

HEADING HOME

by Carol L. Duff

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STORY OF THE PLAY

A snowstorm has closed the airport three days before Christmas and stranded travelers on their way home for the holidays. Behind each face is a story – the young man returning to make amends for a past left behind 15 years earlier; the young woman who feels she's a failure, running home to Daddy after her marriage falls apart; the husband who's too proud to admit he was wrong and restore a severed relationship with his brother; the young woman who's more comfortable spending Christmas in an airport with strangers than at home without her husband; and the contented Christian who is patiently waiting for his trip home, finally to be reunited with those dearest to his heart.

As each story unfolds, strangers become friends, supporters and, most importantly, witnesses that the truth of Christmas can change a person's life. A simple set makes "Heading Home" easy to present while believable characters will involve and encourage the viewers. This distinctly Christian drama will touch the hearts and emotions of all those who have ever longed to be "Heading Home." Performance time: approximately 55 minutes.

THEME AND PURPOSE

Going home means something different to everyone. For one it might mean facing a past left behind years earlier. For another it represents defeat. Still another sees home as a long-awaited destination, finally reunited with loved ones. This play is to remind audiences that they are not alone in their trials. Through His Christmas gift, God offers hope for uncertain times and comfort to those "Heading Home."

CAST OF CHARACTERS

(6 m, 4 w, 1 child, extras)

MORGAN CRENSHAW: airport security officer, former police-man; content Christian; mid 60s.

MAGGIE MORRAN: supervisor/ticket agent; hostile toward God; late 30s.

AVERY ALEXANDER: successful CEO of large firm; late 50s.

CHUCK OVERTON: a Christian, going back to face his past; early 30s.

NICKI HUMPHREY: recently separated from her husband, going home to face parents; mid 20s.

MICHELLE TEMPLE: wife and mother, waiting for her husband to come home; late 20s.

ZACHARY TEMPLE: son of Michelle and Mike; age 5-7.

MIKE TEMPLE: Michelle's Naval officer husband; early 30s.

RON SCHREIBER: an independent, controlling businessman; mid 40s.

JOANNA SCHREIBER: Ron's peacemaker wife; school-teacher; age 40.

TOM SCHREIBER: Ron's brother; age 30.

Extras as desired.

SETTING

All scenes take place December 22 in an airport terminal on the East Coast. A ticket counter with telephone, computer keyboard and monitor should be DSR and angled slightly so characters will not have their backs to the audience when talking with the agent. A public pay phone is located upstage as well.

Arrange eight chairs in groups of two, with four across the back facing the audience and two angled on each side. The seating should be fairly close together, giving the appearance of cramped conditions. When seated, the cast should occupy the following seats beginning closest to the ticket counter: first chair on the right, Chuck Overton; second chair, Nicki Humphrey; third chair, Zachary Temple; fourth chair, Michelle Temple; fifth and sixth chairs, Avery Alexander; seventh chair, JoAnna Schreiber; and eighth chair, Ron Schreiber.

A large clock hangs near the counter and, as Scene 1 begins, reads 9:40. Dialogue will shift from one person or group to another. Others should do whatever would be normal when they are not speaking.

COSTUMES

Morgan – security officer’s uniform
Maggie – dark suit, white blouse, scarf or necktie to represent uniform; name tag
Avery – immaculately dressed in suit and tie, nicely shined shoes, cuff links, gold watch, leather briefcase, cell phone, laptop – all the symbols of success
Chuck – neat flannel shirt and jeans; carries modest duffel bag
Nicki – neatly dressed in good quality, latest trendy fashion
Michelle – nice slacks and sweater, casual but classic
Zachary – play clothes
JoAnna – skirt and plain blouse with cardigan sweater, casual walking shoes
Ron – smart business clothes but no tie
Tom and Mike – casual jeans and shirt or sweater/sweatshirt with jacket

PROPS

counter
large clock
computer keyboard and monitor on counter
telephone on counter
fliers and brochures on counter
8 chairs
cell phone
laptop computer
briefcase with papers
book
coats for everyone
tote bag
age-appropriate toys – car, puzzles, writing tablet, coloring book and crayons, etc.
carry-on bags or duffel bags
peanut butter candy
wallet
can of soda
small slip of paper

Scene 1

(AT RISE: MAGGIE MORRAN is behind the counter, working on computer and periodically on phone. CHUCK OVERTON is walking around, looking out the windows, browsing through airport brochures, restless. NICKI HUMPHREY is on page one of a book. ZACHARY is sitting on the floor, playing with a small car. MICHELLE TEMPLE is watching him, but obviously her mind is somewhere else. AVERY ALEXANDER is talking on a cell phone with laptop computer and briefcase open in the chair beside him. RON and JoANNA SCHREIBER are quietly talking back and forth. EXTRAS may occasionally enter from off stage, approach ticket agent, engage in conversation, and leave. Overcoats and carry-on type travel bags are sitting here and there. Zachary and Michelle are wearing coats, as if expecting to be leaving soon. A canvas bag sits at her feet. MORGAN CRENSHAW enters from right and approaches ticket agent.)

MORGAN: Well, Maggie, isn't this weather just perfect for Christmas.

MAGGIE: *(Mutters sarcastically.)* Perfect.

MORGAN: Not good for traveling, though. Planes can't get in. Planes can't get out.

(ZACHARY gets up from the floor where he's been sitting at his MOTHER'S feet. He carries a toy car and walks around the chairs, rolling it on the backs, making engine noises. Slowly makes his way to the ticket counter.)

MORGAN: Roads are icy.

MAGGIE: *(Whining.)* Why do I always have to be the one working during snowstorms?

MORGAN: That's what you get for being the supervisor.

MAGGIE: That's what I get for living so close to the airport. *(Pause.)* You don't happen to have some Christmas cheer stashed away somewhere, do you?

End of Freeview

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