

The Tryangle

By

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With Molly Barron, Stephen Burke, Cody Freeman, Ciera
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Cast of Characters

<u>Steven Burke:</u>	Suitor #2, Bruce (21), Dr. Steven
<u>Cody Freeman:</u>	Gameshow Host, Judge, Chad (22-32), Male Subject
<u>Ciera Gardner:</u>	Tina, Shannon (21), Dr. Ciera
<u>Rebecca Khalil:</u>	Mary (18), Female Subject, Receptionist
<u>Andrew Reiff:</u>	Suitor #1, Jeremy (24), Dr. Andrew
<u>Kristin Screnci:</u>	Bachelorette, Nicole (21-31), Dr. Kristin

Scene

A Gameshow, A Courthouse, A Diner, An Apartment, a Hotel Room, A Bedroom, A Trailer, A House, A Doctor's Office

Time

1979-80, 1993-2003, 2012-13

OPENINGIntroduction

BECCA

Welcome to the Caplan Studio Theater at the University of the Arts, and tonight's production of The Tryangle. Please take this moment to turn off your cell phones and any other device that makes noise or light. Please refrain from any unnecessary conversation.

Psychologist Robert Sternberg's Triangular Theory of Love states that "the three components of love, are intimacy, passion, and commitment."

Intimacy - Which encompasses feelings of attachment, closeness, connectedness, and bondedness.

Passion - Which encompasses drives connected to both limerence and sexual attraction.

Commitment - Which encompasses, in the short term, the decision to remain with another, and in the long term, plans made with that other.

"The amount of love one experiences depends on the absolute strength of these three components, and the type of love one experiences depends on their strengths relative to each other. Different stages and types of love can be explained as different combinations of these three elements; for example, the relative emphasis of each component changes over time as an adult romantic relationship develops. A relationship based on a single element is less likely to survive than one based on two or three elements."

The Tryangle exists to explore these components in various combinations, put into a dramatic form. Thank you, and enjoy The Tryangle. But first, let's. Play. Love. Is. Blind!

GAME SHOW

Lights up on the set of the game show, "Love is Blind." A host at a podium, a glamorous assistant at his side, and two male suitors on stools behind a curtain. A pastiche of countless other game shows.

HOST

Welcome to Love is Blind! The game show where one lucky contestant gets to pick a mate based on what really

(MORE)

(CONTINUED)

HOST (cont'd)

matters! Our suitors are judged on the following: Sound, Taste, Touch, and Smell! I'm your host, Tommy Sestero, and this is my lovely assistant, Tina! Let's meet our suitors! Suitor #1, tell us a little bit about yourself!

SUITOR #1

Hi, I'm Micheal-Tyler. I don't own a TV, and I have more flannel shirts than Facebook friends. I'm really excited to be here!

HOST

I see you're wearing some flannel for us today.

SUITOR #1

It's literally all I own. Even my pants!

HOST

And since you don't own a television, do you find it strange being on television?

SUITOR #1

Well, I'm pretty familiar with the concept, so it's not that strange. Hi Mom!

HOST

And he loves his mother, this is just too much! All right, on to Suitor #2, tell us a little bit about yourself.

SUITOR #2

Hi, I'm Rudolph, but you can call me Dolph. I live with my mom, who died recently, and I just got out of a serious relationship.

HOST

Wow, that's a lot all at once. First, sorry to hear about your mom.

SUITOR #2

It's okay, I've got another one.

HOST

And tell us a little bit about your previous relationship.

SUITOR #2

Well, she broke her leg, so we had to sell her to the glue factory.

HOST

So, she was a horse?

SUITOR #2

I didn't say that. You can't prove anything!

HOST

I guess the good news here is that you're looking for love on television!

SUITOR #2

So excited!

HOST

I'm glad. We've met our suitors, let's bring out the Bachelorette!

TINA, the lovely assistant, escorts the Bachelorette on stage.

HOST

All right, Bachelorette, the folks at home have gotten a chance to meet your suitors. Tell us about yourself, where are you from, what do you do.

BACHELORETTE

I'm Amber. I'm a 22 year old free spirit. I'm from Riverside, California, and I've never met a guy I loved more than my shoes! I hope I meet my guy today!

HOST

Well, you've come to the right place. Any other interesting facts?

BACHELORETTE

I've never had a burger before.

HOST

So you're a vegetarian?

BACHELORETTE

Oh no, my family doesn't believe in ground meat. We think it's evil.

HOST

Isn't that precious! Now, are you ready to begin, Bachelorette?

BACHELORETTE

I sure am!

HOST

Great! Let's play Love is Blind!

Television Fanfare

HOST

Now, on to the first trial: Sound! Our Bachelorette is going to listen to the sound of our two suitor's voices and pick which voice she prefers! My lovely assistant, Tina, will be handing the suitors their cards now.

BACHELORETTE

Don't I get to ask them questions or something?

HOST

Different game, sweetheart. Suitor #1, please read the card in front of you.

SUITOR #1

Uh, "The quick brown fox jumps over the lazy dog."

HOST

Great read! Bachelorette, thoughts?

BACHELORETTE

He's got a deep voice, I like that!

HOST

Suitor #2, same thing, ready?

SUITOR #2

Hang on, mine's blank.

HOST

Flip it over, big guy.

SUITOR #2

Oh, okay. Wait, is this right?

HOST

Just read what it says.

SUITOR #2

"Meet me in my dressing room after the show - Tina."

HOST

Well! Isn't that fun! Tina must be having some fun with you! Aren't you Tina?

TINA

I just couldn't help myself, Tommy! He's just so darn cute!

(CONTINUED)

HOST

Watch out, Bachelorette, looks like Tina's got her eye on one of your suitors. What did you think of Suitor #2's read?

BACHELORETTE

Um, it was pretty good. They both sound like guys, so that's a plus.

HOST

But which voice would you want to hear, day in and day out for the rest of your life? The first person you speak to in the morning, the voice that tells you goodnight. Who's it gonna be?

BACHELORETTE

Oh wow, when you put it that way... Suitor #1. He sounds cute!

HOST

All right, so Suitor #1 takes an early lead, 1-0! Up next, is the taste round! Both suitors have prepared their signature dish for you to sample. Earlier, we asked you what your favorite meal was, and you said...

BACHELORETTE

Dessert!

HOST

That's right, you said dessert! Both of our suitors made you their signature dessert. Tina will be bringing those out now. You won't know which dish belongs to which suitor until you pick which one you prefer!

Tina brings out two dishes of food and places them on a tray in front of the Bachelorette.

HOST

So, we've got what appears to be a slice of cake, and a batch of chocolate chip cookies!

BACHELORETTE

Mmm, they're both pretty good! I don't usually do cake, but I like this! Chocolate chip cookies are my favorite though.

HOST

Just imagine eating one of these at least once a week for the rest of your life. Twice a week if there's leftovers.

(CONTINUED)

BACHELORETTE

Hm...That's a lot of dessert, and I'm trying to cut out sweets. Maybe I should have asked for breakfast or something.

