

DIRECTORS SERIES: Almost Maine

Director Submissions Due Date: April 14<sup>th</sup>

Directors Meeting: April 28 from 5-8pm

Auditions: May 5 from 5-8pm

Callbacks: May 12 from 5-7pm

Casting: May 12 from 7-9pm

Read-Thru: February 19 from 5-8pm

Rehearsals will be on weekdays from 5-9pm based on the actor and directors schedule and the availability of the space. The minimum asked is 2 rehearsals a week for at least 2 hours each from May 13 until June 9.

Tech Week Rehearsals:

- June 10 from 5-9pm
- June 11 from 5-9pm
- June 12 from 5-9pm

Performances:

- June 13 @ 7pm
- June 14 @ 7pm
- June 15 @ 3pm

# Bavaria Performing Arts

## AUDITION PACKET – *Almost, Maine*

Monday May 5th from 5-8pm  
Call Backs (Invitation Only) Monday May 12th

### Almost, Maine

By John Cariani

Directed by Select BPA Directors as a part of our Education Director's Series

Artistic Director Rachael Harper

Welcome to Almost, Maine. A town so far north it's almost in Canada. Well, almost. One cold, clear Friday night in the middle of winter, while the northern lights hover in the sky above, Almost's residents find themselves falling in and out of love in the strangest ways. Knees are bruised. Hearts are broken. Love is lost, found, and confounded. And life for the people of Almost, Maine will never be the same. *Almost, Maine*: It's love. But not quite.

### 8-10 Actors to Portray 19 Roles – All Open

There are 19 roles in the play. It was written to be performed by four actors doubling the various roles. The play is structured as 8 vignettes with a Prologue, Interlogue and Epilogue. With the exception of the pro, inter, and epilogues, no character is repeated in any of the vignettes so we will may be doubling roles. Each Guest Director will cast 2 people of their choice. It is possible that some actors will be cast in multiple scenes. You will be asked if you are open to more than one scene at auditions. There will be roles for actors who can portray characters in their mid/late 20s to mid/late 30s and roles for actors who can portray characters in their 40s and 50s. This is an actor's play with each role presenting unique and interesting challenges especially considering the characters appear in only one scene....a lot of role/ character development in a short burst on stage...each character is its own "star turn" on stage. It is also a nice play to get involved with since the scenes are discrete and, at least in the early parts of our rehearsal schedule, not every actor will be needed for each rehearsal so the experience will be a little less intense than in many productions. Rehearsals will be scheduled based around actor and director availability until tech week.

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### Availability of the Play for Review

*Almost, Maine* is readily available in pdf format on the internet, for instance at this web address: [http://www.jacneed.com/ASYD/AlmostMaine/AlmostMaine\\_Script.pdf](http://www.jacneed.com/ASYD/AlmostMaine/AlmostMaine_Script.pdf)

## **ALMOST, MAINE – About the Play**

*Almost, Maine*--a romantic comedy—is a series of short plays about the residents of a fictional remote town in Maine called “Almost” Each scene happens at exactly 9:00PM on a winter Friday night just as the Northern Lights appear in the sky. Just as the northern lights are created as a result of molecules in the magnetosphere becoming excited by solar winds, the people of almost find themselves momentarily excited by love. At times realistic and at times absurd, *Almost, Maine* is mostly very funny and sometimes dramatic. Every scene has an element of sentimental “magic.”

Following are some excerpts of notes from the author:

### **On the northern lights:**

“The northern lights occur when atoms become ‘excited.’ ... When the aurora fades, it’s because the affected atoms have returned to their grounded state. *Almost, Maine* is a play about people who are normally grounded, but two have become very excited by love...and other extraordinary occurrences.”

### **On time:**

“The plot of each scene in *Almost, Maine* climaxes with some sort of ‘magical moment... This play is about one moment in time—what happens to people in a heartbeat.”

### **On the people:**

“The people of Almost, Maine are not simpletons. They are not hicks or rednecks. They are not quaint, quirky eccentrics. They don’t wear funny clothes and funny hats. They don’t have funny Maine accents. They are not ‘Down Easters.’ They are not fishermen or lobstermen. They don’t wear galoshes and rain hats. They don’t say, ‘Ayuh.’

The people of Almost, Maine are ordinary people. They work hard for a living. They are extremely dignified. They are honest and true. They are not cynical. They are not sarcastic. They are not glib. But this does not mean that they’re dumb. They’re very smart. They just take time to wonder about things. They speak simply, honestly, truly, and from the heart. They are never precious about what they say or do.”

### **On presenting *Almost, Maine*:**

“Please keep in mind that ‘cute’ will kill this play. *Almost, Maine* is inherently pretty sweet. There is no need to sentimentalize the material. Just...let it be what it is—a play about real people who are really, truly, honestly dealing with the toughest thing there is to deal with in life: love.”

