

# Everybody's Baby

Yvonne Caddell

(Scotland)

The Creative Forum for  
Independent Theatre Groups

Europe- Mediterranean

2008



All rights are reserved to the author. No part of this script may be used or transformed into any visual or audio reproduction without the prior written consent of the author.

e-mail: [yvonnecaddell@yahoo.co.uk](mailto:yvonnecaddell@yahoo.co.uk)

# Everybody's Baby

Yvonne Caddell

Yvonne Caddell is a graduate of the RSAMD, an award-nominated actress & playwright. In 2005, she achieved a playwrighting mentorship with the Playwrights' Studio Scotland working with Scottish writer Liz Lochhead. She is currently developing her new play, *Colette: The Secret Scenes*, as part of her 4-week residency as the Creative Artist at the CCA in Glasgow.



## Scene 1

The drama is juxtaposed between this room in the House on the Cavity, a Desert City, and a motorway leading to the Desert City.

It is about 3am. in the morning. A Girl lies on a bed in a room with short orange curtains at the window. The room is lit by moonlight and the artificial streetlights from outside subtly illuminate the orange material of the curtains. There is also a table and various kitchen objects on it like a bowl, cutlery, a breakfast cereal box etc. A Man climbs in through the open window in the moonlit room and looks around him and at the Girl on the bed. He closes the window and then lies down beside her. B/O

Lights slowly up. Morning. The Girl and the Man are out of the bed and together in the room.

**Man** You are so undeManding.  
You just sit there without any breakfast.

**Girl**            Come inside me.  
I can't swallow.

**Man**            It's too dark in here.  
(He gets up and opens the curtains)  
You've grown so much and I've missed  
it.  
You are the most overwhelming,  
assuring and beautiful sight.

**Girl**            Everything to do.  
Last night, I had a dream I was  
drinking milk, milk from him.  
I watched him put it in the bottle  
and then I saw it at breakfast.  
What do you think?  
(A jet flies overhead. Her body chills.  
The sound is very close.)

**Man**            I love you.

**Girl**            I don't feel worthy of it.  
Last night, I curled round you last  
night expecting him.  
He comes in like a cat, out of interest  
and a warm body but he never rests

his head with me.  
He's a very consummate artist.  
Everyone is buying him drinks and  
feeding him.  
When he left I bore his likeness.  
I took it into my head I wanted to  
be like a Man saying, 'I will never  
sacrifice my identity for yours'.  
In place of him, in place of love I  
have grown stronger.  
Where he used to stand, I stand.  
I am beyond female.  
Impregnable with beautiful skin.  
He plays the lover and I play the spider.  
All that love now goes to me.  
All that love must have a destiny  
inside me.

**Man** Why did he leave?

**Girl** He said I was obvious.  
He smirked as I raised my head,  
emptied my eyes and held exposed  
my soul to him and he walked out.

And he who was better than all of them.  
Maybe I'm meant to be on my own.  
That way I'm quite a strong little  
mistress perfectly preserved.

**Man** Like a statue.

**Girl** I don't love you anymore.  
I don't love you because I don't look  
like you anymore.  
My jaw is thinner, my brow is wider  
and my features don't rest the way  
yours do.  
I've grown away from you.  
You're always moving and leaving.  
You run, run, run.  
Run back all the time. Run away to  
nothing.  
I live in me and no-one else.  
I am not a Girl who has been lived in.  
(A jet flies overhead again.)

**Man** They're flying closer.

**Girl** They're getting closer.  
Helicopters I hate because they

shine their light into my bedroom.  
(She opens the window and shouts at  
the planes)

Stop looking for me I don't want to  
die!

Fuck off you lazy little men!

It is I who must make the sun rise  
and fall in this room!

But my overwhelming want of someone  
to love makes me invisible.

**Man** You are mine, that's why I picked you  
up at the crossroads on the desert  
motorway when you were a child.  
You were lost.

**Girl** I was ten.  
You hid me and became my Guardian.  
You took off your sunglasses and said..

**Man** ...look at your dusty hair and dusty  
eyes in the morning... where did you  
come from?

**Girl** My family fled our home, Guardian.

You picked me up off the motorway,  
wearing your desert colour soldier's  
uniform.

**Man** We found a lot of you children abandoned.  
Some orphaned by the fighting,  
others were shocked and scared but  
most drew pictures.

**Girl** When I saw you, you were carrying  
drawings.  
You asked me to draw you my name.

**Man** And I put some blue paint on my  
tummy like the kind given to farm  
animals, so you could tell me apart  
from the others.