HOST

Too late now! What does your gut say? Cake, or cookies?

BACHELORETTE

Cookies!

HOST

And that's a point for Suitor #2! Quite the baker, isn't he?

BACHELORETTE

(Still eating)
So good!

HOST

All right folks at home, it's an even game 1-1. Now, it's everyone's favorite round, Touch! Tina, if you would please blindfold the Bachelorette.

Tina walks over to the Bachelorette, and places the blindfold over her eyes. The Host walks her over to the suitors.

HOST

Thank you, Tina! A coin toss backstage determined which suitor would go first. Now, get in there and give this first suitor a great big hug!

The Bachelorette embraces Suitor #2 awkwardly.

HOST

What're you thinking, Bachelorette?

BACHELORETTE

He's not bad. On the tall side, that's nice. Maybe a little bony, but tall guys usually are.

HOST

And, the next suitor.

The Bachelorette embraces Suitor #1.

BACHELORETTE

Oooh, this one's nice and soft. Ooh, is this flannel?

HOST

Who would you want to wake up next to for years to come?

BACHELORETTE

I used to date a bony guy, and no offense, he wasn't all that great to cuddle with. I think I'll go with this guy!

HOST

It's Suitor #1! He's taken the lead, let's see if he can go all the way! For the last trial, you'll leave your blindfold on. Both suitors have brought with them a recently worn garment. It is your task to smell the garment and decide which one you prefer. Let's give her the first garment, now!

Tina hands her a shirt. She places it to her face to smell.

BACHELORETTE

He wears nice cologne, I like that. There's something else, I can't quite put my finger on. It's not great, though. Is it dog? Smells like he has a dog. And not like a cute dog, but like a smelly dog. Like a dog that's used to be cute, but now its kind of old and sad and has a drooling problem.

HOST

That was very insightful, Bachelorette. And the next one?

BACHELORETTE

Mmm, this smells like a person. Like someone's house. I like this one. Dryer-sheets, that's what it smells like. I love that smell.

HOST

That's your final selection?

BACHELORETTE

Yes it is!

HOST

It's a tie game! That shirt belongs to Suitor #2! Now, in the event of a tie game, we have a tie-breaker!

Television fanfare. Airhorns, etc.

HOST

Before the show, we asked our Bachelorette which of the four criteria was most important to her and worth double the points. She said...

(CONTINUED)

BACHELORETTE

Touch.

HOST

That's right, Touch. Now, she can award the extra point to Suitor #1 for the win, or, she can choose to take off her blindfold and put both suitors through the final trial of sight, and choose a winner based solely on his appearance, right here, right now! Making everything that's already happened, a complete waste of time! So, which is it going to be, Bachelorette? Suitor #1 for the win, or do you want to bet it all and choose based on what they look like? What is it that truly matters most to you?

BACHELORETTE

You know, I've gotten to know both of these guys pretty well by now, I think whoever I pick, I'm the real winner here. I wanna take a look!

HOST

Then take your blind fold off!

She takes off the blind fold. She's not impressed.

BACHELORETTE

Oh.

HOST

What's the matter?

BACHELORETTE

I just was expecting something, uh...

HOST

Something what, dear?

BACHELORETTE

A little more interesting. Who are these guys? I mean, they're kind of the same. There's nothing really to set them apart...Except his pants, what are those?

SUITOR #1

They're flannel, and they're super comfortable.

SUITOR #2

I don't think I belong here, this was a mistake. I need to go back to the ranch.

BACHELORETTE

Your cookies were really good, though.

(CONTINUED)

SUITOR #2

Yeah, it's too bad your cutting sweets. More for my bony ass, I guess. I'm out of here.

He exits. Awkward pause. The Host looks offstage and shrugs. Tina follows Suitor #2 off stage. The remaining Suitor gives the Bachelorette a quick visual assessment.

SUITOR #1

Fuck it, I can work with this.

BACHELORETTE

If you say so...Sure, why not!

HOST

And there you have it, folks! Looks like these two losers managed to settle for each other! What did we learn here today? That love may be blind, but it's also fucking stupid. Have a nice night folks, do your part to protect the future of the human race and remember, to spay or neuter your kids! Goodnight!

ACT IScene 1 - 'Motor City'

A courthouse. A COUPLE stand before a JUDGE. BRUCE, 21, wears a faded blue tuxedo jacket with his jeans and work boots. MARY, 18, very pregnant, wears a plain white dress with an inexpensive veil. There are no flowers.

JUDGE

This woman and this man come before the court in the presence of these witnesses to be joined together in the state of matrimony. It is an honorable state and not to be entered into unadvisedly. If anyone knows of any legal impediment to this marriage, please speak now, or forever hold your peace.

Silence. Mary looks at Bruce. Bruce looks away.

JUDGE

Bruce, do you take this woman, Mary, to be your lawful wedded wife?

BRUCE

Yes.

JUDGE

Do you promise to love and comfort her, to honor her, and keep her, in sickness and in health, in prosperity and adversity and forsaking all others to be faithful to her, so long as you both shall live?

BRUCE

Yes.

JUDGE

Mary, do you take this man, Bruce, to be your lawful wedded husband?

MARY

Yes.

JUDGE

Do you promise to love and comfort him, to honor him, and keep him, in sickness and in health, in prosperity and adversity, forsaking all others to be faithful to him, so long as you both shall live?

MARY

Yes.

(CONTINUED)

JUDGE

Bruce, will you take Mary's ring and place it on her left hand. And repeat after me: With this ring.

BRUCE

With this ring...

JUDGE

I thee wed.

BRUCE

I thee wed.

JUDGE

Mary, will you take Bruce's ring and place it on his left hand. And repeat after me: With this ring.

MARY

With this ring...

JUDGE

I thee wed.

MARY

I thee wed.

JUDGE

By the virtue and power invested in me by the state of Michigan and the city of Detroit, that on this date, May the 4th, 1979, I now pronounce you husband and wife. You may kiss your bride.

They kiss quickly and uncomfortably.

JUDGE

Congratulations.

The Judge exits.

Bruce and Mary stare at each other awkwardly.

BRUCE

That was quicker than I thought it would be.

MARY

Seemed like it went on forever.

BRUCE

Yeah, that too.

Beat.

BRUCE

We've got some time to kill. Our hotel reservation isn't until eight o'clock.

MARY

What time is it?

BRUCE

Almost five. We can see if they'll take us in early. Place like that charges by the hour, so we can add to the time we already got.

MARY

Do you really want to be there any longer than we have to?

BRUCE

I thought you would have liked it. Something nice for our honeymoon, for your birthday.

MARY

I meant do you want to pay for the extra time. We can't afford much as it is.

BRUCE

Right. Right. Isn't this exciting?

MARY

What? The courthouse?

BRUCE

No, being married. This is a big step, Mare, we're starting the journey of the rest of our lives! I feel like I can do anything.

MARY

Must feel nice.