## **ALMOST, MAINE – Scene Summaries/Characters**

### **Prologue – Pete (20s-30s), Ginette (20s-30s)**

Pete and Ginette are sitting on opposite ends of a bench in front of Pete's house in the town of Almost, Maine. After some awkward false starts, Ginette confesses her love to Pete. When Pete does not immediately return the sentiments, Ginette is flushed with embarrassment. Just when it seems as if things have gone terribly wrong, Pete admits his love as well. When Ginette comments on how close they are, Pete points out that the opposite is also true: if you measure the distance between them by going all the way around the globe, they are actually as far apart as possible. A bewildered Ginette starts to walk away from Pete to get closer to him. She continues until Pete finds himself alone on the bench.

### **Scene 1 – “Her Heart” – East (20s-40s), Glory (20-40s)**

A woman named Glory enters carrying a bag. The porch light comes on and East, the owner of the house, comes out to find out why there is a strange woman standing in his yard. Glory, who is not from Almost, explains that she traveled a very long way to get here and would like to camp out on East's property. East is puzzled until Glory explains that everything she read about Mainers indicated that they were very open; therefore, she assumed it would be no problem to camp out on a stranger's yard. As the two get to know each other, East suddenly kisses Glory and tells her he thinks he is in love with her. Glory is offended and informs him that she is in Almost to pay her respects to her dead husband, whom she hopes to see in the Northern Lights. East kisses her several more times, and with each embrace the bag gets passed back and forth between them. Glory reveals that the bag contains the pieces of her broken heart. East, a repairman, vows to put the pieces back together for her. As he begins to do so, Glory watches the Lights and says goodbye to her husband.

### **Scene 2—“Sad and Glad” – Jimmy (20s-30s), Sandrine (20s-30s), Villian (20s-30s)**

Jimmy and Sandrine are estranged lovers who happen to run into each other at the back of a bar in Almost. Sandrine makes repeated attempts to get away, stating that her girlfriends are waiting for her. When she notices a mark on Jimmy's arm, he reluctantly shows it to her. The tattoo reads “Villian” a misspelling of “Villain,” which explains how Jimmy feels about letting Sandrine get away. Sandrine finally admits she is here with her girlfriends for her bachelorette party; she is getting married the next day. As they part, the obviously wounded Jimmy tries his best to put on a good face. When he is alone, the waitress who has been waiting on Jimmy and Sandrine returns. She notices Jimmy is feeling down and tells him to call her if she needs anything. The scene ends with her mentioning that her name is Villian.

### **Scene 3 – “This Hurts” – Marvalyn (20s-30s), Steve (20s-30s)**

When Marvalyn accidentally hits Steve in the head with the ironing board, Steve tells her he has a condition that prevents him from feeling pain. As a result, he keeps a journal of things that

hurt so he knows to avoid them. As Marvalyn presses him about his unusual disease, Steve admits that he'll never know what love is like because it hurts. Marvalyn spontaneously kisses him to test his theory. Although they are obviously attracted to each other, Marvalyn fears the reaction of her boyfriend, Eric, who doesn't trust her to be out of sight for long. As she leaves, she accidentally hits Steve again with the ironing board. To their great surprise, Steve cries out in pain.

**Scene 4 – “Getting It Back” – Lendall (20s-30s), Gayle (20s-30s)**

Lendall's angry girlfriend, Gayle barges in bearing a heavy bag. She continues to bring in bag after bag, and she tells him the bags contain all of his love for her. She is fed up with their dead-end relationship and wants all of her love back in exchange for his. Lendall reluctantly presents Gayle with a very tiny bag, and she cannot believe that he loved her so much more than she loved him. When she finally looks in the bag, she finds an engagement ring. Lendall transformed her bags and bags of love into this ring, and the scene ends with the couple reunited.

**Interlogue -- Pete**

Pete, who is still alone, sits on the snowy bench. With only a snowball as his company, he patiently awaits Ginette, whom he hopes will return.

**Scene 5 – “They Fell” – Randy (20s-30s) and Chad (20s-30s)\***

After exchanging lousy date stories, Chad admits how happy his relationship with Randy makes him. Randy becomes uncomfortable and tries to change the subject. When Chad stands up, he abruptly falls to the ground and tells Randy that he “fell” in love with him. Randy angrily accuses Chad of ruining their friendship with his confession. Immediately following his tirade, Randy also falls. The two men repeatedly attempt to get to each other but continue to fall.

\*There is an alternate version of this scene that features two women.

