

# AN ACTUAL BABY PERSON

---

A short drama by  
Barbara Lindsay

This script is for evaluation only. It may not be printed, photocopied or distributed digitally under any circumstances. Possession of this file does not grant the right to perform this play or any portion of it, or to use it for classroom study.

[www.youthplays.com](http://www.youthplays.com)  
[info@youthplays.com](mailto:info@youthplays.com)  
424-703-5315



*An Actual Baby Person* © 2011 Barbara Lindsay  
All rights reserved. ISBN 978-1-62088-410-2.

**Caution:** This play is fully protected under the copyright laws of the United States of America, Canada, the British Commonwealth and all other countries of the copyright union and is subject to royalty for all performances including but not limited to professional, amateur, charity and classroom whether admission is charged or presented free of charge.

**Reservation of Rights:** This play is the property of the author and all rights for its use are strictly reserved and must be licensed by his representative, YouthPLAYS. This prohibition of unauthorized professional and amateur stage presentations extends also to motion pictures, recitation, lecturing, public reading, radio broadcasting, television, video and the rights of adaptation or translation into non-English languages.

**Performance Licensing and Royalty Payments:** Amateur and stock performance rights are administered exclusively by YouthPLAYS. No amateur, stock or educational theatre groups or individuals may perform this play without securing authorization and royalty arrangements in advance from YouthPLAYS. Required royalty fees for performing this play are available online at [www.YouthPLAYS.com](http://www.YouthPLAYS.com). Royalty fees are subject to change without notice. Required royalties must be paid each time this play is performed and may not be transferred to any other performance entity. All licensing requests and inquiries should be addressed to YouthPLAYS.

**Author Credit:** All groups or individuals receiving permission to produce this play must give the author(s) credit in any and all advertisements and publicity relating to the production of this play. The author's billing must appear directly below the title on a separate line with no other accompanying written matter. The name of the author(s) must be at least 50% as large as the title of the play. No person or entity may receive larger or more prominent credit than that which is given to the author(s) and the name of the author(s) may not be abbreviated or otherwise altered from the form in which it appears in this Play.

**Publisher Attribution:** All programs, advertisements, flyers or other printed material must include the following notice:

*Produced by special arrangement with YouthPLAYS ([www.youthplays.com](http://www.youthplays.com)).*

**Prohibition of Unauthorized Copying:** Any unauthorized copying of this book or excerpts from this book, whether by photocopying, scanning, video recording or any other means, is strictly prohibited by law. This book may only be copied by licensed productions with the purchase of a photocopy license, or with explicit permission from YouthPLAYS.

**Trade Marks, Public Figures & Musical Works:** This play may contain references to brand names or public figures. All references are intended only as parody or other legal means of expression. This play may also contain suggestions for the performance of a musical work (either in part or in whole). YouthPLAYS has not obtained performing rights of these works unless explicitly noted. The direction of such works is only a playwright's suggestion, and the play producer should obtain such permissions on their own. The website for the U.S. copyright office is <http://www.copyright.gov>.

## COPYRIGHT RULES TO REMEMBER

1. To produce this play, you must receive prior written permission from YouthPLAYS and pay the required royalty.
2. You must pay a royalty each time the play is performed in the presence of audience members outside of the cast and crew. Royalties are due whether or not admission is charged, whether or not the play is presented for profit, for charity or for educational purposes, or whether or not anyone associated with the production is being paid.
3. No changes, including cuts or additions, are permitted to the script without written prior permission from YouthPLAYS.
4. Do not copy this book or any part of it without written permission from YouthPLAYS.
5. Credit to the author and YouthPLAYS is required on all programs and other promotional items associated with this play's performance.

When you pay royalties, you are recognizing the hard work that went into creating the play and making a statement that a play is something of value. We think this is important, and we hope that everyone will do the right thing, thus allowing playwrights to generate income and continue to create wonderful new works for the stage.

Plays are owned by the playwrights who wrote them. Violating a playwright's copyright is a very serious matter and violates both United States and international copyright law. Infringement is punishable by actual damages and attorneys' fees, statutory damages of up to \$150,000 per incident, and even possible criminal sanctions. **Infringement is theft. Don't do it.**

Have a question about copyright? Please contact us by email at [info@youthplays.com](mailto:info@youthplays.com) or by phone at 424-703-5315. When in doubt, please ask.

## CAST OF CHARACTERS

SQUISHY, very young, very pregnant, very Goth.

DAGGER, Squishy's husband, also very young, Goth on the outside.

## SETTING

The laundry room of an old, cheap apartment building.

## TIME

Between midnight and dawn.

*(SQUISHY folds a huge pile of laundry. She wears black Goth clothes. Her hair is some bright unnatural color. Her face is vividly made up. She is very young and very pregnant. DAGGER bursts in carrying a skateboard. He wears the uniform of a fast food chain: stained apron, bow tie, and cap. He is pierced and tattooed. His hair is dark black. He is heartbreakingly young. He noisily skates through the room. He tries to kiss Squishy as he passes her, but she ducks away.)*

**SQUISHY:** Dagger! Cut it out. Listen, I gotta talk to you, there's something you gotta do.

**DAGGER:** Aw shucks, you're all done. I wanted to catch you while you were still washing. My shirt is starting to stink. And I got ketchup all over my pants and apron.

**SQUISHY:** I told you you should use deodorant.

*(He smells his armpits.)*

**DAGGER:** It's not that kind of stink. I think it's all the fry fat. Besides, deodorant is bad for you. It clogs your pores and the bacteria backs up into your nodes and stuff.