BRUCE

Oh, it's great, Mare. We'll move in together, I'll build a crib, be a real handy-man. Would you like that? Me, being Mr. Fix-It?

MARY

You already are Mr. Fix-It. That's what I like about you.

BRUCE

Aw, shucks, Mare.

MARY

No, I mean it. No problem is too big to you. There's nothing you can't solve, even when it seems impossible.

(CONTINUED)

BRUCE

"Never tell me the odds," that's what I say.

MARY

But just because you can fix it, doesn't mean it's the solution.

BRUCE

Why not? Thing was broken, now it's fixed. Seems like a solution to me.

MARY

And that's what makes you so adorable, but so wrong.

BRUCE

Chalk it up to a difference of opinion. Hey, what do you want to do for dinner?

MARY

After that, I don't think I could eat.

BRUCE

Really? I could eat a horse. And a half. Oh! What about dessert? I'll put a candle in your ice cream for you so you can have a birthday wish.

MARY

Why? I'd just wish for...Nevermind.

BRUCE

You can tell me, it's okay. Oh, no, wait don't. Then it won't come true.

MARY

Do you really believe in that kind of thing?

BRUCE

Well, why shouldn't I?

MARY

Because it's ridiculous.

BRUCE

You don't mean that.

MARY

I do mean it. A wish is just an empty promise, it doesn't mean anything. So, even if I told you what my wish was, it wouldn't matter. Because it's either going to happen, or it isn't. And I can't do anything about that.

BRUCE

I don't believe that for a minute.

MARY

I'm not asking you to, that's just the way it is.

BRUCE

We've had it hard these past few months. I get it. But now it's up to us to make it better. How long have we been waiting for this day? For you to turn 18 so we can get married, remember? It's all a part of the plan. Our plan.

MARY

You mean our parents' plan.

BRUCE

I mean God's plan. *The* plan. The one that brought us together. The one that made you spill your popcorn on me during *Star Wars*. And when I looked up into those big beautiful brown eyes of yours, and do you remember what I said?

MARY

"I'm sorry, let me get you another one."

BRUCE

So I got up, and we went to the lobby to go buy you a new box. But we never made it back into the movie. Instead, and I'll never forget it, we sat on the hill behind the theater, and I told you everything that happened in the movie.

MARY

I always liked your version better.

BRUCE

(Imitating Darth Vader)

"If this is a consular ship, then where is the ambassador!"

MARY

(Laughing)

Stop.

BRUCE

"Fast ship? You've never heard of the Millennium Falcon?"

They share a moment, but its over as soon as it started.

BRUCE
Sorry.

Beat.

BRUCE
So, dinner?

MARY
Not hungry.

BRUCE
Me neither.

Scene 2 - Liking/Friendship

A Diner, 1993. Chad sits at table by himself. Nicole enters, carrying a mug and a pot of coffee.

NICOLE
Hey, you!

CHAD
(Sarcastic)
Surprise!

NICOLE
You never visit me on my overnights. How are you?

She pours him coffee and sits down at the table.

CHAD
Should you should be sitting down?

NICOLE
Pfft. It's fine, you're my only customer right now.

CHAD
Yeah, but don't you have, what's it called?

NICOLE
Sidework? I finished that midnight. No one does it faster than me.

CHAD
It's late, huh?

NICOLE
Yeah, it's been pretty dead here. I guess the rain keeps people in.

(CONTINUED)

CHAD

Yeah.

NICOLE

So, what can I get you?

CHAD

The coffee's good for now.

NICOLE

Are you sure? I can get you anything. On or off the menu.

CHAD

Really, it's fine. I just wanted to visit, keep you company. It must get lonely on the overnight shift.

NICOLE

Not really, read a lot. I just finished *Gerald's Game*, you would love it.

CHAD

Which one is that?

NICOLE

It's pretty new. It's the one where the this lady gets handcuffed to a bed, and her man-friend dies, and she's stuck there.

CHAD

That sounds horrifying.

NICOLE

It should be, it's Stephen King. What are you doing up so late? It's almost 3:00 in the morning.

CHAD

I just wrapped up a very long and very drawn-out conversation with Liz.

NICOLE

How's she doing? She's not still mad at me is she?

CHAD

She might be, but it doesn't matter now.

NICOLE

Well why not?

CHAD

We broke up.

(CONTINUED)

NICOLE

Oh. I'm sorry? Or is it a...

CHAD

It's okay, you don't need to be sorry.

NICOLE

Do you want to talk about it? It was pretty serious, wasn't it?

CHAD

It was. Or I thought it was.

NICOLE

We're at a weird age, I can't say that I'm surprised.

CHAD

You saw this coming?

NICOLE

Not exactly, but it's not a huge stretch of the imagination to presume the relationship of recent college grads might get rocky.

CHAD

You're psychology degree is showing.

NICOLE

Why, because I know you better than you know yourself, or because I'm a waitress?

CHAD

Both. You're not going to ask why she might be mad at you?

NICOLE

Why, it's nothing I don't already know.

CHAD

I know, but doesn't that bother you?

NICOLE

No, it doesn't bother me that other people are threatened by our friendship. I've known you since we were little, they'll have to deal with it.

CHAD

But what if it bothers me?

NICOLE

Then I'd have to call the Friend Police and tell them to arrest you.

(CONTINUED)

CHAD

No, seriously.

NICOLE

Oh, you're serious? Let me ask you this, do you value our friendship?

CHAD

Of course I do--

NICOLE

Then we're fine! I'm your friend, and you're mine, and that's all that matters. You need some cake.

She gets up to retrieve said cake.

CHAD

Cheesecake!

Chad sits alone at his table.

CHAD

(Quietly to himself)

It's not that hard to say, just say it.

NICOLE

(Offstage)

Did you say something?

CHAD

Me? No, nothing.

NICOLE

(Entering)

Okay, well, they're still making the cheesecake, so I brought us some cookies instead.

CHAD

Awesome. I'm sorry that I made it seem like our friendship bothered me, it's not like that at all.

NICOLE

I know. Cookie?

CHAD

You know?

NICOLE

How long have we been friends?

CHAD

At least fifteen years.

(CONTINUED)

NICOLE

Try sixteen.

CHAD

So, sixteen years.

NICOLE

That's a long time to get to know someone, right?

CHAD

I see where this is going. Childhood doesn't count, since we all go through a lot of changes growing up.

NICOLE

Then why didn't our friendship change?

CHAD

I don't know, mutual interests, other friends in common, family connections?

NICOLE

It's not a quiz, don't over think it. C'mon, it's staring you right in the face.

She moves her face to be eye-level with his.

NICOLE

See?

CHAD

You're gonna have to tell me, I can't--

NICOLE

Because we're BEST FRIENDS!

Chad leans over the table kisses Nicole, quickly. She laughs, playfully.

CHAD

I couldn't think of something to say, so I--

NICOLE

Shh.

CHAD

Sorry.

NICOLE

So, that's why.

CHAD

Why what?