**Scene 6 – “Where It Went” – Phil (30s-50s), Marci (30s-50s)**

Unhappily married couple Phil and Marci have just finished an evening of ice skating. As Marci tries unsuccessfully to find her missing shoe, Phil asks her why she's angry. Marci finally explains that it is their anniversary and Phil forgot. Both agree that it's not working. When Marci's shoe inexplicably drops from the sky, both take it as a sign. Marci drives off alone and leaves Phil to ponder their future.

**Scene 7 – “Story of Hope” – Daniel (20s-30s), Hope (20s-30s), Suzette (20s-30s, one off-stage line)**

Hope rings the doorbell, and an unfamiliar man answers the door. Hope explains that she was looking for a man named Daniel who asked her to marry him many years ago. Instead of giving him an answer, she left to travel and find herself. She desperately wants to apologize to him

and thought he might still live in the family homestead. The man listens intently to the story and speculates about how slow and agonizing it must have been for Daniel. Finally, Hope recognizes the man as Daniel, who has been physically transformed into a figure half his original size because of all the hope he lost. Hope is just about to answer the question from so many years ago when Daniel's wife, Suzette, calls from inside the house. Daniel and Hope part once again.

**Scene 8** – “Seeing the Thing” – Dave (20s-30s), Rhonda (20s-30s)

friends Dave and Rhonda have just finished snowmobiling and arrive outside her shack of a house. Dave gives her a pointillist painting he painted for her. Dave confesses his love for her, but she tries to avoid his advances by trying to figure out the image in the painting. Rhonda, a tomboy, admits that most men don't think of her romantically; she has never been kissed nor has she slept with a man. When Dave kisses her, she gives into their passion and the two comically remove numerous layers of clothing before heading in for the romantic liaison. As they exit into the house, the painting is finally revealed to the audience: a heart.

**Epilogue** – Pete, Ginette

Pete is still looking for Ginette, who went away to get close to him. Nervous and impatient, he crosses over to where she exited to see if she might return. Just then, Ginette re-enters from the opposite side of the stage. Pete notices her presence and quietly asks her if she really has traveled all the way around the world to him. She confirms this, and the two embrace. The play ends with the reunited couple sitting on the bench, taking in the stars in the evening sky.

## Audition Monologues

### GLORY

There's something you should know: I'm here to pay my respects. To my husband. Yeah: My husband. Wes. I just wanted to say goodbye to him, 'cause he died recently. On Tuesday actually. And, see, the northern lights—did you know this?—the northern lights are really the torches that the recently departed carry with them so they can find their way to heaven, and, see, it takes three days for a soul to make its way home, to heaven, and this is Friday! This is the third day, so, you see, I will see them, the northern lights, because they're him: He'll be carrying one of the torches. And, see, I didn't leave things well with him, so I was just hoping I could come here and say goodbye to him and not be bothered, but what you did there just a second ago, that bothered me, I think, and I'm not here for that, so maybe I should go find another yard...

### GAYLE

Shh!!! I've tried to make you love me by giving you every bit of love I had, and now...I don't have any love for me left, and that's...that's not good for a person...and...that's why I want all the love I gave you back, because I wanna bring it with me. I need to get away from things...Okay, YOU. You are the things in this town I need to get away from because I have to think and start over, and so: all the love I gave to you? I want it back, in case I need it. Because I can't very well go around giving your love—'cause that's all I have right now, is the love you gave me—I can't very well go around giving your love to other guys, 'cause that just doesn't seem right—Shh!!! So I think--. I think that, since I know now that you're not ready to do what comes next for people who have been together for quite a long time, I think we're gonna be done. So I think that's the best thing we can do, now, is just return the love we gave to each other, and call it even.

### HOPE

Oh, don't even answer that. That was--. I know that's a horrible question to ask a person who lives in a small town, as if everybody in small towns knows everybody else, agh!, can't believe I asked that. I don't live here anymore, but when I did, I hated when people assumed I knew everybody in a small town just because it was small. It was worse than when they'd ask if we had "...plumbing way up there?", 'cause, you know, people in small towns really don't know each other any better than in big towns, you know that? I mean, you know who you know, and you don't know who you don't know, just like anywhere else. (Pause) I'm so sorry to have bothered you. I was just sure--. When his parents passed away, he kept the house, I heard. He lived here. He stayed here, I thought. He was one of the ones who stayed. (Pause) I didn't stay. I went away.

