

PERUSAL SCRIPT

IN TRANSIT

A Short Play by **Alice Jankell**

Based on a true story by Eugene Shatkin



Newport, Maine

© 2023 by Alice Jankell

ALL RIGHTS RESERVED

CAUTION:

Professionals and amateurs are hereby warned that

IN TRANSIT

being fully protected under the copyright laws of the United States Of America, the British Empire, including the Dominion Of Canada, and the other countries of the Copyright Union, is subject to royalty. Anyone presenting the play without the express written permission of the Copyright owners and/or their authorized agent will be liable to the penalties provided by law.

Script and music copies must be rented from the Publisher and Royalty must be paid to the publisher for each and every performance before an audience whether or not admission is charged. A performance license must first be obtained from the publisher prior to any performance(s).

No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the author or his respective agent(s), or in accordance with the provisions of the Copyright, Designs and Patents Act 1988 or under the terms of any license permitting limited copying issued by the Copyright Licensing Agency.

Federal Copyright Law -- 17 U.S.C. section 504 -- allows for a recovery of a minimum of \$250 and a maximum of \$50,000 **for each infringement**, plus attorney fees.

The professional and amateur rights to the performance of this play along with the lecturing, recitation, and public reading rights, are administered exclusively through LEICESTER BAY THEATRICALS without whose permission in writing no performance of it may be made. For all other rights, inquiries may be made to the authors through LEICESTER BAY THEATRICALS. Any adaptation or arrangement of this work without the author's written permission is an infringement of copyright. **Unauthorized duplication by any means is also an infringement.**

FOR PUBLIC PERFORMANCE RIGHTS YOU MUST APPLY TO THE PUBLISHER OR YOU ARE BREAKING THE LAW!

The possession of this PERUSAL SCRIPT, does not constitute permission to perform the work herein contained, in public or in private, for gain or charity. Proper prior application must be made, license granted and royalty paid before a performance may be given. Copies of this SCRIPT and all other rehearsal materials may be rented from:

LEICESTER BAY THEATRICALS
P.O. Box 536 Newport, ME 04953-0536
www.leicesterbaytheatricals.com
Printed in the United States Of America

THIS NOTICE MUST APPEAR IN ALL PROGRAMS, ON ALL POSTERS AND PUBLICITY MATERIALS AND INTERNET ADVERTISING/WEBPAGES FOR THE PLAY:

"In Transit" is presented through special arrangement with Première Theatrical Licensing on behalf of Leicester Bay Theatricals. All authorized materials are also supplied by LBT, www.leicesterbaytheatricals.com

NOTE: Your contract with Leicester Bay Theatricals limits you to making copies of this document for persons directly connected with your production. Do not distribute outside of your cast and crew. Following your performance run you must destroy all photocopies, preferably by shredding them. If we sent you the document in printed format, you must return that document to us. If we provided you with an electronic PDF file, simply trash that on your computer so that it cannot be recovered. The electronic document may only be on ONE computer -- it may NOT be duplicated. This is also a part of your contract with Leicester Bay Theatricals.

ORDER #3362

CHARACTERS: 7: 1m, 5 either + male voice

EUGENE — a passenger

PILOT'S VOICE —

5 PASSENGERS (A-E)

SETTING: 6 chairs for airline passengers

IN TRANSIT a 10-minute play by *Alice Jankell* 1m, 5either + male voice. An airplane in flight. Modern costumes. The possibility of an impending plane crash brings out the best of humanity in the pilot and passengers until it brings out the *less-than-best*...Based on a true story. *Developed in the Playwright/Director's Workshop at The Actors Studio, NYC.* **ORDER #3362**

ALICE JANKELL — For Disney, Alice helped to create and develop new Broadway musicals. As Associate Artistic Director of The Williamstown Theatre Festival, her directing work included AS YOU LIKE IT, DINAH WAS, and ENOUGH ROPE, the special event on Dorothy Parker starring Elaine Stritch. As Creative Director of The Barrow Group's F.A.B. (For, About, and By) Women, Alice co-helmed the company of 125 women and helped generate and produce 48 new plays. She has worked in theaters around the country, including the Mark Taper, L.A. Opera, The Public Theatre, New York Theatre Workshop, The Hollywood Bowl, La Mama, and City Theater, among many others, as well as in film and TV. Favorite acting roles include a solo performance, backed by the L.A. Philharmonic, at the Hollywood Bowl. She has taught acting at Carnegie Mellon and on the graduate level. Alice directed and co-wrote URBAN MOMFARE, which won a Best Musical Award from the NY International Fringe Festival, was a Critic's Choice, and garnered 4 stars from Time Out. Just before Covid, Alice directed AN ENCHANTED APRIL Off-Broadway, and more recently, she directed and filmed Craig Lucas' brand new play, MORE BEAUTIFUL for the Putnam Theatre Alliance. A founding member of Core Artists Ensemble, member of The Actors Studio PDW, Theatre Now National Musical Theatre Workshop, New York Theatre Workshop Usual Suspect, and a co-founder of Putnam Theatre Alliance. AEA/SAG-AFTRA/Dramatist Guild
<https://www.alicejankell.com>

IN TRANSIT

(LIGHTS reveal six airplane passengers occupying chairs on stage.)

(HOUSE LIGHTS remain up.)

(EUGENE rises. He looks around at us.)

EUGENE: Maybe the human heart beats in an unseen collective. And maybe that collective, the *energy* of that collective, creates a continuous current, like an air current. An air current, which rises and falls, speeds up and slows down, touches us at times or is lost to us, at times, because of ...what?...atmospheric circulation.

I'm going to take you with me on this one, so you can ride this current with me, be part of what happened.

(He gestures widely to include us all.)

We're on a jet flight, United Airlines, heading into San Francisco International Airport. It's a small, two motor jet coming from the east and approaching touchdown.

There are about 60 of us, adults, probably mostly strangers. I haven't really looked at who is around me. I doubt anyone has looked. There is somebody in the seat next to me, but I couldn't tell you what they're wearing, or if they even took off their jacket. There are folk sitting in front of me and behind me, and across the aisle, but...

(EUGENE shrugs.)

I'm reading a journal from the conference I was just at, and well, we all sit separately, together. With a sense of mastery of our own lives.

The flight thus far has been serene and comfortable.

SUDDENLY BOOM!

(PASSENGERS gasp.)

There's a deafening thunderclap off of our right! Deafening!

Followed by the clear odor of...

(PASSENGERS sniff.)

...Fuel.

(Beat. Stunned silence.)

PILOT'S VOICE: Ok. This is your pilot speaking. We're ok. Our right motor has flamed out, but I am in control and we should be landing in just a few minutes, as soon as the landing strip is secured with fire trucks and rescue equipment. Ok.

(Total Silence.)

(Long beat.)

EUGENE: Look!

(EUGENE points out to his right.)

The plane makes a slight turn and we all look out the windows at the same time. There's the landing strip. And the trucks. And the *huge hoses*.

(Dead silence.)

(Long beat.)

EUGENE: The woman next to me is wearing red. She is. It's a woman, and she's wearing a red sweater.

(More silence.)

We are all alive in this moment. Each aware of the shoulder of the person next to us. The solidity of it. Their breath. Their sweat.

Our own breath. Our own sweat.

No more separately / together. Just together/together. And the pilot is our God.

Unbearable silence. Then...

TWO and a half more pages to the end