NICOLE

Why you and Liz split?

CHAD

There was more to it.

NICOLE

Was there? Really?

CHAD

Yeah, there were a lot of other things to--

NICOLE

I said, "Really," as in, "the true reason."

CHAD

Well, I think I just told you.

NICOLE

No, you showed me, you didn't tell me.

CHAD

Aren't they the same?

NICOLE

It means more if you say it.

CHAD

I broke up with--

NICOLE

I don't care about that, what do you really want?

CHAD

I want to be with you.

NICOLE

Was that so hard?

CHAD

No.

NICOLE

See? And it only took you a whole decade to tell me.

CHAD

You knew?

NICOLE

I had a hunch.

CHAD

Why didn't you say anything?

NICOLE

It not my place to say anything where that's concerned. So, does this mean you were my friend just to get closer to me?

CHAD

No, I was your friend because I *am* your friend. That hasn't changed, and it won't.

NICOLE

It won't?

CHAD

Unless you want it to?

NICOLE

What kind of friend would that make me?

Blackout.

Scene 3

Jeremy's empty apartment. The sounds of footsteps and voices approach, a key goes into a lock, and the door opens. Jeremy lets in Shannon, who is wearing her coat.

JEREMY

I'll take your coat. Make yourself comfortable.

SHANNON

Thanks. How've you been?

JEREMY

Good, keeping busy. Work stuff.

SHANNON

Mysterious Jeremy doing mysterious work stuff again. Sounds exciting.

JEREMY

(Sarcastic)

Small talk isn't a part of the ritual, Shannon. But you already knew that.

SHANNON

I can live without it. I brought you something.

(CONTINUED)

JEREMY

What, another DVD?

SHANNON

Nope. Close your eyes and put out your arm.

He does so. She slaps a pair of handcuffs on his wrist.

JEREMY

Oh, you shouldn't have, this is so thoughtful.

SHANNON

Funny fucker, aren't you?

JEREMY

I have my moments. Can you get this off, I think we should save it for later.

SHANNON

Later? What did you have in mind for later?

JEREMY

You're not here for the conversation.

SHANNON

No, you're right.

She pushes him on to the bed, and quickly clasps the other end of the handcuffs to the headboard. They start becoming intimate.

JEREMY

I thought we said later.

SHANNON

You said later.

JEREMY

Fair enough.

It's almost primal, predatory, and in a way not very sexy.

JEREMY

You forgot about one thing though.

SHANNON

What's that?

JEREMY

I have a free hand.

(CONTINUED)

He performs an impressive reversal, and now she is pinned under him, awkwardly under his restrained arm.

SHANNON

Hey, not so rough.

JEREMY

Sorry.

SHANNON

You will be.

She bites him.

JEREMY

Ow! Point taken. Sorry, it's hard to do this one handed.

SHANNON

Do you want me to-- Should I--

JEREMY

You go back where you were, and I'll just--

SHANNON

So, I'll go back on top, here and--

JEREMY

You go up there, and I'll--Ow, watch the arm!

SHANNON

Sorry! Sorry, I'll get up, here.

She gets up off the bed, and stands to the side while Jeremy shifts uncomfortably into position.

JEREMY

Ok, I think I'm good.

SHANNON

Ready?

JEREMY

Ready. Wait. I want you to do something for me.

SHANNON

Okay?

JEREMY

C'mere first.

Shannon walks over and stands by the edge of the bed.

(CONTINUED)

JEREMY

No, *come here.*

She climbs onto the bed over him.

JEREMY

Hit me.

SHANNON

What? No.

JEREMY

No, I want you to do it. Hit me.

SHANNON

Where do you keep the paddle?

JEREMY

Fuck the paddle, hit me with your bare hands.

SHANNON

I'm not gonna spank you.

JEREMY

No, I mean hit me. Really give it to me.

SHANNON

Like, in the face?

JEREMY

Fuck it, sure.

SHANNON

I'm not gonna hit you in the face.

JEREMY

C'mon, I can take it.

SHANNON

That's what I'm afraid of.

JEREMY

So, it'll be over and done in a second.

SHANNON

Like a slap?

JEREMY

Slap, punch, flick, I don't care just hit me!

She slaps him across the face, and in an immediate knee-jerk reaction, Jeremy's free arm swings upward and connects with Shannon's face. She falls over the bed.

(CONTINUED)

SHANNON

WHAT THE FUCK?!

JEREMY

Oh shit!

SHANNON

You fucking hit me, you piece of shit! I can't believe that fucking hit me.

JEREMY

Oh fuck!

SHANNON

What the fuck did you do that for?

JEREMY

I don't know, I've never done that before!

SHANNON

Oh, you don't usually beat women, this is just something new for you?

JEREMY

I didn't beat you--

SHANNON

You sure as shit hit me, motherfucker!

JEREMY

It was an accident! My arm just swung! Next time we'll just cuff both of my hands.

Shannon stares at him with an incredible sense of disbelief, but a moment later, starts to laugh. Jeremy joins in, and the laughter grows more uproarious.

SHANNON

Cuff--Both your hands!

They laugh some more, and then Shannon viciously bites Jeremy's shoulder.

JEREMY

AH FUCK!

Again, his free arm swings and lands square on her face.

SHANNON

WHAT THE FUCK!

(CONTINUED)

She gets up off of him and stands by the bed. They both stare at the silence that hangs in the air.

JEREMY

You should go.

SHANNON

What does it look like I'm doing?

She puts herself back together, puts her coat on, and goes for the door.

JEREMY

Wait!

SHANNON

This better be good.

JEREMY

(Shaking his cuffed wrist)

I need the key.

SHANNON

Oh, right, the key. Let me see...Where did I put it?

She digs in her pockets, produces it.

SHANNON

Here you go.

She throws it on the other side of the room, and goes out the door.

JEREMY

I still have your *Tootsie*, bitch!

Blackout

INTERLUDE #1

Origin of Love

'Origin of Love Plays.'

Cody enters, dancing. Followed by the rest.

They pair off:

Cody, Andrew

Kristin, Becca

Ciera, Steven

They form a triangle, and move through the phases of Intimacy, Passion, Commitment, in a rotation.

Interlude lasts through first chorus, and leads directly into the next scene.

ACT 2Scene 1

The Jungle Room Honeymoon Suite in a seedy hotel. Bruce lies on the bed looking directly into the mirror on the ceiling. He is still wearing his wedding clothes, but his boots are on the floor. He drinks a beer. Mary comes out of the bathroom wearing pajamas.

MARY

This place is disgusting.

BRUCE

C'mon, Mare. We're here now, let's try to have a little fun? C'mere, Lie down with me.

MARY

No.

BRUCE

C'mon.

MARY

I said no.

BRUCE

What else is there to do?

MARY

Go home?

BRUCE

It's our honey moon, Mare. We can't just go home. I got it! What if I put a quarter in the machine again?

MARY

God no.

BRUCE

I never been in a bed that shook before.

MARY

That makes two of us...