## Audition Monologues

### STEVE

Okay. You don't have to. Most people don't. Hit me. Most people just go away. You can go away, too, if you want to. That's what most people do when I tell them about myself. My brother Paul says I just shouldn't tell people about myself, because I scare them. (referring to his book of "Things to be Afraid Of") So I've recently put "myself" on the list of things to be afraid of, and I have to memorize what to be afraid of. Things like bears. And guns and knives. And fire. And fear—I should fear fear itself—and pretty girls. My brother Paul says they can hurt you 'cause they make you love them, and that's something I'm supposed to be afraid of too—love—but Paul says that I'm really lucky, 'cause I'll probably never have to deal with love, because I have a lot of deficiencies and not very many capacities as a result of the congenital analgesia. Paul says I'm never gonna have to know what it feels like... 'cause it hurts.

### CHAD

I don't know. Just sometimes...I don't know why I bother goin' "out". I don't like it, Randy. I hate it. I hate goin' out on these dates. I mean, why do I wanna spend my Friday night with some girl I might maybe like, when I could be spendin' it hangin' out with someone I know I like, like you, you know? I mean...that was rough tonight. In the middle of Sally tellin' me how she didn't like the way I smelled...I got real sad, and all I could think about was how not much in this world makes me feel good or makes much sense anymore, and I got really scared, 'cause there's gotta be something that makes you feel good or at least makes sense in this world, or what's the point, right? But then I kinda came out of bein' sad, and actually felt okay, 'cause I realized that there is one thing in this world that makes me feel really good and that does make sense, and it's you.

### MAN

Oh, come on. You give yourself too much credit. He was young. That's all you need to get your hopes dashed: Be young. And everybody starts out young, so...everybody gets their hopes dashed, and besides...I don't think you really dashed his hopes. 'Cause if you dash somebody's hopes—well that's...kind of a nice way to let 'em down, 'cause it hurts...but it's quick. If you'd have said, "No," that woulda been "dashing his hopes". (Pause) But you didn't say, "No." You said nothin'. You just didn't answer him. At all. And that's...killin' hope the long, slow, painful way, 'cause it's still there just hangin' on, never really goes away. And that's...kinda like givin' somebody else a little less air to breathe every day. Till they die.



Scene 2  
SAD AND GLAD

*Music fades.*

*Lights fade up on Jimmy sitting alone at a table in a back corner of Almost, Maine's local hang-out, the Moose Paddy. He is nursing a couple of Buds.*

*Sandrine enters. She is coming from the ladies' room and is cheerily heading back to her friends, who are up front.*

*She passes Jimmy. Jimmy sees Sandrine, stops her.*

JIMMY

Sandrine!

SANDRINE

Hmmm? *(Beat. This is a bit awkward – awful, actually.*

*Then, overcompensating:)*

Jimmy!

JIMMY

Hey!

SANDRINE

Hey!

JIMMY

Hey!!

SANDRINE

Hey!!

JIMMY/SANDRINE

*(Jimmy hugs Sandrine. Sandrine doesn't really take the hug or hug him back.)*

Heyyyy!!!

JIMMY

How you doin'!?

SANDRINE

Doin' pretty good! How are you doin'?!?

JIMMY

I'm good, I'm good! How are ya?!?

SANDRINE

I'm good, doin' good, great! How are you?

JIMMY

Great, great! How are ya?

SANDRINE

Great, // great!

JIMMY

Oh, that's great!

SANDRINE

Yeah!

JIMMY

That's great!

SANDRINE

Yeah!

JIMMY

That's great!

Yeah. SANDRINE

That's great! JIMMY

Yeah. SANDRINE

You look great! JIMMY

Oh . . . SANDRINE

You look great. JIMMY

Thanks. SANDRINE

You do. You look so great. JIMMY

Thanks, Jimmy. SANDRINE

So pretty. So pretty. JIMMY

Thanks.  
(*Beat.*) SANDRINE

JIMMY

Here, have a seat.

SANDRINE

Oh, Jimmy, I can't –

JIMMY

Aw, come on, I haven't seen you in . . . well, *months* . . .

SANDRINE

Yeah.

JIMMY

. . . and months and months and months and months and months and months and *months*,  
how does that happen? Live in the same town as someone and never see 'em? >

SANDRINE

I don't know . . .

JIMMY

I mean, I haven't seen you since that night before that morning when I woke up and you  
were just gone.

SANDRINE

Yeah, I –

WAITRESS

*(Entering.)* Look at you two, tucked away in the corner over here. Lucky I found ya!  
*(Referring to Jimmy's couple of Buds.)* Is the man and his lovely lady ready for another  
round?

JIMMY/SANDRINE

Well -- / No! We're not together.

Right –  
SANDRINE

Mom and Dad retired, headed south.  
JIMMY

Yeah, I heard that.  
SANDRINE

Vermont.  
JIMMY

Oh.  
SANDRINE

JIMMY  
Yeah, winters there are a lot easier. And then Spot went and died on me ...

