, I guess we'll see you in the bright and early. Night Todd. (he begins to exit. Todd suddenly stops him)

Todd

Uh, Joe?

Silent
action

The man
beats up
Todd
& leaves

Joe
(turning)

Yeah Todd?

Todd

Uh, . . . how is the lady? That came into the shelter? The pregnant lady with the black eye?

Joe

Oh, Becky. Well she was taken to the hospital and got checked out. Her baby was fine, luckily.

Todd

What happened to her?

Joe

Todd, Becky's a prostitute. You know what that is, right? (Todd acknowledges that he does) Well, her boyfriend sells her out to have sex with the rich men uptown. His " high class call girl" he calls her. Seems this time was of those ever so kind "gentlemen" got a little rough with her and raped her. When she came back to T-Dogg, her boyfriend, without any money, he beat her good. (pause. Serious) But, hey man, . . . don't think about it twice. That kinda' thing happens every day living out here in no man's land. Funny how people don't end up being what they dream of being one day huh? (they both stare at each other for several seconds) Well, I gotta be departin' now. But, bright and early in the morning, we shall once again rise to face the most challenging portion of our day: the present. Be cool, Todd. (he exits. Todd is left standing alone. He contemplates Joe's words for several seconds. Suddenly he remembers the abg of drugs in his pocket. He removes it slowly then stares at it for several seconds. Quickly , he tears into the bag pausing only long enough to look around and see if anyone is watching. He Takes off his jacket and ties a rubber strap around his bicep smacking his vein as he does. He finds an old spoon on the ground, puts the acid in it, then into the saringe, and finally injects it into his arm. A look of ecstasy overcomes his face as he slides down the wall and sits on the ground. After several seconds the trash can lid pops off and a clown comes up from inside of it. Todd turns and stares at the clown. The clown smiles and waves at Todd. Todd waves back slowly. The clown climbs out of the trash can, walks over, and sits on the ground beside Todd. Todd is high. The clown waves at Todd once again with an enormous smile. He reaches into his pocket and pulls out a banana and hands it to Todd. Todd takes it and stares at it. The clown motions for Todd to open it. As Todd peels the banana, several snakes fall out of it onto Todd's lap. He begins to flail and fight to get them off of him screaming in horror as he does. As he turns to the clown, the clown opens his mouth to reveal fangs. He hisses at Todd as blood runs from his mouth. Todd is

terrified. He the clown grabs hold of Todd's leg. Todd fights to get away. The clown picks up the snakes with one hands and taints Todd with them)

Todd
(screaming)

NO! Stop! Get away! (ad lib. The lights begin to strobe and flicker chaotically. Demented circus music plays in the background. This madness grows to a climactic explosion of smoke and a blackout. The lights return to regular. Todd is on the ground beside the trash can still kicking and screaming. He suddenly stops and looks up to find that he is alone. The clown, the snakes, they are all gone. Todd is startled by a homeless lady entering from SR. As they see each other, Todd jumps up and runs away. The lady walks over to the garbage can and begins to rummage through the trash. Fade to black)

End of Act I

INTERMISSION

Act II, Scene I

The screen on the back of the stage comes up to reveal the second half of the interview with Shirley Jansen. Shirley continues to explain about the Center and its many facets. The interview concludes and fades to black. After several seconds, the following appears on the screen:

Three Weeks Later
Christmas Eve

Act II, Scene II

The lights come up on stage to reveal the Refuge CS. Bob Smith, the volunteer accountant, is standing at the desk shuffling papers as if it were the end of the day. Todd is in the background cleaning, sweeping, etc.. There is a knock at the door then it slowly opens. Sonny steps in.

Sonny

^{Oh hi}
Uh, hey, Mr. Smith?

~~Mr. Smith~~ *Suzanne Smith*
(excited to see him)

Hey, Sonny! How you doing? (he comes from around the table to shake Sonny's hand)

Sonny

Just fine, Mr. Smith. Just fine. ~~I hope I'm not disturbing you?~~

Mr. Smith

~~Oh, no. Not at all. I'm just straightening up for Christmas.~~ How's the job working out?

Sonny

They go to the door to the main center
Pretty good
Oh, workin' out just fine. Just fine. As a matter of fact, I'm ~~on my way to work right now.~~ *just got off*
(he notices Todd) Oh, hey Todd. What you ~~doing up here?~~ *upto* ~~move to X~~

Todd

Hey. I 'm doing ~~some chores Joe gave me~~ ^{just cleaning up for the party tonight, to help} (Todd seems different. Almost frightened into ^{be} being straight) ^{out.}

Mr. Smith

Look's like everybody's getting jobs these days. So you ^{are} working ~~on Christmas Eve~~ ^{tomorrow}

Sonny

Yeah. We havin' a weddin' reception ~~this evening~~. ^{I was coming to wash my uniform}

Mr. Smith

Really?

Sonny

(laughing)

Yeah. It's funny thing, getting' married on Christmas ~~Day~~ ^{Day}. But, hey, what a gift to get.

Mr. Smith

(both laughing)

That's right.

Sonny

I just wanted to ~~drop by and~~ thank you ~~again~~ for everything you done for me and I hope you all have a merry Christmas.

Mr. Smith

^{Sonny starts to leave}

Well thanks, Sonny. And the same to you. (pausing to think) Sonny, since your job seems to be working out and you seem to like it real well, I'd like for you to stop by next week and interview for a Jackson Avenue Apartment. (there is a pause as Sonny is in awe)

Sonny

Yes sir, Mr. Smith. I will. (He begins to shake Bob's hand excitedly)

Mr. Smith

Let's get started out right in the new year, huh?

Sonny

Yes ^{man} ~~son~~. (Sonny notices the clock on the wall) Oh, I gotta go. I ^{well I better be going} ~~don't wanna be late for~~ ~~work~~. Well thank ~~you~~ again, Mr. Smith, and I'll see you next week. Merry Christmas! (he exits) ~~inside~~

Mr. Smith

Merry Christmas, Sonny! ^{* Merry Christmas Todd} (he walks back behind the desk and begins stacking papers) ~~once again. After several seconds, the door opens and a man steps in. He is black, dirty, wild eyed, and seems to be slightly panicked. Mr. Smith looks up a bit startled) Oh. Hello. Could I~~ ~~help you with something?~~ ^{He goes down stairs close up to Todd} ~~Do you need help~~

Scared Man

(trying to shy away yet get his words out all at once)

I'm sorry. ^{ain't been check in} ~~I know~~ I don't ~~have an appointment~~, but . . . (he begins to cry) my friend died and I don't know what happened to him. (he puts his face in his hands) Could you help me?

Mr. Smith

(going over to the man)

Sure I will. ~~Come on over here and sit down.~~ (he helps the man over to where there are two chairs. The man sits and Mr. Smith gets him a drink of water. Mr. Smith sits) ~~Now,~~ tell me what happened.

