

Lillenas®  Drama Presents

The New Wardrobe

A mime for one actor

from The Comfort Zone

by Chuck Neighbors

Themes: Righteous living, redemption, new life

Scripture: Colossians 3:1-10

Cast:

MIME: *not happy, a worldly type, in need of "new clothes"; can be male or female*

Running Time: 6 minutes

Note: While this can be done in total silence, a musical score will greatly enhance the impact of this piece.

(This play is a spin-off of the Marcel Marceau routine "The Mask." The stage is bare, but the scene to be established is a home with a bed, closet, phone, and front door. There are no props, as everything is imaginary.)

MIME wakes up to the imagined sound of an alarm clock. He gives a yawn and gets out of bed. He is sad, in the doldrums. He goes over to the closet and opens the door. He slides several hangers aside, trying to decide what to wear today. He is not very enthusiastic about any of his choices. For the sake of simplicity and decency, we will make all the garments jackets. He lets us know that the clothes are badly worn and out of date.

He selects the first jacket. He turns his back to the audience as he puts it on. He immediately becomes the socialite. Cigarette in one hand, cocktail glass in the other. A party scene ensues. He mimes conversation while getting progressively drunk. After establishing a certain level of obnoxiousness, he finally staggers and turns away from audience, takes off the jacket and hangs it up. He is sad again.

He then selects a second jacket, turns his back to audience, as before, and puts it on. This time he becomes the greedy executive type. As he faces the audience, he exudes arrogance. He adjusts his tie, then flips a coin in the air. Image

is everything. Pulls a wad of bills from his pocket and begins to count them. He picks up the phone, dials, and then begins chewing someone out over the line. He goes on a tirade. He is angry, yelling, and working himself into a frenzy. He is not getting his way. Finally he hangs up. He abruptly turns away from the audience and takes off his jacket and hangs it up. Sad again.

He selects a third jacket. Again turns his back to the audience and puts it on. This time he becomes pure sensuality—as sexy as possible within the boundaries of good taste. He looks over his shoulder at the audience, gives a “come hither” look and winks. Turns around very much the stud and struts around “flaunting his stuff,” so to speak. He motions for someone to join him on the dance floor. He does a few steps with his imaginary partner, ending with a dip. Then he takes the partner into his arms, turns his back to the audience, and we see the “one person embrace” with his own hands exploring his back. Finally he takes off the jacket and resumes sadness.

(Note: If a female is playing the MIME, then adapt above section, making her more of a seductress.)

There is a knock at the door. He goes to the door, opens it. It is a deliveryman with a package for him. He is surprised, questions the deliveryman, then takes package, thanks him, waves good-bye, and kicks door closed with his foot.

After closing the door, he double-checks the address and tears open the package. It is a gift. Excitedly he opens the box to discover a brand-new jacket. He is in awe. This one is bright and glowing, causing him to squint. He slowly and hesitantly reaches out and touches it. He loves it—it is perfect. He picks it up with great care, turns his back to the audience and puts on the jacket. When he turns around this time, he is a new person we have not seen before. He is glowing and warm, and almost floating. There is a smile so big it al-

most breaks his face. He then looks heavenward, hugs himself, brings his hands over his heart and then up in such a way that we get the feeling he has his heart in his hands. He is changed. He offers his hands up as an act of worship—in effect, giving his heart to God.

He then almost floats over to the closet and grabs the other jackets. He holds them at arm's length—they are suddenly repulsive to him. He opens the door and tosses them out. He brushes off his hands as the lights dim and we come to . . .

The end

Discussion starters:

1. Identify and discuss what each “outfit” the character wore represented.
2. Are there similar “outfits” in our own closets that need to be thrown out?
3. As represented in the play, what are the characteristics of the new wardrobe that gave the character meaning and purpose?



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