Oh, Jimmy, I didn't know that . . .  
SANDRINE

JIMMY  
Yeah. He was old, it was his time, he was a good fish though, but, so, like I said, I really don't have anybody anymore, really . . . but, so, um, I was wonderin' – would you like to come over? It'd be fun! Catch up, hang out?

Oh –  
SANDRINE

WAITRESS  
(*Entering.*) And I forgot to tell ya – don't forget: Friday night special at The Moose Paddy: Drink free if you're sad. So, if you're sad, or if you two little lovebirds are ready for another coupla Buds or somethin', you just let me know, all right?

SANDRINE

No, we're –

JIMMY

Okay.

WAITRESS

Okay. *(She exits.)*

SANDRINE

*(To waitress.)* Okay.  
*(Beat.)*

JIMMY

So whatta you say? Wanna come on over, for fun –

SANDRINE

No, Jimmy. I can't. I can't. *(Getting up to leave.)* I really gotta get back with the girls.

JIMMY

Naw –

SANDRINE

*(Forceful, but kind.)* Yeah, Jimmy, yeah. I gotta. 'Cause, see . . . oh, gosh, I've been meanin' to tell you this for a while: There's a guy, Jimmy. I've got a guy.

JIMMY

*(Huge blow. But he's tough.)* Oh.

SANDRINE

Yeah.

JIMMY

Well . . . good for you. Getting' yourself out there again.

SANDRINE

Yeah.

JIMMY

Movin' on . . .

SANDRINE

Yeah, well, actually, Jimmy, it's more than me just getting' myself out there and movin' on. Um . . . this is my . . . bachelorette party.

*(Beat. Then, off his blank look:)*

I'm getting' married.

JIMMY

*(Huge blow.)* Oh.

SANDRINE

Yeah.

JIMMY

Wow.

SANDRINE

Yeah.

JIMMY

Wow.

SANDRINE

Yeah.

JIMMY

Wow.

SANDRINE

Yeah.

JIMMY

Wow. That's -- . . . Thought you said you weren't gonna do that. Get married. Thought it wasn't for you, you told me.

*(Beat.)*

Guess it just wasn't for you with me.

*(Beat.)*

So, who's . . . who's the lucky guy?

SANDRINE

Martin Laferriere. (*“la-FAIRY-AIR”*) You know him? The uh –

JIMMY

The ranger guy, over in Ashland.

SANDRINE

Yeah, yeah, yeah!

JIMMY

Wow.

SANDRINE

Yeah.

JIMMY

He's a legend. Legendary. I mean, if you're lost on a mountain in Maine, he's the guy you want lookin' for you.

SANDRINE

Yeah.



JIMMY

I mean, if you're lost out there in this big bad northern world, Martin Laferriere's the guy you want to have go out there and find you.

SANDRINE

Yeah.

JIMMY

And he . . . found you.

SANDRINE

Yeah. I'm sorry I never told you – I actually thought you woulda known, I thought you would have heard . . .

JIMMY

How would I have heard?

SANDRINE

Well, you know . . . people talk.

JIMMY

Not about things they know you don't wanna hear, they don't. And I gotta be honest . . . that's not somethin' I woulda wanted to hear . . .

*(Beat.)*

So . . . when's the big event?

SANDRINE

Um . . . tomorrow!

JIMMY

Really.

SANDRINE

Yup!

JIMMY

Well then . . . *(Jimmy downs his Bud, and then raises his arm, to get the waitress' attention. As he does so, his unbuttoned sleeve slides up his arm a little. He hollers:)*  
HEY!

SANDRINE

*(Not wanting Jimmy to draw attention to them.)* What are you doin'?

JIMMY

*(Going towards the front.)* Getting' our waitress, she said holler, *(Calling to waitress.)*  
HEY! *(To Sandrine.)* What's her name?

SANDRINE

I don't know, she's new // here.

JIMMY

*(To waitress.)* HEY!

SANDRINE

What are you doin'?

JIMMY

We gotta celebrate! You got found! And you deserve it! He's quite a guy.

SANDRINE

Aw, Jimmy.

JIMMY

And so are you.

SANDRINE

*(That was the nicest thing a guy like Jimmy could say to a girl.)* Jimmy . . .

Scene 4  
GETTING IT BACK

*Music fades.*

*We hear someone – Gayle – pounding on a door.*

GAYLE

**Lendall! (More pounding.) Lendall! (More pounding.) Lendall!**

*(Lights up on the living room of a small home in Almost, Maine. It is furnished with a comfortable chair and an end table. Lendall has been woken up. Maybe he was asleep in bed; maybe he was asleep in the chair. Either way, he's up now. He turns on the light, and goes to answer the door.*

*Gayle continues to pound on the door.)*

LENDALL

Okay! Gayle! Shhh! I'm comin', I'm comin'!