Scared Man

Well, I live down at the camp. Where I sleep they's a couple'a other fella's and we all made friends. But my best friend, Lonnie, his bed's right next to mine. (pause) Well, we's all always in by eleven (eleven), eleven thirty. Lonnie and never out past dat. Well, last night, . . . last night he wasn't in by eleven, eleven thirty and I got to wondering, but I went on to sleep but, 'bout two o'clock in the morning, I woke up and he wasn't in yet then either. I went back to sleep. But, . . . this morning the other fella's come wake me up and say that . . . Lonnie's dead and that police came and got him (he begins to get panicked again) and that they put him in the back of the truck and took off with him and now, I don't know what's gonna happen to him. (he begins to cry harder) What's gonna happen to him? (He puts his face in his hands and begins to cry even harder)

Mr. Smith

(consoling the man)

There, there now. Everything's going be okay. What's your name?

Scared Man

(through his tears)

(Pacing & listening)

James Kevin Mullins, ~~his~~ name

Mr. Smith

It's going to be okay. I have an idea of how we can find out about your friend. (Mr. Smith ~~reaches over to the desk and picks up his cellular phone~~ ^{out of pulse} and dials a number. After several ^{turn aside} seconds, he speaks) Yes. Hello. This is Robert Smith with Smith and Johnson Accountants. I am calling from the Volunteer Ministry Center. I was wondering if I could speak with Forest Stansbury. (pause) Yes. Thank you. (short pause) Yes, Forest, this is Bob Smith. Just fine, just fine. Forest, I am down at the Volunteer Ministry Center and I have a gentleman with me whose friend died last night and is wondering what happened to him. Could you help us out? (pause) Yes. He lived at the homeless camp. His name was Lonnie. He was picked up this morning. (pause. James begins to listen intently) Yes. (pause) He was. (long pause) Okay. Well, thank you Forest for help. You too. Bye. (he hangs up) Well, James, your friend Lonnie was taken to UT Hospital. He was . . . dead. He had liver disease and that's how he died. The ambulance came and picked him up this morning. Not the police. (pause)

Scared Man

What's gonna happen to him?

Mr. Smith

Well, the authorities located his family in Sevierville. They're coming to claim his . . . (more compassionately) say that's Lonnie.

Scared Man

(after a long pause)

But what's gonna happen to him? (more aggressive)

Mr. Smith

(not sure what to say)

confusion

I guess they'll . . . take him home . . . have a funeral for him. (James begins to cry harder) What is it James?

Scared Man

I'm glad. I thought they was just gonna throw him in the river. (he drops his head and cries harder. Mr. Smith puts his hand on James' shoulder to comfort him. Fade to black)

Act II, Scene III

The lights come up on stage to reveal a hospital room. Becky is asleep in the bed. She is no longer pregnant. We can hear voices over the PA system as we might hear in a hospital. After several seconds, the door slowly opens. Diana, the volunteer, steps in quietly as not to wake Becky. She is carrying a vase of flowers. She walks across the room and stops beside the bed and looks down at Becky's head. She continues across the room and sits the vase on the counter. Becky begins to moan in pain. Diana turns back and goes to her, caressing her head. Becky wakes up and see's that it is Diana.

Becky

(becoming excited)

Diana. *(she begins to move, trying to sit up. She gasps in pain)*

Diana

There, there, Becky. You lay still, honey. *(Becky relaxes)* You need to rest. I'll get you some water. *(she starts across the room but is stopped by Becky grabbing her hand tight)*

Becky

(almost pleading)

Don't leave me. Stay beside me. Please?

Diana

(staying close)

Okay.

Becky

(writhing in pain again)

Why do I hurt so much?

Diana

Well, the doctor explained that you had to have a C-section for your baby to be delivered.

Becky

What's that?

Diana

(a bit cautious)

Well, that's where the doctor had to cut your belly open to get your baby out because it wasn't in the right position to come properly. The pain comes from the stitches. *(Becky raises the sheet to see)* It will heal soon.

Becky

I hope so. *(pause)*

Diana

(reaching into her purse, she pulls out an envelope)

Becky, here. *(Becky takes it)* It's a congratulations card from everyone at the Center. *(there is a long pause as Becky stares at the envelope. She is suddenly sad. Diana is concerned)* Becky, what's wrong?

Becky

(hesitating)

I . . . I can't read. *(pause)* Would you. . .

Diana

(taking the card)

Of course I will. *(she begins to read)* It says, "Looks like the stork just made a great delivery *(she opens the card)* and it was all for you. Congratulations the Center". *(she begins to ad lib as she reads names and things that people wrote to Becky. Tears fill Becky's eyes as she watches Diana's face as she reads. After a few seconds, Diana stops and turns toward Becky)*

Becky

I wish my mamma was here. You look like her. She died when I was twelve. I didn't know my daddy. I loved my mamma. She used to . . . curl my hair to go to church. She taught me how to read. *(pause)* Then I forgot. *(pause)* You been like my mamma. You come to see me. You bring me flowers . . . just like my mamma would. *(pause)* You watched over me. I would'a died if you hadn't cared about me. Me and my baby. *(pause)* My mamma would'a liked you. *(looking*

away) She used to hug me so tight. *(she begins to cry harder)* I wish my mamma was here. *(Diana stands and hugs Becky tight. They both cry)* I know I won't get to keep my little girl but . . . right now . . . I feel like I have a reason to live. *(pause)* Right now . . . I feel like my mamma. *(pause)* I love you, Diana.

Diana

I love you, too, Becky. *(a few seconds later, the door opens and the nurse enters carrying the baby)*

Nurse

Hello. Are we awake?

Diana

Oh, hello.

Nurse

Becky, you have a visitor. *(she brings the baby over and lays her n Becky's arms. Becky is excited but nervous at the same time. The nurse and Diana ad lib things such as "She's so beautiful!" etc. Becky eyes are bright. She stares at the baby)* Well, what do you think, Becky? Isn't she beautiful?

Becky

(after a short pause)

Yes. You are beautiful, little girl. I'm gonna hold you as long as I can. *(she kisses her on the head)* I love you. *(the nurse and Diana look at each other partly sad. Fade to black)*

Act II, Scene IV

(Lights come up on stage to reveal the shelter loosely decorated for a Christmas party, and is filled with men, women, and children ready to perform and watch the Christmas presentation. Everyone appears to be joyous and having a good time. Shirley Jansen enters SR. Everyone ad libs greetings to her. Several children run up and hug her. She sits with the children on the front row. The room is also filled with many volunteers, several that we have not seen until this point. Steve gets everyone settled and begins the presentation.)