**Girl** Drawing lessons for a few hours at  
the sandpit, I remember.  
Sore.

I've cut my tongue and black crude  
oil is dripping from my tongue onto  
my picture.

(Lighting fade to BO.)

## Scene 2

(Pink lights, smoke machine. Seventies music begins and a seventies style black Gospel Singer enters wearing dark glasses, seventies style white flares shirt. He carries a microphone and sings to the audience.)

**Gospel Singer** 'Cut off, bloodied and bludgeoned

Perseus threw the Medusa's head  
into the sea..

The head endured the centuries  
underwater,

Until it saw a Man standing up in the  
saltwater.

An embryo was conceived in the  
throat of the Medusa and

A tiny baby grew that had crude oil  
inside it's tongue.

So, help the military, save yourself.

Find the child, cut the child, get the oil.

Mm, mm, mm, mm, mm,

(Gospel Singer exits. Lights return to normal. Girl enters)

**Girl** My mouth always gives me away, gets me into trouble.

**Man** That was lies.

**Girl** What was lies?

**Man** The daughter of the Medusa is the healer of the city.  
Leave with me today for the Five Gates and end this war.

**Girl** What is this war for?

**Man** You want to know?

**Girl** Tell me?

**Man** You.

**Girl** By my grandma-ma, I was taught that my body is a little oil canister.  
Ready and build to hold oil from the sea and to be sold at a high price.  
If I am just a mechanical being then connect me up to you and I will grasp at

survival with the air between my legs.  
I would like a Man to be soft water  
coming into the gaps between my  
arms, neck and sides, between my  
legs building up, leaving his trust in  
me to create little rock pools in and  
amongst my body.

Let's enjoy the life we will create and  
attract.

Until one day he will turn my whole  
body into a birthing pool.

(Flashback. Harsh sound of planes  
and fighters and people screaming.  
Bombs going off.)

## **Man**

I saw a plane cut open and fall in half  
onto the roof of the petrol station.  
Like it was held in the air for me to  
witness and then dropped mercifully  
upon the roof.

Like it was tired and couldn't reach us.  
Then I'm on the outside staircase  
and run to the American Hotel.  
Up in the sky are three electric

shapes, a triangle, a square and an oval circle.

The party stops and I see a balloon fall like a skull in front of me.

Vulnerable and seeking.

A quiet motionless fall from grace.

(Scene returns to normal, we are back in the room.)

(To the Girl) Don't stop keep talking to me.

You said that...

**Girl** I prefer your safety to his.

(She goes to the window. She feels the cold of the house)

There is a Man out there watching me.

I know.

He watched me come out of winter.

Please, don't leave me alone with him.

Will you stay?

**Girl** I feel like a hollow shell only good for making the sounds of the sea.

I want to spill my little water right

before your eyes.

Guardian.... what if I am left with nothing?

**Man** You won't be.

**Girl** How do you know?

**Man** Because it's you.

(She moves closer to him as he involuntarily moves away from her.)

**Girl** I've missed this.

What are the three shapes in the sky?

(Flashback to the warring Desert City. Lights come on from all directions)

**Man** They're openings.

**Girl** Where are you!

(Sounds of planes and electric beams.)

**Man** The bombs go off as planes circle the city.

The military lights above St Peter's Square were being used to trap people drawing them to where the

light is the brightest.  
Just to humiliate them and...  
I take photos, remembering to breathe.  
In that breath you were using the  
fridge again.  
You were home and watching it get  
dark over the lake.  
The tremors of a lonely Girl.

**Girl** I am deafening.

**Man** You are my shield.  
With your face I can defeat anyone.

**Girl** When I was younger I threw myself  
around with the notion that men  
would be lucky if I fell into their  
arms.  
Luck falling from the sky.

### Scene 3

(Girl is seated at a make shift Reception desk.  
Typing noise.)

**Girl** I'm a receptionist today.  
And I'm perverse.

I just want someone to hold me.  
My body remembers you always and  
my masculine feelings for you.  
I give eye contact above any other act.  
I want sensual, sexual comfort.  
So much touching.  
I am weak when it comes to romance.  
I want epic.  
You should know my arms are not the  
range of my emotions.  
I cling to love.

**Man** You've got to really want it.

**Girl** Are you single?

I am so ready for you.

(Lighting. Reception desk vanishes and  
we are back in the room with the orange  
curtains. Girl pulls back her shirt to  
show him a cut on her shoulder, which  
a burglar inflicted.)

Someone came in through the window  
last night and attacked me.

**Man** It wasn't me.

**Girl** It must have been the waves rocking me to sleep?

But do it with your mouth this time.