GAYLE

Lendall!

LENDALL

Hey, hey, hey! Shh, come on, I'm comin'! *(He exits stage left to answer the door.)*

GAYLE

*(Entering; blowing by him.)* Lendall –

LENDALL

*(Returning.)* What's the matter?, what's goin' on?

*(Beat.*

*Gayle is stewing.)*

What?

GAYLE

*(she's been in a bit of a state, but she collects herself.)* I want it back.

What? LENDALL

I want it back. GAYLE

What? LENDALL

All the love I gave to you?, I want it back. GAYLE

What? LENDALL

*Now.* GAYLE

*(Little beat.)* I don't understand – LENDALL

I've got yours in the car. GAYLE

What? LENDALL

All the love you gave to me?, I've got it in the car. GAYLE

What are you talkin' about? LENDALL

GAYLE

I don't want it anymore.

LENDALL

Why?

GAYLE

I've made a decision: We're done.

LENDALL

What?! –

GAYLE

We're done. I've decided. And, so, I've brought all the love you gave to me back to you. It's the right thing to do.

LENDALL

*(Bewildered.)* Um, I –

GAYLE

It's in the car.

LENDALL

You said.

*(Beat.*

*He's kind of paralyzed trying to figure this out.)*

GAYLE

*(Waiting for him to take some action and go get the love.)* I can get it for you, or . . . you can get it.

LENDALL

Well, I don't want it back. I don't need it –

GAYLE

Well, *I* don't want it! What am I supposed to do with all of it, now that I don't want it?

LENDALL

Well, I don't know . . .

GAYLE

Well, under the circumstances // , it doesn't seem right for me to keep it, so I'm gonna give it back. *(She leaves.)*

LENDALL

Under what circumstances? *(Calling to her.)* Gayle – what are -- ? I don't understand what -- . . . What are you doing?

GAYLE

*(From off.)* I told you. I'm getting all the love you gave to me, and I'm giving it back to you.

LENDALL

*(Calling to her.)* Well, I'm not sure I want it – whoa! Need help?

GAYLE

Nope. I got it. It's not heavy.

*(She returns with an ENORMOUS bunch of HUGE red bags full of love. The bags should be filled with clothes or towels [for a little bit of weight and stability] and foam or pillow stuffing [for shape, and to keep them soundless]. She dumps the bags on the floor.)*

Here you go.

LENDALL

*(Truly puzzled, referring to the bags of love.)* And this is . . . ?

GAYLE

*(Exiting.)* All the love you gave me, yeah.

LENDALL

Wow.  
(*Beat.*)  
That's a *lot*.

GAYLE

(*Returning with more bags of love.*) Yeah. (*She exits.*)

LENDALL

Whole lot.

GAYLE

Yeah. (*She returns with even more bags of love. There is now a GIGANTIC pile of love in Lendall's living room.*)

LENDALL

Wow. What the heck am I gonna do with all this? I mean . . . I don't know if I have room.

GAYLE

(*Upset.*) I'm sure you'll find a place for it (*i.e., another woman.*) . . . And now, I think it's only fair for you to give me mine back because . . . I want it back.

(*Beat.*)

All the love I gave to you?

LENDALL

Yeah?

GAYLE

I want it back.

(*Beat.*)

So go get it.

(*Lendall doesn't move. He's probably trying to figure out what is happening and why it's happening.*)

Lendall, go get it.

(*Lendall still doesn't move.*)

Please.  
*(Lendall still doesn't move.)*  
Now!!!

LENDALL

*(A little shaken; a little at a loss.)* Okay. *(He exits. Gayle sits in the chair and waits. She's still in a state.)*

*Long beat.*

*Lendall returns . . . with a teeny-tiny little bag – a little red pouch – and places it on a little table next to the chair. They look at the little bag. The little bag should be between Lendall and Gayle. And Gayle should be between the many bags of love and the little bag of love.)*

GAYLE

What is that?

LENDALL

*(It's obvious – it's exactly what she asked for.)* It's all the love you gave me.

GAYLE

That's -- . . .? That is *not* --. There is no way -- . . . That is *not* --. *(Mortified.)* Is that all I gave you?

LENDALL

It's all I could find . . .

GAYLE

Oh. Okay. *(Taking in the little bag . . . and then all the big bags.)* Okay. *(And she's crying.)*

LENDALL

Gayle . . . what's goin' on here?

GAYLE

I told you: We're done.



LENDALL

Why do you keep saying that?

GAYLE

Because -- . (*This is hard to say, but has to be said.*) Because when I asked you if you ever thought we were gonna get married – remember when I asked you that?

(*Lendall doesn't seem to want to remember.*)

In December? . . . It was snowing?