Castler

Steve

Welcome one and all, to this most joyous of evenings. We are honored that all of you could be here. We hope that everyone ~~has had~~ ^{will have} a great time partying and feasting. And now, without further adieu . . .

~~A Man~~ Jennifer A

Get on with it! *(everyone laughs)*

Steve

That's what I just said. Without further adieu . . . let's get on with it. *(reading from a paper)* 'Twas the night before Christmas, and all through the center, everyone is snuggled close, because it is winter. The performers stand waiting to sing to us, and ready to wish everyone a merry Christmas. *(Steve turns towards the choir and takes a conductor's pose. The choir begins to sing, "We Wish You a Merry Christmas." As the song ends, all applaud. As the applause ends, the next song, "Silent Night," begins. Todd and Lanasha enter from around the choir dressed like Mary and Joseph, and carrying a baby doll Jesus. They stand CS in front of the choir. Some of the guys giggle at Lanasha. She smirks at them, but all in all, she smiles. The song continues. As the song ends, everyone applauds as before.)* Ladies and gentlemen, boys and girls, that concludes tonight's celebration of the coming holidays. Thank you for being with us, and before we go . . . *(reads from the paper again)* and he jumped to his slay, to his team gave a whistle, and away they all flew like the down of a thistle. And we heard him exclaim as he came into sight . . . *(suddenly, Jumpin' Jack Fat enters dressed as Santa Clause. He is carrying a big bag of toys and such for the children.)*

Jumpin' Jack Fat

Ho! Ho! Ho! Merry Christmas! *(Everyone applauds and laughs as the children run up to him. The choir breaks up and begins to mingle as Jack makes his way to a chair SL. Shirley is watching on when Todd pulls her aside.)*

Todd

Uh, Mrs. Jansen?

Shirley

Why yes. Hello Todd. You did a great job as Joseph. Did you have fun?

Todd

Yes, yes I did. *(becoming serious)* Uh, Mrs. Jansen, I just wanted to say . . . *(he hesitates)*

Shirley

Yes Todd?

Todd

I just wanted to say . . . Thank you for all that you have done for me since I have been here.

Shirley

Well, you are welcome Todd. That's why I am here - to do for others.

Todd

Well . . . you do real good. *(they smile at each other)* Oh . . . I made you something. *(he reaches into his back pocket, and pulls out white envelope and hands it to her)* It's a Christmas card – home made.

Shirley

Why thank you Todd. *(she begins to open it, when Todd stops her)*

Todd

Uh, uh, Mrs. Jansen . . . if you don't mind, could you wait and read it when you get home? *(pauses)* I wouldn't want it to interrupt the party.

Shirley

(grinning softly)

Certainly, Todd. Certainly. *(several of the children from earlier approach Shirley)*

Child 1

Mrs. Jansen, Mrs. Jansen!

Shirley

Yes, dears, what is it?

Child 2

Would come and take a picture with us with Santa Clause?

Shirley

Why, yes, children. Come, let us go. *(she takes them by the hands, then turns to Todd)*
Todd, if you'll excuse me. *(she turns and begins to walk, then stops and turns back)* And Merry Christmas to you.

Todd

Merry Christmas to you. *(Shirley and the children join the others, as everyone gathers to take a group picture. Shirley and Santa are in the center. As they organize where everyone will sit, Todd watches on. He slowly removes his Joseph costume and lays it on a table by the door. As he watches, Todd slowly exits through the front door SR unnoticed by anyone. Everyone comes to a nice pose. Joe is in front holding a camera)*

Joe

All right, everybody say Christmas cheese.

All

Christmas cheese! *(Joe takes the picture and all freeze in a nice tableau. After several seconds, fade to black)*

Act II, Scene V

(lights come up to reveal Shirley Jansen's living room. There is a Christmas tree in the center and a television sitting close by. On the TV screen, Jimmy Stewart runs down the street of the snow covered Bedford Falls in "It's a Wonderful Life." Shanna, Shirley's ^{nine} fifteen-year-old daughter lies sleeping on the couch. The front door opens, and Shirley enters. ~~She sets her purse on the table and takes her coat off.~~ Shanna stirs)

Shanna

Mom? Is that you?

Shirley

Yes dear, it's me. *(she sits by her)*

Shanna

I'm watching "It's a Wonderful Life," your favorite. *(Shirley looks at the TV, then back to Shanna)*

Shirley

Why yes it is. But I believe that you were fast asleep.

Shanna

No I wasn't. *(she doses back off to sleep. Shirley smiles and kisses her on the forehead. She stands and walks back over to the table where she sat her purse earlier. She sits, sighs as if exhausted, and puts her head in her hands, almost as if to cry. Several seconds pass. Shirley's husband, Donald, enters quietly through a door SR. He is in a wheelchair. He stops and stares at her for several seconds before reaching out and touching her hands softly. She is slightly startled, but is quickly calmed when she sees that is Donald)*

Shirley
(softly)

Hi.

Donald

Hello baby. Merry Christmas.

Shirley

I thought you would be fast asleep with visions of sugarplums dancing in you head by now. *(they laugh softly)*

Donald

Oh, no. I believe Shanna is doing enough of that for all of us. *(they both look over at her)* She wrapped all of the gifts. Yours, mine, and her own. And even had time to go do her laps at the pool.

Shirley

She's going to win those summer meets after all. What an amazing girl.

Donald

She has an amazing mother. *(Shirley looks at him and smiles)*

Shirley

Well, I don't know about that. But I do know she sure does have an exhausted one.

Donald

How did the Christmas service go?

Shirley

Well, It went well. One of the men, you remember Jack Layton? Larger man? Jack Fat?

Donald
(smiling)

Oh, yes.

Shirley

He dressed up as Santa Clause and surprised everyone. A couple of students from the University are righting a play about the center. When they came down to interview some of the people, it seems they talked to Jack. When he told them that he was going to be singing in the Christmas choir at the center, one of them told him he should play Santa. *(they laugh)* It was great.

Donald

Was there lots of food?

Shirley

Plenty.

Donald

Volunteers?

Shirley

Plenty. *(she pauses and becomes almost sad)*

Donald
(concerned)

Honey, what is it? You look sad.

Shirley

Having so many people bring so much food, and then so many other people showing up to serve it, is such a blessing. But it frustrates me sometimes. *(pauses)* I mean, where is all this food and all these volunteers the other eleven months of the year? I mean, don't they get it. I just get so damn frustrated. *(she puts her face in her hands and begins to cry. Donald rolls over beside her and takes her in his arms)*

Donald
(after several seconds)

I'm sorry I wasn't there for you.

Shirley
(she pulls him close and kisses him)

Oh, but you were. You are always with me. I'm sorry I lost my temper. Forgive me.