**SQUISHY:** Put everything in the basket. I'll wash it next time. There's something I gotta talk to you about.

*(Dagger undresses and puts on clean clothes.)*

**DAGGER:** I need it tomorrow.

**SQUISHY:** Can't you use the other one?

**DAGGER:** I only got the one.

**SQUISHY:** What happened to the other one?

**DAGGER:** It got ruined. Remember? First the apron, when I left it under the car and the oil was leaking? And then the shirt? When I tried to iron it?

**SQUISHY:** Dagger, you got to get smarter pretty soon. I mean it. You gotta stop being so clumsy. I'll hand wash it tomorrow.

**DAGGER:** Can't we do it tonight? I'm out early tomorrow.

**SQUISHY:** That's for the pet store.

**DAGGER:** Yeah but I have to go straight to the Bonanza after that.

**SQUISHY:** Would you look at me? I'm all day at the store and now it's after midnight and I'm folding clothes and I'm carrying like a thousand extra pounds and my feet hurt! How long do you think I can keep working in one day before I finally get to go to sleep? Look at my feet. I'm all bloated up like a sideshow. I can't even take my ring off.

**DAGGER:** Why do you want to take your ring off?

**SQUISHY:** Because if I don't now, I never will. It's choking my finger.

**DAGGER:** We can get a bigger one.

**SQUISHY:** Just help me.

*(Dagger finishes dressing and folds clothes with Squishy.)*

Peace. I'll wash it tonight.

*(They exchange a quick kiss and keep working.)*

**DAGGER:** No. I'll do it. It was my stupid idea to juggle the ketchup bottles. Or maybe I'll wear it in like it is so they'll see how gone it is and gimme a new one.

**SQUISHY:** So there's something I gotta talk to you about? Something I need you to do?

**DAGGER:** 'Kay.

**SQUISHY:** And it's really super important so you really gotta listen.

**DAGGER:** 'Kay.

**SQUISHY:** So I said I'm carrying a thousand pounds?

**DAGGER:** Uh huh.

**SQUISHY:** It's really only about forty or so. Some of it's goo and water, of course. Some of it's just plain fat. Prob'ly only about five or six of it's baby.

**DAGGER:** Uh huh.

**SQUISHY:** It's an actual person, you know.

**DAGGER:** I know.

**SQUISHY:** An actual baby person who we're going to be its parents.

**DAGGER:** Uh huh.

**SQUISHY:** So, how do you feel about that?

**DAGGER:** I don't know. I guess it's kinda cool.

**SQUISHY:** Would you say you're scared about it?

**DAGGER:** No. Maybe. Sometimes. Mostly no. Are you?

*(He juggles balled up socks, and drops them.)*

**SQUISHY:** Look what you're doing. I just washed those and the floor is dirty.

**DAGGER:** They're just socks.

**SQUISHY:** Dagger, stop it! Stop it! Pay attention!

*(He stops juggling.)*

Listen to the way my voice sounds. I don't like this.

**DAGGER:** You sound okay.



---

**SQUISHY:** I sound like my parents. Just stay focused, would you?

**DAGGER:** On what?

**SQUISHY:** I don't know. But you got to pay attention. So Dagger? Do you like this baby?

**DAGGER:** What do you mean?

**SQUISHY:** You never ask about it, you never want to feel it or talk about it. Do you like it?

**DAGGER:** I don't know. I haven't met it yet.

**SQUISHY:** It's not an it, you know. It's a boy baby or a girl baby.

**DAGGER:** I know.

**SQUISHY:** It's a whole real person, and I don't know if I can have it if you don't even like it.

**DAGGER:** How can I like somebody I don't know? I like you, so I'll prob'ly like it.

**SQUISHY:** It's not an it! Whatever it is, it's already that, so we gotta get used to thinking of it as a boy or a girl, like a real person. And you gotta be happy about it. Her.

**DAGGER:** I will.

**SQUISHY:** No, I need you to like her. I need you to love her. I need you to fall in love with her like she's the greatest person in the world, like you can't live without her, like nothing in life was ever good or real until she came along.

**DAGGER:** Aw Squishy. That's you.

**SQUISHY:** I know, that's how come I know you can do it. So I need you to do it with her.

**DAGGER:** But I don't even know — him.

**SQUISHY:** I don't care. You have to love her.

**DAGGER:** How'm I supposed to do that?

**SQUISHY:** I don't know, but you have to, so figure it out.

**DAGGER:** Okay. Uhhhhhhhhhhhhhh. So first, we gotta give him a name.

**SQUISHY:** Boy name or girl name?

**DAGGER:** One of each. Jake. Jacob. Or Jack. Jack the Knife, son of Dagger. Yeah.

**SQUISHY:** I like Rachel. Or Sarah.

**DAGGER:** I don't know. Those are kind of Bible sounding.

**SQUISHY:** Oh, like Jacob isn't a Bible name?

**DAGGER:** Hey, you said you wanted me to name him, so don't get freaked out if I—

**SQUISHY:** I'm sorry, I'm sorry, peace peace peace.

*(They kiss quickly. They fold.)*

How about Sage? Then it can be either one.

**DAGGER:** I'm not calling any boy baby Sage. I don't care who says what, that is not a boy name. How about Manly for a boy and Femmy for a girl?

**SQUISHY:** No, I don't want some weird freaky name.

Want to read the entire script? Order a perusal copy today!