LENDALL

(*But he remembers.*) Yeah.

GAYLE

Yeah, well, when I asked you . . . *that*, you got so . . . *quiet*. And everybody said that that right there // shoulda told me everything.

LENDALL

Everybody *who*?

GAYLE

Everybody!

LENDALL

Who?

GAYLE

. . . Marvalyn >

LENDALL

*Marvalyn???* Marvalyn said that, like she's an expert?

GAYLE

said – yes, Marvalyn, yes, said that how quiet you got was all I needed to know, and she's right: You don't love me.

MARVALYN

Oh, my gosh! I'm sorry! // Oh, my gosh! I just clocked you! >

STEVE

You hit me! Most people go away, but you hit me!

MARVALYN

I had to see [*what would happen*]! But – are you okay?

STEVE

Yeah, I don't feel // pain!

MARVALYN

. . . Don't feel pain, right, of course you're okay! – but – are you sure?

STEVE

Well, is there any blood?

MARVALYN

No.

STEVE

Any discoloration?

MARVALYN

No.

STEVE

Then I'm okay.

MARVALYN

Well, buddy, you can be hurt and not even look like it.

STEVE

But –

MARVALYN

Trust me. There are things that hurt you that make you bruised and bloody and there are things that hurt you that don't make you bruised and bloody and . . . they all hurt.

*(Beat.*

*Then, giving him back the book labeled "Things That Can Hurt You":)*

I'm Marvalyn.

STEVE

I'm Steve. I live on the third floor. Room Eleven.

MARVALYN

*(Deflecting.)* I live with my boyfriend, Eric. I love him very much.

STEVE

Yeah. We saw you move in.

MARVALYN

Yeah. Our roof collapsed from all the snow in December. We're just here until we can get our feet back on the ground.

STEVE

Oh. Well, that's good, 'cause that's what Ma Dudley say her boarding house is. A place where people can live until they get their feet back on the ground. My brother Paul says we've been trying to get our feet back on the ground our whole lives.

MARVALYN

Oh.

STEVE

Yeah, it takes some people longer to do that than others.

MARVALYN

Yeah.  
(*Beat.*)

STEVE

You guys are loud.

MARVALYN

Huh?

STEVE

You and Eric. You yell and bang. We're right below you.

MARVALYN

Oh. Sorry about that. We're goin' through a rough patch. Happens. Sorry.  
(*Beat.*  
*Then, changing the subject:*)  
What is it like?

STEVE

What?

MARVALYN

To not feel pain.

STEVE

I don't know. I don't know what it's like to hurt, so . . . I don't know. I don't really feel.

MARVALYN

Is this . . . how you were born?

STEVE

Yeah. I don't have fully developed pain sensors. They're immature, my brother Paul says // , and because they're immature –

MARVALYN

How does he know that?

STEVE

Oh, he *reads*, >

MARVALYN

But –

STEVE

and because they're immature, my development as a human being has been retarded, he says, >

MARVALYN

But –

STEVE

but he *teaches* me what hurts, though.

MARVALYN

Why??

STEVE

So I won't ruin myself. I have to know what hurts, so I know when to be afraid. See, my mind can't tell me when to be afraid, 'cause my body doesn't know what being hurt is, so I have to memorize what might hurt.

MARVALYN

Okay . . .

STEVE

And I have to memorize what to be afraid of. (*Showing her, in his book.*) Things like bears. And guns and knives. And fire. And fear – I should fear fear itself – and pretty girls . . .

MARVALYN

Pretty girls?

STEVE

*(He thinks she's pretty.)* Yeah.

MARVALYN

Why should you be afraid of pretty girls?

STEVE

Well, 'cause my brother Paul says they can hurt you 'cause they make you love them, and that's something I'm supposed to be afraid of, too – love – but Paul says that I'm really lucky, 'cause I'll probably never have to deal with love, because I have a lot of deficiencies and not very many capacities as a result of the congenital analgesia.

MARVALYN

Wait, what do you mean you're never gonna have to deal with love // , why –

STEVE

'Cause I'm never gonna know what it feels like, Paul says.

MARVALYN

Well, how does he know that?

STEVE

'Cause it hurts.

MARVALYN

It shouldn't.

STEVE

And, plus, I have a lot of deficiencies and not very many capacities.

and said she was sorry, but she couldn't go out with me because she didn't like the way I smelled, never had!

RANDY

What?

CHAD

Said she thought she was gonna be able to overlook it, the way that I smelled, but that that wasn't gonna be possible after all, and she slammed the door on me and left me sittin' right there in her driveway.

RANDY

*(Taking this in.)* 'Cause she didn't like the way you smelled?

CHAD

Yeah.