Donald
(compassionately)

There is nothing to forgive. You are right. The world needs a million more of you. But I am glad there is only one. *(they look at each other and smile)*

Shirley

Thank you. *(long pause)*

Donald

Well . . . I think it's past your bedtime. You wouldn't want Santa Clause to pass you by.

Shirley
(laughing)

Yeah. You go ahead. I'll turn off the TV and be in in a minute.

Donald
(rolling towards the door as Shirley stands. He stops and turns back towards her)

Honey . . . *(she turns)* Merry Christmas. *(she smiles)*

Shirley

Merry Christmas to you. *(they smile. Donald exits. As she watches him leave, she looks to her purse and remember the envelope from Todd. She gets it out, opens it, and begins to read. We can hear Todd's voice reading offstage)*

Todd
(offstage)

Dear Mrs. Jansen, This is Todd. You probably know that, since I gave you this letter. If I didn't say thank you for all that you have done for me in person, then that's because I wasn't brave enough to say it. Well, anyway, I know this isn't a Christmas card like I said. Sorry. I just wanted to write this letter to you and tell you what I have learned while I have been on the streets. I learned that I don't like it. I met many people and found some of them mean, some of them nice, and some of them really weird. I think I made friends with Jumpin' Jack Fat. Thank you for the food you gave me. A person doesn't realize just how hungry they can get until they can only eat once a day. And you know something else I realized? I realized that running away from home wasn't the right thing for me to do. I was wrong. After hearing some of the stories of how people got to be homeless and on the streets, and seeing some of the things I have seen, I understood that I was out of place. Maybe I do have problems. Maybe, . . . my parents want to help me. The things I have witnessed out on the streets, it kind of made me feel like a kid. And you know something else that made me feel like a kid? You, Mrs. Jansen. Every time you were around, it was like you were everyone's mother. Like you were my mother. It made me think of my mother and how much I have missed her. And how much she misses me. So, anyway, by the time you read this, I'll be almost to Chattanooga. Almost home. I jumped on a train car. That's why I wanted you to wait until you got home to read this. I thought you might not let me do that because it sounds dangerous. At least . . . my mother would think it was. Anyway, thank you again for everything. And Merry Christmas. When my mother wakes up in the morning, I know that she'll have the best Christmas ever. And me too. Well . . . see you later. Todd. *(she has begun to cry. She folds the letter and lays it on the table. As she strolls towards the TV, she stops and stares long at Shanna. She pulls a quilt over Shanna. Stepping over to the TV, she*

takes one last look around. As she turns the TV off, blackout)

CURTAIN

Where The Streets Have No Name

A play to benefit the Volunteer Ministry Center

by Jeff Delaney

I. Background

Source: Ten year study by Robert Noee
for the Knox. Co. Coalition for the Homeless

A. Definition of Homeless

1. Currently with no roof
2. Borderline: SRO's, couches
3. Common Definition,
from Stuart B. McKinney Homeless Assistance Act

"Who lack a fixed, regular, and adequate nighttime residence. It also includes persons whose primary nighttime residence is either a supervised public or private shelter designed to provide temporary living accommodations; an institution that provides a temporary residence for individuals intended to be institutionalized, or a public or private place not designed for, or ordinarily used as, a regular sleeping accommodation for human beings

B. Numbers

1. Varies widely nationally
estimates from 600,000 to millions
2. Not static: situational, episodic, and chronic

C. Factors

1. What they say; chart
2. Housing: lack of low rent
3. Employment
 - a. lack of skills
 - b. lack of address
 - c. lack of sleep
4. Substance Abuse
5. Mental Illness; Deinstitutionalization
6. Personal Crisis

II. Design

- A. Set Model and floor plan
- B. Costumes
- C. Light and Sound
- D. Money raised: \$1200

III. Process (what's left)

- A. Rehearsal
- B. Posters and Programs
- C. Reworking set for budget
- D. Sending letters and press releases.
- E. Selling tickets to class :)

Rehearsal



Rehearsal



Rehearsal



Jeff Delaney- The playwright



Richard Girtain- Stage Manager



The set



Sonny talks to Mrs. Jansen



Shirley Jansen introduces herself to Todd



The Center



Sonny and Winston fighting



Todd meets Jumpin' Jack Fat



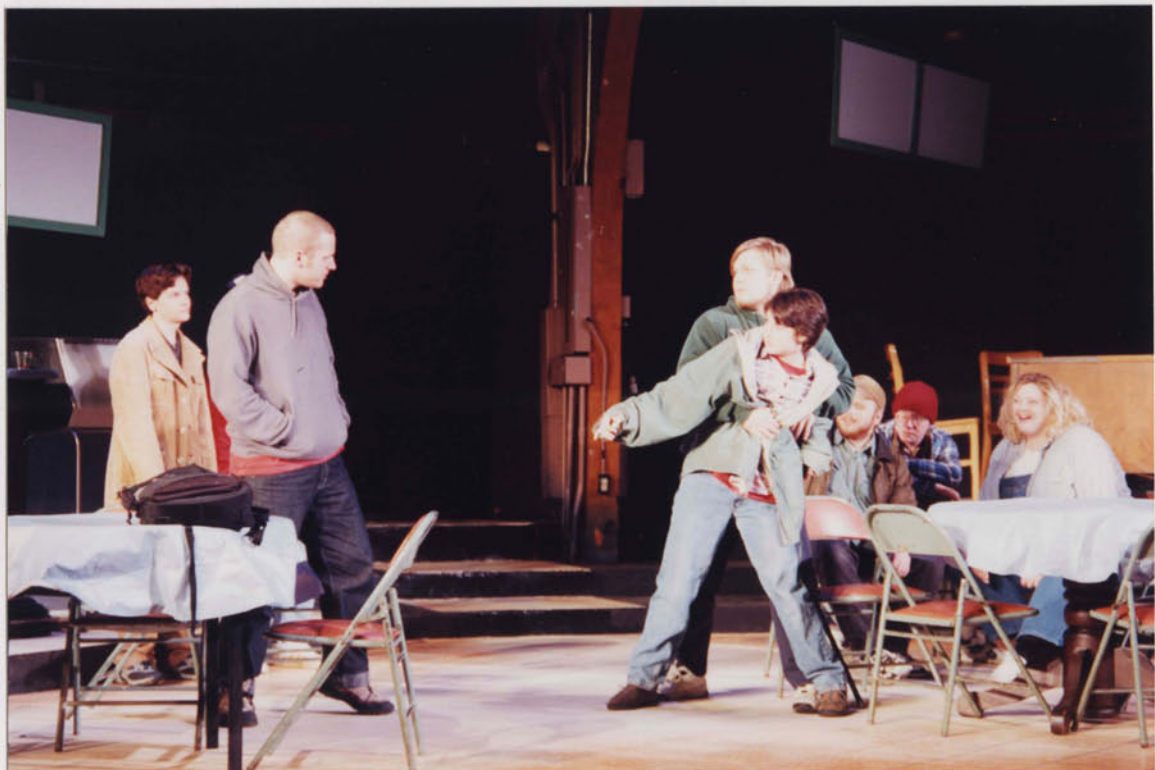
Mother and children huddled around fire



Sonny at Refuge with Mr. Johnson and Ms. Smith



Becky being examined by Nurse Sydney with Mrs. Jansen looking on



Joe holding Lanasha back from Winston



Jack asking Caitlen if he could sing it as a solo with Todd looking on



Winston beating up Todd



Joe explains the streets to Todd



Scared Man breaks down with Ms. Smith as Todd looks on



Nurse Sydney and Mrs. Jansen share a knowing look as Becky holds her new daughter



