

Main characters: Sylvia. Jim (her husband). Andrea (their child).

Form of play: a series of skits that will be tied together by Sylvia addressing the audience directly

Melodie
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Thurs
for #3
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→ had and you'll be like Mommy.

1. Early childhood

Mother tucking young baby into crib. Sylvia imitating her mother with doll.

2. Sylvia as teenager

Putting on green facial mask, has curlers in her hair. Reading Seventeen aloud on teenagers' ideal appearance, Sex education book about how boys "want everything" but show 'n't get it. All the while doing leg exercises.

4. Sylvia and Jim

In a car. The scene is to show th contradictions of sexual repression. Jim is trying to make out, and Sylvia is confused--wanted to, but thinking she shouldn't. The solution is that they decide to get married. While this is going on, somebody on the side will read a True Romance story on how it's "supposed to be". Sylvia might comment that while Catherine Hepburn could tell any man to huggar off, she's afraid that if she does likewise Jim really will leave her.

5. Housework

Andrea has been born. Sylvia is doing her daily routine of housework and looking the kid--totally frazzled. While she's doing this, somebody will read ads for liberated housewives, or something like a schedule for housewives such as used to be in women's mags. Just as Sylvia sits down for the first time in the day, Jim walks in and says something to the effect of "Boy, you sure have quite a life", to which Sylvia will say something like "Listen buddy, the difference between your work and mine is that you get paid and I don't" or else, more placatingly, "Your boss is getting two workers for the price of one."

Monologue in here is going to explain why Sylvia has had to go back to work. The primary reason is because they need the money. But we also want to get across the isolation of housewives that means they look forward to work as a means of meeting other women and just getting out of the house.

6. Back to work

Sylvia at work. Showing the drearyboring nature of her work where she is just a white collar assembly worker. Perhaps a scene of receiving a phone call about Andrea and her boss standing over her looking at his watch, treating her like an infant. After work, Sylvia takes Andrea to the doctor, then does the grocery shopping. When she comes home, she does essentially the same work as she did when she was home all day, only faster. She and Jim have a confrontation about Andrea, where Jim doesn't seem to have much interest in the kid's health. He ends the discussion by saying he's going to bed, is she coming (i.e. to screw). That leads into a fight about their fucked-up sex life. It ends in total non-communication.

3. Graduation ceremony and first job

Valedictory address of the ship sailing out of the harbour to meet new horizons.

Interview with personnel manager where he gives her the line about her great job (clerical file clerk/ salesgirl). He tells her she'll get all of \$70 a week. The scene ends with her saying "Oh my god, can I live on that?"

7. Babysitter quits

The babysitter phones one evening to say that she can't look after Andrea anymore, effective immediately.

Sylvia turns to Jim and asks what they're going to do. He replies that it's her problem, but she says that if she can't find a babysitter she'll have to quit her job ~~xx xxxx~~. That has a certain effect on Jim, because they need the money.

She picks up a leaflet she has on daycare organizing (At the same time we're distributing it to people in the audience).

She and Jim go to a daycare meeting. When they come home they talk a little about collective action seems to make sense. We get the impression that Jim is being forced to come around a bit.

8. A year or so later

Jim and Sylvia are talking. To show that Jim has moved somewhat, he may be cooking dinner, washing dishes, or doing something housewifey. They discuss a number of topics:

- exploitation at work/ Sylvia's union drive
- difficulty of getting funding for daycare centre
- increasing food prices

We're trying to get the idea across, whether explicit or not, that the capitalist system has a certain coherency and is oriented to profits. And at another level that through struggle, both internal and external, that Jim has come around somewhat and their relationship is on a more equal footing these days.

We hope at this point to break into song.....\.....