RANDY

Well what kinda -- . . . ?

*(Beat.)*

I don't mind the way you smell.

CHAD

Thanks.

RANDY

Jeez.

CHAD

Yeah . . .

*(Beat.)*

Told you it was bad.

RANDY

More than bad, Chad. That's sad.

CHAD

Yeah.

*(Beat.)*

So, I'm guessin' I'm the big winner tonight, huh? So . . . I get to pick tomorrow, and I pick bowlin'. We'll go bowlin', supper at the Snowmobile Club . . . coupla beers at The Moose Paddy . . . and just hang out.

RANDY

*(Looks at Chad.*

*Beat.)*

I didn't say you're the big winner, >

CHAD

What?

RANDY

did I say you're the big winner?

CHAD

No –

RANDY

No. All that's pretty sad, Chad, and bad, but you didn't win.

CHAD

What do you mean?

RANDY

You didn't win.

CHAD

You can beat bein' told you smelled bad?

RANDY

Yeah.



Well, then . . . [*Let's hear it.*]

CHAD

(*This is tough to share.*) Mine's face broke.

RANDY

What?

CHAD

Her face broke.

RANDY

(*Taking this in.*) Her -- ?

CHAD

Only get one chance with a girl like Yvonne LaFrance and her face broke.  
(*Beat.*)  
Told you it was bad.  
(*Beat.*)

RANDY

How did her face break?

CHAD

When we were dancin'.

RANDY

Dancin'?' (*These guys don't dance.*)

CHAD

Yup.

RANDY

CHAD

Why were you *dancin'*?

RANDY

'Cause that's what she wanted to do. On our date. So I took her. Took her dancin' down to the rec center. You pay, then you get a lesson, then you dance all night. They teach "together dancing," how to dance together, and we learned that thing where you throw the girl up and over, and, Yvonne – well, she's pretty small . . . and I'm pretty strong. And I threw her up and over, and, well . . . I threw her . . . *over* . . . over.

*(Beat.)*

And she landed on her face.

*(Beat.)*

And it broke.

*(Beat.)*

Had to take her to the emergency room.

*(Long beat.)*

*Then finally:)*

CHAD

That's a drive.

RANDY

Thirty-eight miles.

CHAD

Yup.

*(Beat.)*

RANDY

*(Disgusted.)* And she cried.

CHAD

Hate that.

RANDY

Whole way.

*(Beat.)*

Then had me call her old boyfriend to come get her.

CHAD

Ooh.

RANDY

He did. Asked me to “please leave.”

*(Beat.)*

He’s small as she is. *(They laugh.*

*Beat.*

*Chad laughs.)*

What?

CHAD

That’s just – pretty bad.

RANDY

Yup.

CHAD

And sad.

RANDY

Yup.

CHAD

So . . . I guess you win.

RANDY

Yup!

CHAD

That right there might makes you the big winner of all time!

RANDY

Yup!

CHAD

“Baddest-date-guy” of all time!

RANDY

Yup!

CHAD

Congratulations!

RANDY

Thank you!

CHAD

So what do you pick tomorrow?

RANDY

Bowlin’. Supper at the Snowmobile Club. Coupla beers at the Moose Paddy. Hang out.

CHAD

Good.

*(Beat.*

*They drink their beers, and crush the cans, and shoot them into crates or an offstage abandoned potato barrel, maybe. Everything settles.*

*Beat.*

*Chad laughs.)*

RANDY

What?

CHAD

*(Sitting.)* I don't know. Just sometimes . . . I don't know why I bother goin' "out." I don't like it, Randy. I hate it. I hate goin' out on these dates. I mean, why do I wanna spend my Friday night with some girl I might *maybe* like, when I could be spendin' it hangin' out with someone I *know* I like, like you, you know?

RANDY

Yeah.

CHAD

I mean . . . that was rough tonight. In the middle of Sally tellin' me how she didn't like the way I smelled . . . I got real sad, >

RANDY

Aw, buddy . . .

CHAD

and all I could think about was how not much in this world makes me feel good or makes much sense anymore, and I got really scared, 'cause there's gotta be something that makes you feel good or at least makes sense in this world, or what's the point, right? But then I kinda came out of bein' sad, and actually felt okay, 'cause I realized that there *is* one thing in this world that makes me feel really good and that *does* make sense, and it's you.

*(Everything stops. Chad isn't quite sure what he has just said. Randy isn't quite sure what he has just heard.)*

*Long, long beat of these guys sorting out what was just said and heard.)*

RANDY

*(Escaping the discomfort.)* Well, I'm gonna head. *(He start to leave.)* >

CHAD

Yeah . . .

RANDY

*(Deflecting throughout the following.)* I gotta work in the mornin' . . .