The Christmas party



Jack surprises everyone as Santa



Todd thanks Mrs. Jansen



Mrs. Jansen comes home to her sleeping daughter



Shirley shares her day with husband Donald



Shirley reading Todd's letter

Strike



Strike



Strike



Strike



Where The Streets Have No Name

A play to benefit the Volunteer Ministry Center
by Jeff Delany



In the Ula Love Dougherty
Carousel Theatre
On the UT Campus

April 27th-29th 8:00pm
April 30th 1:00pm

Students \$5.00; Adults \$10.00
General Admission



MAIL BOXES ETC.

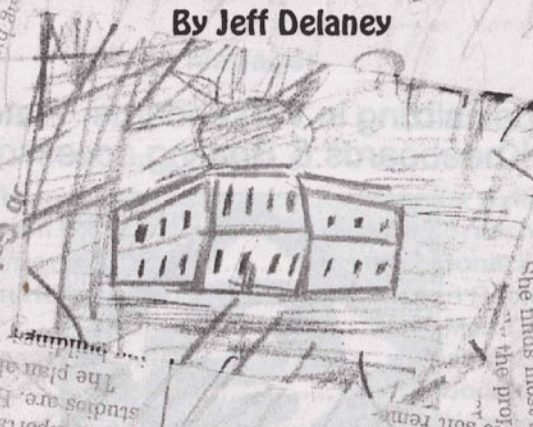
METRO PULSE

At the same time, Ashe won't offer an county's plan, saying only, "We are tak- that internally."

Where The Streets Have No Name

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1:00 pm**

**Students \$5.00 ; Adults \$10.00; call for group rates
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Where the Streets Have No Name

Written by

Jeff Delaney

Directed by

Renée LeTard Haralson

Scenic Design by

Britt Lynn

Costume Design by

Sarah Byrd

Lighting Design by

Alison Holmes

Sound Design by

C. Alex Haralson

Stage Manager

Richard Girtain

The Cast

Mrs. Smith/Homeless woman.....	Jennifer Ayling
Shanna Jansen.....	Sarah Bradsher
Scared Man/Donald Jansen.....	Nick Bonacker
Mr. Johnson/Homeless man.....	Lynn Cooley
Joe.....	Matt Dye
Shirley Jansen.....	Debby Fox
Winston.....	Phillip Goodchild
Becky.....	Sarah Humberd
Diana.....	Jeni Lamm
Sonny.....	Jeremy Larson
Jumpin' Jack Fat.....	Dan Owenby
Lanasha.....	Ragan Ryon
Nurse Sydney/ Homeless woman.....	Lisa Slagle
Todd.....	Daniel Stewart
Caitlen/ Homeless woman.....	Jenny Wattenbarger
Homeless Children.....	Jesse Weber & Kayla LeTard

Setting : Downtown Knoxville, TN.

Act I Three weeks before Christmas

Act II Christmas Eve

There will be a fifteen-minute intermission between acts.



The Cast

Jennifer Ayling

Ms. Smith/ Homeless women

Jennifer is thrilled to return to the Carousel stage after several years of servitude in the insurance industry. Recently she appeared on the CBT stage in The Vagina Monologues. Other roles include Ellen in ACT's Lepers and Anana in Comedy of Errors for the Central Tenn. Showcase. She is a senior in Theatre and previous student of the Central School of Speech and Drama in London. She would like to dedicate her performance to her mother and the girls and sends warm gratitude to Renée for this opportunity. Snow Angels to the cast and the carpool.

Sarah Bradsher **Shanna Jansen**

Sarah is 10 years old and in the fourth grade at Karns Intermediate School. She likes swimming, rollerblading and reading. She also loves being in plays and wants to be an actress some day. She has been seen as Ramona in Oak Ridge Jr. Playhouse production of Henry and Ramona and many other plays there as well as at the Bijou, Actors Co-op, and Farragut Performing Arts.

Nick Bonacker **Scared Man/ Donald**

Nick is the only child of and Episcopal clergyman and a mom working for NBC. Theatre interest started at 3 years old with Louisville, KY puppet shows. He grew up in Baltimore Children's and San Diego Junior Theatres with Raquel Welch, Victor Bueno, Phil Clark, and Isabel Berger, studied theatre at D.A.D.A., Vassar, Johns Hopkins, and U.T. Knoxville.

Lynn Cooley

Mr. Johnson/Homeless

Lynn is pleased to be working on this, his second show this semester. Precious credits include roles in A Christmas Carol, Naomi in the Living Room, Incident at San Bajo, and the CBT/ KSO production of Hamlet. He would like to thank Renée for this great opportunity, and Katy and Jeremy for their help and support.

Matt Dye

Joe

Joe was supposed to be a big black man. They cast me instead. I am honored to be part of this cast, and being the first to perform "Streets." I want to thank Robyn for her hugs and kisses, Jenny for the realism and rides, and Tommy D. for the guidance. I want to thank my parents for their support, and God for the opportunities. Lastly I want to thank Jeff Delaney for his openmindedness, and Renee for just being a superbly hard working director. This show is more you than any of us.

Debby Fox

Shirley Jansen

Debby is enthused about this production. She sees it as a small way for her to contribute to the VMC and as an extension of her work with The Word Players who do faith based plays. Recent CBT appearances include Golde in "Fiddler on the Roof" and the eccentric Flora Van Hysen in Thornton Wilder's "The Matchmaker."

Phillip Goodchild

Winston

"Philly G is proud to be able to include 'Streets' among his many diverse achievements (including 'The Crucible' and 'Seer in the Suburbs'). He is tragically British, but asks that not be held against him. Back home he is a member of both the National Student Theatre Company and the National Youth Theatre."

Sarah Humbert

Becky

Sarah is a Freshman in Public Relations and is proud to be making her debut at UT. She was born and raised in Cleveland, TN. She has performed many plays there including Little Women, and Harvey. She enjoys drama, writing, and many outdoor activities including mtn. Biking and camping. She hopes to appear in many more productions at UTK.