BRUCE

That bump on your belly tells me different.

MARY

You might be right.

(CONTINUED)

BRUCE

Can you please lie down with me?

MARY

I still can't believe I let you talk me into this.

BRUCE

Well, we didn't have much of a choice, Mare. The way our folks are, the only thing we really could do was get married. I can't think of anyone else I'd rather start a family with.

MARY

I meant the hotel.

BRUCE

Oh. I don't know. It seemed romantic. Like a retreat from all of that other stuff. A nice jungle getaway, somewhere we can be wild and free!

MARY

Does either one of us like the jungle?

BRUCE

This was all they had on such short notice.

MARY

You told me we'd get the Hawaiian Honeymoon Suite. Is this it?

BRUCE

There are jungles in Hawaii!

MARY

But what about the beaches? And the tiki-torches, and the hula girls, and the lei's. Coconuts! That's Hawaii. There's a lion head mounted over the toilet, and I think the loincloth on the hanger is for someone to wear.

BRUCE

Yeah, I think it's for you. It didn't fit me. Tarzan must have been a nudist.

MARY

So gross.

BRUCE

You know you love it. I think it's kinda neat. How realistic it is, you know. It even sounds like a jungle, and it's warm and damp. Goes good with a cold beer.

(CONTINUED)

MARY

That's just the jacuzzi making everything damp. Mildew is not a jungle smell. Is there a way to turn off these jungle sounds?

BRUCE

Please lay down with me? I wanna show you something. You'll get a kick out of it, trust me.

MARY

Okay, but only because I'm tired. And my back is killing me. And you know I'm just gonna have to get up again in five minutes to go to the bathroom.

BRUCE

Then I'll make these five minutes count.

Mary climbs into the bed with Bruce. They both stare at the mirror on the ceiling.

BRUCE

Isn't that something?

MARY

What?

BRUCE

The mirror! Look at us!

MARY

You'd think you never saw a mirror before.

BRUCE

Not in the ceiling, I haven't!

MARY

Well, it's me, and you, and we look awful and we're in a dingy jungle themed room in a sex-motel in a bad part of town.

BRUCE

Don't you see what I see though?

MARY

No, what do you see.

BRUCE

I see us. I see the way God must see us, looking down on us from above. But it feels like I'm looking up. It feels like I'm looking into a dream. And we're together in the dream.

(CONTINUED)

MARY

Keep dreaming. Can you hit the light.

BRUCE

No, not yet. Can we...?

MARY

Bruce, I love you, but I'm tired. We've had a long day, and I just want to go home.

BRUCE

It's our honeymoon, Mare.

MARY

Well, I'm already pregnant.

BRUCE

How many times do I have to apologize for that! I shouldn't even have to!

MARY

I never asked you to apologize! I never asked-- I just wanted to be young and in love, but this... This isn't for me. Not yet. Not right now. I wanted us to move somewhere that might still have some opportunity left. But no. This is it. This is all that I've got. You, this baby, and we're stuck in this hellhole working dead-end jobs. I don't want to be a waitress all my life, Bruce! Do you really want to work on cars forever? How much longer until that factory shuts down like all the others anyway? A year? Six months? How can this baby even -- Oh!

BRUCE

What's wrong are you all right?

MARY

Yeah, she's just kicking.

BRUCE

Can I feel it?

MARY

Yeah, sure. It's here.

BRUCE

Here? Oh, there it is!

MARY

I'm glad you like it.

(CONTINUED)

BRUCE

Do you think she'll like me?

MARY

She'll have to. You're her father.

BRUCE

Most girls hate their fathers.

MARY

Don't use me as an example.

BRUCE

You know I didn't mean nothing by it. You won't hate me, will you Leia?

MARY

I love you, but we are not naming her Leia.

BRUCE

It was worth a shot.

MARY

We still don't have a name. Is that wrong?

BRUCE

No, it's not wrong, a name only matters when she's on the outside.

MARY

How about Teresa?

BRUCE

She's a baby, not a grandmother. Nancy.

MARY

There's already a million Nancy's. Linda.

BRUCE

Just no. Joan?

MARY

Jean?

BRUCE

Not bad. What about Faith?

MARY

Faith?

BRUCE

Yeah, Faith. She's what keeps us together.

(CONTINUED)

MARY

Faith. That's nice. I like Faith. Can I go to bed?

BRUCE

You really that tired, huh?

MARY

Yeah. Tired.

Mary lies down to go to sleep. Bruce gets up to hit the light, but instead turns around, and stands dramatically.

BRUCE

A long time ago, in a galaxy far, far away...

MARY

Not now.

BRUCE

But you liked it.

MARY

Maybe the first dozen times. It's getting old.

BRUCE

They're making a second one. It's gonna be called 'The Empire Strikes Back.'

MARY

Good for them.

BRUCE

Maybe this time we can watch it.

MARY

Maybe this time I'll spill my soda on you instead. And what, are we supposed to bring the baby with us to the theater?

BRUCE

We'll leave her at my mom's place, she'll be all right.

MARY

If you say so. I'm going to sleep.

She starts to weep.

BRUCE

Hey, hey. It's okay, Mare. It's okay. C'mere. I've got you, I've got you.

Bruce holds Mary on the bed. Mary barely returns his embrace.

Scene 2

Suburbia. 1998. A dark bedroom at the threshold of late night and early morning. Nicole sits in the bed, reading a book (Preferably Stephen King). Chad creeps in through the door, and Nicole shoots up out of the comforter like a rocket.

NICOLE

Oh my God, are you okay? Where were you, I was so worried when you didn't call, I thought something might have happened--

CHAD

Hey, whoa, sorry. I stayed out late tonight with some of the guys from work.

NICOLE

Oh. But you're okay?

CHAD

For now, yeah. The room's stopped spinning, I think I'll be fine, just hungover tomorrow.

NICOLE

You were out until four in the morning?

CHAD

I mean, I wasn't out with them the *whole* time.

NICOLE

Who were you with then?

CHAD

No, hey, what I meant was that I was with the guys, it was Zach's last day, so there was this office party, and then we went to the bar--

NICOLE

Office party?

CHAD

Yeah

NICOLE

When was that?

CHAD

About 4:30, it's Friday, we all kind of called it a day early.

(CONTINUED)

NICOLE

So, this office party went on all night?

CHAD

More like an hour.

NICOLE

Well, you've got a lot of time to cover, mister.

CHAD

Mister? Am I under investigation here?

NICOLE

No, sorry, I'm just tired. I waited up for you all night, I'm just out of it. So, after the office party then what?

CHAD

Then we--

NICOLE

I forget, who's "we?"

CHAD

We, from the office. Me, Trevor, Zach, Darren, Sam, Tim, and Johnny.

NICOLE

How's Johnny doing? We should have him and Lisa over again.

CHAD

He's good, he's up for a promotion. After the party, we left the office and drove into the city. We figured Friday night, Zach's last day, let's make it special.