(He kisses her lips)

**Man** We all have two lovers - one to save us from the other.

(Flashback. Lighting change. Man changes in behaviour, his personality takes on a nasty tone. Girl looks like she is held there against her will. Man speaks to the Girl.)

Hello.

Come in.

**Girl** I don't look at cowards who leave the army.

**Man** I don't look at cowards who need an army.

Take off your leather boots.

Don't stay over there my little oil canister.

Come and heat me up while I'm dounded in sleep.

Because there is no one else here in paradise.

Say 'you've come to this'.

(Man's tone is back to normal)

**Girl**

I don't need an army, I don't need anyone.

Help me Guardian.

I am through being washed out by stories!

Why am I kept asleep and given pills?

It just takes away the pain so I have to keep swallowing him...

I cannot live like this!

**Man**

Just look at me and don't look away.  
Just stop.

(Quick lighting change. Man's tone changes again back to nasty.)

You're so ready to spill your guts aren't you?

Everyone must have your blood spilt on them!

(He opens his shirt and it is covered in blood)

Look at me!

(Lighting change back to normal again.)

**Girl** I want to swallow just a little bit of him.

What do you think that would do to me?

**Man** I don't know.

**Girl** He was there for me...when they did cut me open...he stayed.

**Man** I'm sorry, that is the past.

Listen, the three shapes won't stay open much longer.

We have to leave now and cross the Five Gates of the City.

You're a healer.

Choose.

**Girl** You win.

I am oil and you are fire.

Together we are unstoppable.

Impress upon me warm and secure noise.

(They embrace)

Is love then like death, somewhere  
we go on our own?

**Man** No because you and I are so innocent,  
love never leaves us alone.  
Can I just say, you're gorgeous.  
Just try to go through life with a  
bit more confidence because you're  
very, very pretty.  
(They kiss)

#### Scene 4

(Change of scene. Desert highway, hot midday  
sun.)

**Girl** This morning I woke up under a great  
wing.  
My stomach is spacious and ready to  
be filled.  
Guardian?  
(Man kisses her on the forehead.)

**Man** You're like a little live wire, sparking  
at each end.  
Look for the ending.

**Girl** But it's not right for my skin to be blocking the road at this point...

(We hear the sound of a car screeching and a crash noise. BO. Lights up. Man and Girl lie on the desert highway.)

**Man** (To the audience) We left together along the road.

Headed for the airport.

The wind reaps across the ground.

A car behind swerves and cuts into us.

Her skin glowing transparent as her blood exits left onto the main road.

I want her right now, like this.

Then she says,

**Girl** Lie over me, I can be conscious with you.

PLEASE.

**Man** Enter love and she is soft and relaxed.

Her body radiant facing the sun.

I put my body in-between her and it.  
To conceal it.  
To hide her mark.  
No-one ever picked her up or found  
her on this road.  
This never happened.

**Girl** My mother never told me anything.  
She never even mentioned sex to me.  
I am outside.  
I am confused and undemanding.  
I am indiscriminate and MY HEART  
IS BROKEN!  
I was broken.  
That was me.  
(pause)  
But a huge female spider crawls out  
from underneath me and says, 'Hello  
beauty'.  
And I am alive.  
(She moves him off her and gets up.  
He is lying still; she gets up and  
moves to leave. Man gets up, stops  
her and grabs her.)

**Man** Go for it!  
Afraid, little, little afraid kid.

**Girl** I'm not a blank canvas for you to  
breed through.

**Man** What am I to you?  
It is always you.  
I cannot be unfaithful even in my  
fantasies.  
Tell me the truth.  
Please.

(Flashback - *Girl* sits on a step. *Man*  
looks on.)

**Girl** I am sitting in the white/yellow blaze  
of the sun coming from the horizon  
and down the street on the curved  
grey stone steps.

Waiting.

I finish a lolly and throw away the  
stick.

I am looking straight ahead.

Moments later you are there and  
tenderly sit down close to me.

The sun is in your eyes turning your  
mouth into a familiar smile.  
I turn we meet.  
It feels like home.

**Man** You try too hard.

**Girl** You are the only person...who really  
interests me.  
You make me feel violent...  
I've never felt that before.  
I like you now you're more weather-  
beaten.

**Man** And you're everyone's baby.  
(They embrace)

**Girl** You've got beautiful arms.  
Throw me up high above the city.

**Man** You're magical.  
That's why I need you.  
You heal people.

**Girl** Everything I see looks closer.  
Where will we go now?

**Man** There.

Look.  
We're at the Five Gates.

**The End**