Jeni Lamm

Diana

Jeni is a full-time wife and mother and a part-time actor. Most of her acting appearances in the Knoxville area have been with the touring wing of The WordPlayers: a company of Christian theatre artists. She also serves as the Producing Artistic Director of that company. In last year's Clarence Brown season, Jeni played Mrs. Cratchit in A Christmas Carol. Her last appearance on the stage of the Carousel was opposite her husband, Terry Weber, in Paper Wings. Jeni would like to thank her 3 boys for putting up with her efforts to keep her "hand in the business" until they're grown up and out of the house! (Just kidding. Take your sweet time, boys) Jeni would like to thank you for supporting theatre and The Volunteer Ministry center.

Jeremy Larson

Sonny

Jeremy is pleased to be working in the Carousel again. He has appeared on the UT Stage in 2 Precious Maidens Ridiculed, and as Sterling in ACT's production of Jeffrey. He will appear in the stage adaptation of Clerks and in the premier of The Magic of Beer. He would like to thank Renée and Jeff for this challenging role and the cast for keeping him sane...mostly, and snow angels.

Dan Owenby

Jumpin' Jack Fat

Dan, a Knoxville native and UT Theatres graduate, has appeared in many productions at UT and in our area since 1966. Most recently Dan portrayed the bubble-wrapped god Apollo in Clarence Brown Theatre's Millennium Project which he will re-create in Bratislava, Slovakia, in June. When not otherwise occupied, Dan gives private acting lessons.

Ragan Ryon

Lanasha

Ragan makes her UT theatre debut tonight. She is from Chattanooga and is a Sport Management major. She is thrilled to have been part of this fun learning experience. Thanks to Mom, Dad, and Price for their support and to Renée for this opportunity.

Lisa Slagle

Nurse Sydney/ Homeless Woman

Lisa enjoys supporting this worthy cause as well as working again with her friends Renée, Jeff, Jeni, Debby, and Dan. She most recently appeared as Mama Rose in Gypsy and Madge Huskey in Radio TBS. Many thanks to husband Tom and son Jackson for their support.

Daniel Stewart Todd

Daniel would like to invite everyone to see " Strangers When We Meet": A Night Of Original Works at 7:00 in the CBT Lab on May 5th. The first show is "The Vodka Conversations", followed by "Shadows." Also come see The Magic of Beer on May 6th and 7th.

Jenny Wattenbarger

Caitlen/Homeless Woman

Jenny is delighted to be working on this show with such a talented cast. She was last seen in The Vagina Monologues as the Fact Lady in the Clarence Brown Theatre and will be seen later this spring in The Magic of Beer, Clerks, True West, The Vodka Conversation, and M.A.S.H. later this summer. Jenny would like to thank David, the wonderful cast that she's working with, Renée, and snow angels.

Kayla LeTand

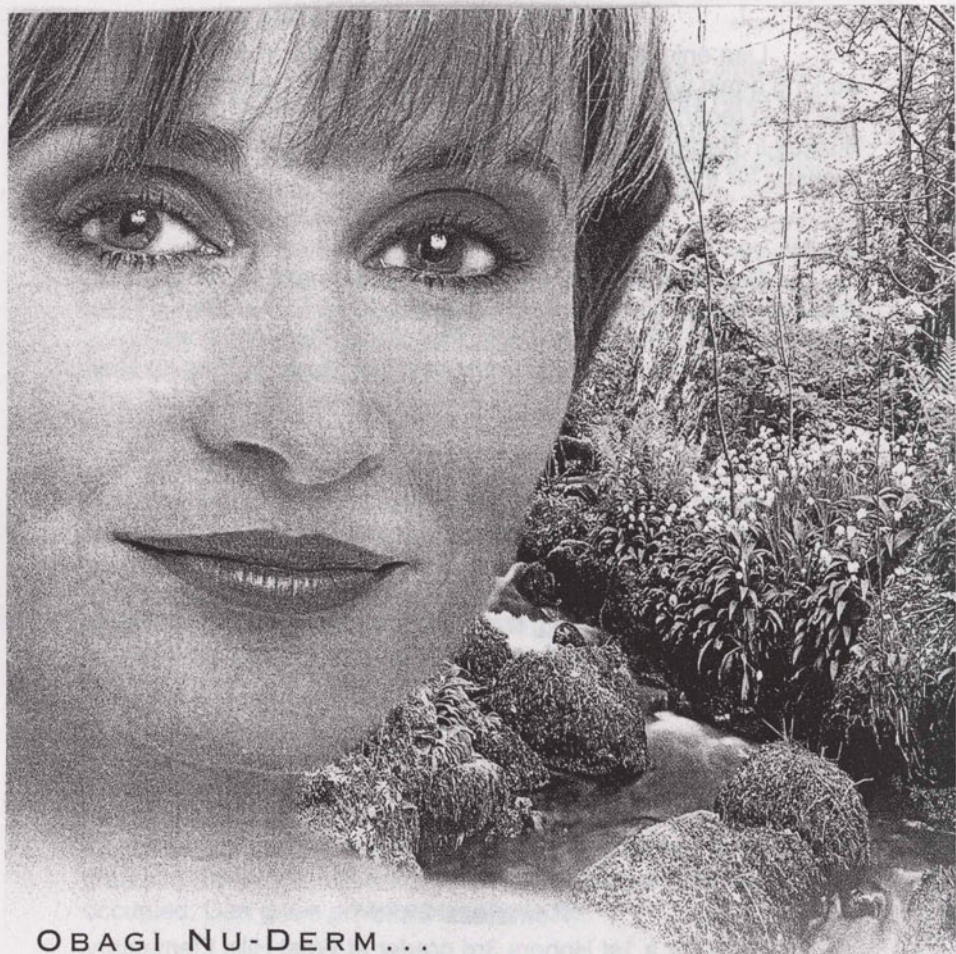
Homeless Child

Kayla is a 3rd grader at A.L. Lotts Elementary. She loves swimming, playing with friends, and her cat Cuddles. She is making her theatre debut and is excited about "playing make-believe" with her big sis.

Jesse Weber

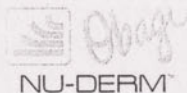
Homeless Child

Jesse is a 1st Honors 3rd grader at West Hills Elementary. He enjoys Nintendo, Pokemon stuff, and reading Harry Potter books. Jesse's last acting gig was with The Actor's Co-op. He played various roles in their production of Pinnocchio last summer. Jesse has also appeared on the Clarence Brown stage as Tiny Tim in A Christmas Carol



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A little about the VMC

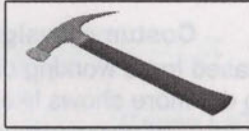
The Volunteer Ministry Center was founded in 1987 in response to the need, which was first recognized by downtown churches and businesses to provide a safe place for the homeless during the daytime hours. The number of people on the streets was escalating due to the "deinstitutionalization" at Lakeshore. Sadly, many of those who were homeless were mentally ill. And if they did stay at one of the traditional missions at night, they were required to leave during the day. So the VMC originally sought to offer a place of shelter and safety for the most vulnerable of the homeless. And it succeeded. In recent years we have added two professional case managers to our staff to begin to help our folks address the root causes of their homelessness in hopes of beginning to build a better life. We have recently instituted a "Point Program" which allows our guests to attend any of a varied curriculum of classes or to do work around the Center in order to earn the necessary points to purchase their toiletry items, bus tickets, etc.