NICOLE

I don't want to come off the wrong way here, but why didn't you call me?

CHAD

I realized I forgot to call from the office, so I wanted to call from the bar--

NICOLE

Well, why didn't you?

CHAD

It's really embarrassing.

NICOLE

It's okay, we tell each other everything.

(CONTINUED)

CHAD

I got drunk and forgot. Stupid, I know. It won't happen again, I feel like a huge jerk.

NICOLE

It's okay, you're not a jerk, I just got really worried. I was convinced you were dead in a ditch somewhere.

CHAD

If I'm gonna be found dead anywhere, it'd be a shallow grave.

NICOLE

Same old you.

CHAD

I'm bushed, can we go to bed?

NICOLE

Sure. Love you.

CHAD

Love you, too.

NICOLE

Goodnight.

CHAD

'Night.

They kiss goodnight, and get into the bed. Nicole gets up for the light, but then whips around like a bolt.

NICOLE

What bar did you go to?

CHAD

Some bar in the city. Why?

NICOLE

The bars close at 2. It's almost 4:30. What took you so long coming home?

CHAD

It's an hour drive from the city, nothing new.

NICOLE

It's an hour drive, not a two and a half hour drive. What about that other hour and a half?

(CONTINUED)

CHAD

Well, I had to sober up before I drove home.

NICOLE

Is that it?

CHAD

Yeah. Sam drove me to the diner where you used to work while I sobered up. Then we went back to get my car from the office, and now I'm here.

NICOLE

Well, that was nice of him.

CHAD

Yeah, it was real good of her to DD like that.

NICOLE

Her. You mean Samantha?

CHAD

That's her full name, but we all call her Sam.

NICOLE

I can't believe you right now.

CHAD

C'mon, you can't seriously--

NICOLE

Why didn't you just say Samantha? Why did it have to be "Sam?"

CHAD

Excuse me?

NICOLE

That's just so...so...so sneaky.

CHAD

She's Sam. I'm "Chad" nobody calls me "Charles."

NICOLE

Why couldn't you just say her name was Samantha? As far as I can tell, there is an hour and a half of time unaccounted for where you were alone with some other woman. How is that supposed to make me feel?

CHAD

I just work with her. All of the other guys live in the opposite direction from work, it just made sense that she would take me back to my car.

(CONTINUED)

NICOLE

So, what, you just wanted a bite to eat at the diner?

CHAD

Well, I wasn't gonna sober up in the parking lot of the office. Okay, so I had a social interaction with a female co-worker, does that make you feel threatened?

NICOLE

That is not what this is about, and you know it.

CHAD

Then what is it about?

NICOLE

We used to tell each other everything, but now you're always keeping things from me.

CHAD

I'm sorry, I just thought you would get upset--

NICOLE

You thought right! How is it that any time you have a problem, you can come to me, and expect me to make it better, but when we have a problem, you insist there isn't one.

CHAD

We have a problem?

NICOLE

Thank you. Thank you for illustrating my point so perfectly. I can't tell if I'm your lover or your friend anymore. It feels like I'm either one only when it's convenient. But when you keep things from me, it feels like neither. How is that fair?

CHAD

It's not, I'm sorry...I've got something--

NICOLE

I don't mean to blow up at you, but it gets hard. I've known you for almost my entire life, and right now, I have no idea who you are. We've been dating for almost five years, and I'm sorry if I can't help but feel like there's something missing.

CHAD

Like what? What could possibly be missing?

NICOLE

Commitment.

CHAD

So a ring?

NICOLE

If it helps you to think of it that way. I didn't sign up to be a part-time girlfriend. We're in this together, unless you've got a different idea than me, and if you do, you better just tell me now.

CHAD

Do you want to know where I really was tonight, then?

NICOLE

Was there even an office party?

CHAD

Yes.

NICOLE

And did you really go to the bar after the party?

CHAD

No.

NICOLE

Then, no, I don't want to know where you really were. If you can't tell me the truth, then I don't want to sleep here tonight. I'm going to my parents house. I'll come back in a few days. Maybe.

She gets out of the bed, and makes her way offstage.

Chad reaches into a coat pocket and pulls out a small black velvet box. He opens it up, and there's an engagement ring inside.

Blackout.

Scene 3

Shannon stands amidst the darkness.

SHANNON

Let's try something new - w4m (philadelphia)

Hi, sbf looking to have some fun tonight. I'm on Winter Break and thought I'd try something new. About me: hwp, dark hair, fit. About you: DDF, fit, fun in bed, lives alone and under 30. You host. Put "(Winter Break Forever)(Winter is Coming)(Get some Winter's Tail)" in the subject line so I know its real, and please, just face pics.

(CONTINUED)

iPhone email sound. In the darkness, a male voice speaks.

JEREMY

Hi, you seem like someone I'd like to know, I think we could be a good fit. Here's my pic.

Lights come up on Jeremy. He's not wearing a shirt and posing to show off his body. The effect is kind of lame and sad.

iPhone email ding. Lights up on Shannon standing opposite Jeremy.

SHANNON

Hi. Wow, yours was like, the only non-vulgar, kinda cute email I got. And the best picture. Here's mine.

She poses for a selfie.

SHANNON

So, just tell me where to meet you, and I'll be there. See you soon!

She exits.

Lights up on an apartment. Jeremy, a 24yo SWM, stands in the middle of the floor brushing his teeth. His phone rings. He exits briefly to finish brushing his teeth. Comes back out a moment later on the phone.

JEREMY

Hello? Hi. Yeah. Come on up. 2106, it's to the right. You can walk past the doorman, he doesn't care. Alright, cool. See you soon.

Jeremy sits on the bed. Before he gets comfortable, he gets up and does a once-over to check the apartment is clean. There's a knock at the door.

JEREMY

Just a minute.

Jeremy stands by the door and counts to three quickly before opening it. In the doorway stands Shannon. She is a 21yo SBF who is DDF.

SHANNON

Hi. Jeremy, right?

JEREMY

Hi, yeah. You must be Sharon.

SHANNON

Shannon.

JEREMY

Shannon, right. Come in, come in. How are you? Did you find it all right?

SHANNON

Yeah, you gave good directions.

JEREMY

Cool, cool. You want something to drink? I've got some beers in the fridge.

SHANNON

No thanks, I've gotta drive back.

JEREMY

Right, of course you do.

Beat.

JEREMY

Well, I'm gonna have a beer.

He goes into the kitchen for a beer. Shannon sits on the bed, inspecting the apartment. She approves

Jeremy comes back with a beer and a bottle of water.

JEREMY

Hi, got you water in case you got thirsty.

SHANNON

That's so nice of you, thanks. I like your apartment. Studio's are cozy.

JEREMY

Yeah, sometimes. Oh, the bathroom is the only other door down that little hall, in case you need it.

SHANNON

Thanks. So, what is it you do?

JEREMY

I, uh, I'd rather not say. It's not very interesting.

(CONTINUED)

SHANNON
Oh, okay.

Beat.