We are very excited about this and many other programs we have. Some you see in the play, such as the clinic and Refuge. This past year we began offering dental services on Friday mornings. We have a lot going on here and we hope to keep expanding, including the building of a new home so that we have the facilities to better help the community. We hope to expand the clinic to include mental health facilities, and the Point Program to include a real employment service. We can do all of this with the help of people like you. Thank you,
Ginny Weatherstone
Executive Director



Thank you to the Seth M. Rowan
Endowment in the Department of
Theatre.

Without their support this production
would not be possible.



The Crew

Renée LeTard

Director

Renée is thrilled to be making her directorial debut at UT. Her previous directing credits are as a drama counselor at her summer camp. She has been on the stage management team of many local shows such as *A Christmas Carol*, *Three Penny Opera*, and *Edith Stein*. She would like to thank the cast and crew for all their hard work. Read the "Note from Director" for further thank-yous.

Richard Girtain

Stage Manager

Richard is a Senior in Theatre and Religious Studies. His previous credits include Assistant Lighting Designer for *Servant of Two Masters*, and *Clue*. He has also been the Master Electrician for *Tapestry* and *Cabaret*. He would like to thank Robert Coleman and Renée LeTard-Haralson for the opportunity to stage manage.

Britton Lynn

Scenic Designer

Britton Lynn is currently completing his first year as a MFA candidate for scenic design. His work includes: at the CBT: An O.Henry Christmas, Projections Designer. With regional theatres: Asst Scenic Designer on *The Glass Menagerie* at American Stage Company, a full season as Properties Master with the Pirate Playhouse, and two seasons at the Berkshire Theatre Festival as an Assistant Stage Manager. Britt holds a BA in theatre from Harding University in Searcy, AR.

Allison Holmes

Lighting Designer

Alison is very thankful to be working with such a talented group of designers. Alison's latest designs were for All Campus Theatre's Production of *Clue* and the UT Dance Company's spring concert of *Desiderata* and Pachelbel's Canon in D. She has also been assistant lighting designer for the CBT's *O'Henry Christmas*, *Cabaret*, UT Opera's *The Crucible* and ACT's productions of *Barefoot in the Park* and *Homefront*. Alison sends out her thanks to John Horner, Josh Hamrick and Michael Barnett for their guidance and support, Rich G. for calling her cues, Alisha L. and Kate R. for their friendship and Alison's numerous unlisted friends and her loving family.

Sarah Byrd

Costume Designer

Sarah is pleased to be working on such a worthwhile project and hopes to do more shows like this in the future. This is Sarah's first venture into costume design, her first love being acting. You may have seen her in the KATC nominated Homefront as Karen last semester. Sarah would like to thank the 450 class for all the work, Robert and Craig for their guidance, Eric for his support, and to Renee for the opportunity.

Alex Haralson

Sound Design

This is Alex's first show at UT in over 3 years. He can usually be found hanging around TV stations, radio stations, and production studios around Knoxville. He is delighted to be back in theatre and would like to thank his wife Renée for including him in this production.

Robyn Lee

Production Manager

"Streets" marks Robyn's 3rd production working with the technical aspects of a show. Previously she has been ASM for ACT's production The Complete Works of William Shakespeare, and SM'd for Homefront. She would like to thank everyone who worked on this show. A lot of hard work and heart has been put forward to benefit an organization who has put their heart into working hard to help others. Congrats Renée, we did it!

Ira Levinson

Technical Director

Ira is a Sophomore in Biomedical Engineering. His previous credits include scene shop assistant for Tapestry & O'Henry Christmas along with Sound Board Operator for They're Playing our Song.

Chad Ervin

Prop Master

Chad is a graduating senior in Psychology and Theatre. He is thankful to have gotten the opportunity to participate in this production. Previous technical credits include lighting work for Jumping the Gun, costume crew for Tapestry, and ASM for True West. He thanks the cast and crew for their dedication and hard work on this show.

Jessica Arbogast

Charge Artist

Jessica is glad to return to Charge Artist having served as such on the Bijou's No More Secrets. She has also worked on They're Playing Our Song, Hamlet, and O'Henry Christmas. She would like to thank Kristian Perry for all his guidance.

The Production Staff

Director.....	Renée LeTard Haralson
Stage Manager.....	Richard Girtain
Scenic Design.....	Britt Lynn
Costume Design.....	Sarah Byrd
Sound Design.....	C. Alex Haralson
Props Master.....	Chad Ervin
Props Assistant.....	Emily Peck
Lighting Design.....	Alison Holmes
Light Board Operator.....	Meredith Luddy
Master Electrician.....	Sarah Norsworthy
Lighting crew.....	Brian Mashburn
	Theatre 260
Technical Director.....	Ira Levinson
Production Manager.....	Robyn Lee
Charge Artist.....	Jessica Arbigast
Poster and Program Art.....	Dale McBroom
	Mike Giere
Faculty Advisors.....	Bonnie Gould
	Robert Coleman
	Craig Siebels

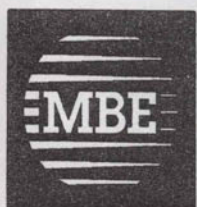
Special Thanks

John Horner	Kent Bilbrey
Josh Hamrick	UT Costume Shop
L.J. Decuir	Laura Sims
Brian Mashburn	Brian & Kasi Southard
Bonnie Gould	Ginny Weatherstone
Robert Coleman	Precision Sports
Craig Siebels	Sharon Ward
Bill Black	Sarah Patterson
Metro Pulse	University Honors
Anna Jefferson	Program
Theatre Dept.	Skiers Choice
Main Office	Steve Wedemeyer

A Word from the Director

This project began over two years ago. I had been at a college fellowship group and Ginny Weatherstone had spoken about the Volunteer Ministry Center. She told us the stories of some of the people at the center and what the center does for them. I left that meeting with the idea that this was a story that needed to be told and that my senior project was the perfect opportunity. I want to thank everyone who has made this show happen; The 460 class that put up with me when I was afraid to give you control of my "baby", the people of the Honors Program for giving me this opportunity, the theatre department for giving me the space and the freedom to create, Bonnie Gould, my advisor, who has helped all along the way, Jeff for giving me such beautiful material to work with and allowing me to play with it, my husband how has given his time as sound designer and also gave me up these last few weeks, all of the sponsors, especially my parents who supported this financially and emotionally, and my bosses who put up with my scatterbrain these last few weeks, and thank you to everyone I have forgotten, but most of all to God, for giving me this task to do, for teaching me the lessons I needed to learn, this is your project not mine.

The VMC is a wonderful organization that tries to give the homeless of our town something they desperately need, dignity. If you only take one thing from this show, I hope it is the realization that these people are part of our community. I hope that when you drive the streets of downtown Knoxville you will look at the people who live on those streets and actually see them. When our lives are judged, it will not be by how great our downtown is, or how much revenue we bring to the city, it will be by what we did to the poor and destitute. Did we pay attention to them, did we give them bread, and did we treat them as we would treat our Lord? I hope that when you leave this play tonight, you will have a new outlook on our city and the people who live on our streets. If Christ had come in our age, he would have been one of them. Would you have recognized him?



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most successful restaurants, which are also the only two that have a presence on the Square for more than a decade. A presence on the Square for more than a decade. A presence on the Square for more than a decade. As Whittle closed, Vafaie's restaurants have experienced the outdoor café idea to Market Street. Vafaie's restaurants have experienced the outdoor café idea to Market Street. Vafaie's restaurants have experienced the outdoor café idea to Market Street.

She finds most of the redevelopment plans... the proposal to restore Market Square

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ew argue with that proposal. opened UT's urban design studio is space just over a year ago. He is proud to be there—but says he's up for a good groove. As an urban designer, he preaches and preaches what he preaches and preaches more important for urban studios are. He's also a

The plan also calls for building

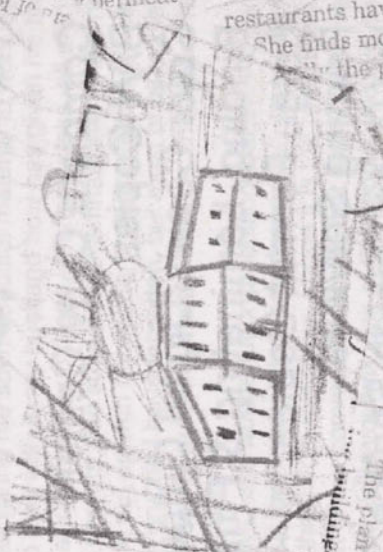
to Goble, on

Why not put some of the money to prevent crime, like teacher pay? "In addition, when he continues to

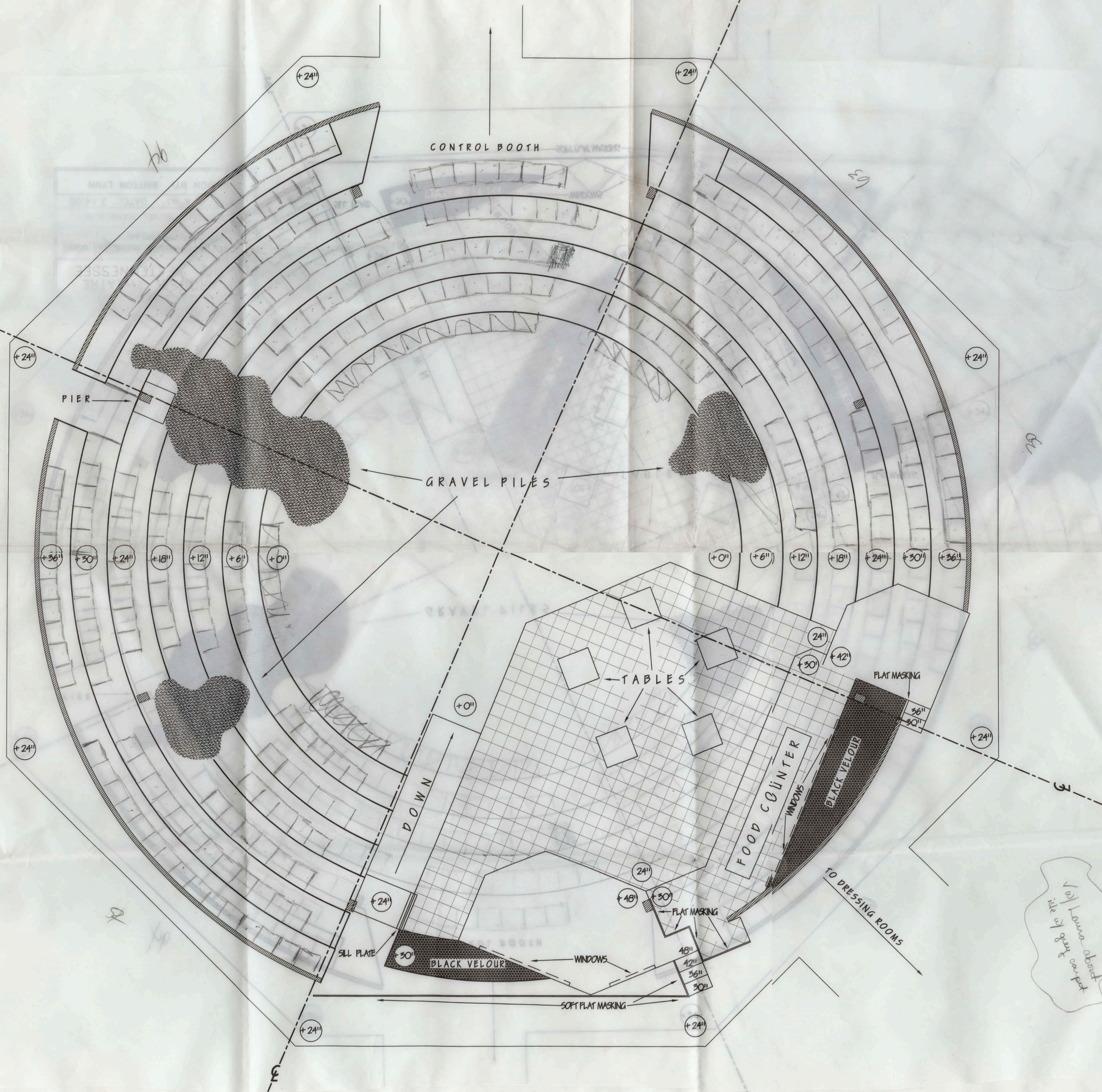
"Why not put some of the money into urban police to prevent crime, like teacher community policing," says Schmitt. "In addition, when you spend," he continues.

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DIRECTOR: RENEE HARALSON
SCALE: 1/4"=1' DATE: 3.14.00
DESIGN BY: BRITTON LYNN

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size of 1st floor*