SHANNON
I'm in college. I go to the --

JEREMY
That's nice, but can we not talk about any of that kind of stuff?

SHANNON
I guess...

JEREMY
It's just...It's just one of those things, you know? Like, we're not friends, we shouldn't pretend to be. Maybe we could be friends, but I've only just met you.

SHANNON
No, I'm sorry, this is my first time posting one of those things, I don't really know what to expect.

JEREMY
Well, with me, you've got nothing to worry about, okay? I've done this plenty of times before. It's all about sticking to the ritual. Here, ask me what you think we should do.

SHANNON
Ritual?

JEREMY
It's like an unspoken sequence of events. You post, I read, we email, we meet, and now, you ask me what we should do.

SHANNON
So what should we do?

JEREMY
Well, I've got these DVDs, feel like watching one?

Jeremy nods as if to say she should say yes.

SHANNON
Sure. What do you have?

JEREMY
It's a bit all over the place really. Here, take a look. I figure it's better than scrolling through Netflix for an hour before--

SHANNON

(Excited)

Shut up, we're watching *Labyrinth*.

JEREMY

Now that's a good choice. The last time I had a girl over, she put on *Mrs. Doubtfire*.

SHANNON

Mm, I always did like a man in drag. Have you seen *Tootsie*?

JEREMY

That's Dustin Hoffman, right?

SHANNON

Yeah! One of my favorites, I love the part when--

JEREMY

Hey, whoa, sorry. I haven't seen it, I just know it.

SHANNON

Oh, well, I'll have to lend you the DVD, it's grea--Oh, shit.

JEREMY

Yep.

SHANNON

I'm sorry.

JEREMY

It's okay.

SHANNON

I've just never done this before.

JEREMY

Really, it's okay.

SHANNON

So, are we gonna watch *Labyrinth*?

JEREMY

If you feel like it, sure. Here, let me pop it in.

Jeremy gets up to put the DVD in the player. He sits back on the bed with Shannon.

The DVD starts, previews for other movies start.

JEREMY

Here, let me fast-forward.

He reaches over Shannon to get the remote, they touch, briefly.

He points the remote at the TV, and when he clicks the button, the whole scene goes in fast motion for about 10 seconds. They sit, looking somewhat bored watching the movie in fast motion. Time returns to normal and the movie can be heard faintly from the TV.

JEREMY

My apartment gets pretty cold, do you want a blanket?

SHANNON

I'm actually kinda warm.

She takes off her sweater.

Time moves quickly again. They quickly nudge hands, Jeremy puts an arm over Shannon. She puts a hand on his knee.

They start making out on the couch. Clothes go flying, things keep happening.

Time returns to normal.

SHANNON

Wait, wait, this is my favorite part!

They watch the movie for a few more seconds. David Bowie keeps singing.

Then back to the action.

Lights fade. End of scene.

INTERLUDE #2MARK-UP

Two FIGURES stand, covered by a sheet draped over them from head to toe. Two teams of DOCTORS, one male one female, stand by the two covered figures.

DR. ANDREW

Let's see what we've got here.

He tears the sheet off of the first figure, exposing the MALE SUBJECT, he is barely clothed and nearly trembling.

DR. KRISTIN

Not bad. We've started with worse.

DR. ANDREW

Speak for yourself. How about you two?

DR. CIERA

We're about to find out.

She pulls away the other sheet, exposing the FEMALE SUBJECT, similarly clothed, similarly uncomfortable.

DR. STEVEN

Shall we begin?

DR. KRISTIN

Let's begin. Male Subject, lacking in definition.

She begins to draw on his skin, creating dotted lines. As they speak, they all continuously draw on the subjects.

DR. ANDREW

Recommend strength and weight training.

DR. ANDREW

How's his height?

DR. KRISTIN

Two inches below standard. With shoes, he may reach, but no guarantee.

DR. STEVEN

Female subject has insufficient measurements. Can we make these bigger?

(CONTINUED)

DR. CIERA
What about back here?

DR. STEVEN
That ass just won't do. Easy enough. And she needs to be at least 8 inches taller.

DR. CIERA
Tall order.

DR. STEVEN
What about the eyes?

DR. CIERA
Too close?

DR. STEVEN
Too far.

DR. CIERA
Ears are too low. Maybe uneven.

She tries to cover her ears with he hands, but the doctors pull her arms down.

DR. ANDREW
Arms, too long.

DR. KRISTIN
By how much?

DR. ANDREW
Just enough.

DR. KRISTIN
Shoulders and chest not nearly broad enough.

DR. ANDREW
I already told you, strength and weight training. Do we need to do anything about the nose? Here?

DR. KRISTIN
I see what you mean. Let's do it.

DR. CIERA
Pose!

The SUBJECTS both pose for the doctors.

DR. STEVEN
Lovehandles. Are these stretch marks?

DR. CIERA

Cut it down, cover it up. You know how this goes.

DR. ANDREW

We'll have to do something about this body hair.

DR. KRISTIN

Pose!

The Subjects change poses. The subjects become aware of each other for the first time. They become increasingly distraught and unstable.

DR. KRISTIN

I think we're off to a good start with this one, but does the hair have to be red?

DR. ANDREW

Of course. It makes him exotic.

DR. STEVEN

It makes him a freak.

DR. CIERA

I like the red. He'd be too plain other wise. Her hair, on the other hand, is too curly.

DR. KRISTIN

I disagree.

DR. STEVEN

Too curly, too red.

DR. ANDREW

Not too red. We've got our work cut out for us as it is, why not leave this one thing?

DR. STEVEN

Why not change everything?

DR. ANDREW

Too red.

DR. STEVEN

And you?

DR. KRISTIN

Too curly.

DR. STEVEN

Good. Anything else?

DR. CIERA

She needs to lose 20 pounds. Him, 10.

DR. KRISTIN

He needs to gain 10 pounds.

DR. ANDREW

He'll gain it in muscle.

DR. KRISTIN

Precisely. And she's barely there as it is, how can she lose 20 pounds?

DR. CIERA

It's on her somewhere. She loses 20, he loses 5.

DR. ANDREW

The only way she's losing 20 pounds is if you cut off one of her legs. C'mon.

DR. CIERA

I know what I'm doing.

DR. ANDREW

I'm not questioning that, but--

DR. STEVEN

Compromise, you three.

DR. KRISTIN

He gains 5 pounds of muscle, and she loses 5 pounds.

DR. ANDREW

That works for me.

DR. CIERA

Forget it. I don't think either of these subjects will do.

DR. KRISTIN

They need some work, but they're not that far gone.

DR. ANDREW

She has a point, is all this work going to be worth the end result?

DR. STEVEN

What are we thinking?

DR. CIERA

I say we dispose of them.

DR. KRISTIN

Don't you think that's a little extreme?

DR. ANDREW

Maybe if we reduce them to parts, we can start over.

DR. STEVEN

That's the best suggestion I've heard all day.

DR. KRISTIN

Scrapping them? You can't be serious, these are people, you can't just--

DR. STEVEN

We don't make people here. We make an ideal. The ideal mate. And this won't do. Prep them, I'm moving on.

He exits.

DR. CIERA

I have a good feeling about the next batch.

She exits.

DR. ANDREW

You can't please everyone.

He exits.

Dr. Kristin looks at the two subjects, then helps them both down from their pedestals.

She exits, briskly.

The Male Subject and the Female Subject come together.

MALE SUBJECT

I love your eyes.

He wipes off the markings around her eyes.

FEMALE SUBJECT

And I think your nose is perfect.

She wipes the markings off of his nose.

MALE SUBJECT

I like that your hair is curly

FEMALE SUBJECT

And I like that yours is red.

MALE AND FEMALE SUBJECT

I wouldn't change a thing on you.

Blackout.

ACT 3Scene 1

A trailer on the outskirts of Detroit. 1980. Bruce enters carrying a baby swaddled in a blanket. As he speaks, he prepares the infant for bed.

BRUCE

Hey, little girl. Your daddy's home. Did I wake you up? I'm sorry. Look at you, not even crying. Was Gran'ma good to you while Daddy was at the movies? I bet she was. What's that?

Did I have a good time at the movies? I had a good time, sure. What did I see?

You are just full of questions tonight. I saw a movie called *The Empire Strikes Back*. I'm not sure if you'd like it, but I loved it. You might like the little Muppet guy. You watch *The Muppets* with Gran'ma, right? You do? Great! Which one is your favorite? Fozzie Bear, no way! He's my favorite! I've always liked Kermit, too.

Anyway, *Empire Strikes Back* is the movie after *Star Wars*, which is how your mother and I met, did I tell you that? What's *Star Wars*? It's a movie, keep up. Only the greatest movie of all time!

So, a long time ago in a Galaxy far away, there's this farm boy called Luke Skywalker, and he meets these two droids. C-3P0 and R2-D2. They're like Robots. Anyway, these droids lead him to Old Ben Kenobi, who is really Obi-Wan Kenobi, the last Jedi Knight, who is Princess Leia's only hope. He also knew Luke's real father. Jedi's are like space wizards, and they have this cool laser-sword called a *lightsaber*.

So, they need to go to Alderaan to rescue the princess, so they hire a smuggler named Han Solo and his Wookiee pal, Chewbacca, who's like a 7-foot dog, it's nuts. When they get to Alderaan, it's been blown up. Off in the distance is this tiny moon, but Old Ben, he's like, "That's no moon, it's a space station." It's the Death Star, which is the Imperial space station and it can blow up planets. Darth Vader is the guy in charge on the Death Star, and he's all dark and scary and sounds like James Earl Jones. Are you following me still? Great.

So, they rescue the princess from the Death Star, but Old Ben sacrifices himself to save his friends. They

(MORE)

(CONTINUED)

BRUCE (cont'd)

join up with the Rebellion, and Luke blows up the Deathstar with his X-Wing, and Darth Vader gets flung into space. Luke, Han, and Chewie get medals, the end. Awesome right? It's been a while since I had to explain Star Wars to someone. I used to do it all the time for your mother.

So, when I said it was the greatest movie of all time, I lied, because *Empire* is now the greatest movie of all time. It starts out on this ice planet, and things go bad for the rebels, and then Luke goes to Dagobah. Dagobah, its like a swamp planet. There, he meets Yoda, the little muppet guy, "Like this, he talks", and he trains him to be a Jedi. Meanwhile, his friends, Han and Leia are at Cloud City, where this guy Lando is like the Mayor, but he sold them out to the Empire, and Darth Vader's there, and things go south. Luke goes to rescue his friends, but Han's been frozen in Carbonite. Luke gets in a lightsaber duel with Darth Vader himself, and gets his hand cut off. Then, they drop this bomb. Vader says that Obi-Wan never told Luke what happened to his father, and Luke's like "He told me you killed him" and Vader's all, "No. I AM YOUR FATHER!" Whaaaat!

Hey, no, don't cry. It's okay, shhh, shhh. I've got you. I've got you, it's okay. It's okay. "Faith, I am your father!" Okay, Darth Vader voice, bad idea. Um, uh. "Stop crying, you shall." Yes! "Do or do not, there is no cry."

There you go. There you go, it's all right. I've got you. I bet you miss your momma, don't you? I do, too. But, I think she's happier now. Yeah, happier. I wish I knew where she was, though. I wish I knew for sure if she was happy or not. She must be, I mean, she would have come back if she was less happy anywhere else, right? Well, I don't know. You don't leave some place that you're unhappy, and go back to it if you're less happy somewhere else. You just leave that next place and move on. That's your mother, always looking for the next place to be happy. I'm just glad that for a little while, it was with me, because now, I've got you. And I'll always have you, just like you'll always have me. I always thought your mother named you Faith because I said you were what kept us together, but now I think she did it because she knew she would lose you. But I've always had you. I never lost Faith.

Scene 2

Suburbia, 2003. Nicole and Chad's bedroom is littered with cardboard boxes, packed for moving.

Chad enters, carrying an empty box labled "BEDDING", and puts it down next to the others. He begins digging through another box, and continues until he finds what he's looking for. He pulls out a handful of paint swatches and sits on the foot of the bed, looking at them carefully.

Nicole enters the room.

NICOLE

Oh, you found them!

CHAD

Yeah, they were in one of the boxes.

NICOLE

Maybe you should put them back so we don't forget them.

CHAD

I thought we could look at them now?

NICOLE

Let me get ready for bed first.

She goes to leave, but stops

NICOLE

All of my clothes are packed, nevermind. Did you find my DSM, too?

CHAD

Everything's packed, don't worry. Come, lie down.

They both climb into bed, sitting up and looking at the paint swatches spread out on the comforter.

CHAD

So, we'll break it down by room.

NICOLE

Okay.

CHAD

Living room.

(CONTINUED)

NICOLE

This one.

CHAD

Kitchen?

NICOLE

The yellow, definitely the yellow.

CHAD

I like that one, too. Master bedroom?

NICOLE

Oooh. This one.

CHAD

You don't think that's a little too dark?

NICOLE

We'll just paint over it if we don't like it. What's next?

CHAD

Bathrooms.

NICOLE

That one.

CHAD

Your office?

NICOLE

This one.

CHAD

Spare bedroom?

NICOLE

What did you have in mind?

CHAD

Turn it either into a guest room or a home office for me?

NICOLE

What about a nursery?

CHAD

Yeah, we can turn it into one later--

NICOLE

What about now?

CHAD

Do you know something I don't?

NICOLE

Not yet.

CHAD

Okay, so what color should this hypothetical nursery be?

NICOLE

I haven't thought about that. Much.

CHAD

If you had to pick?

NICOLE

Green.

CHAD

Green? Not blue or pink?

NICOLE

Green, definitely green.

CHAD

Will you miss this place?

NICOLE

A little. What about you?

CHAD

No, I think we're ready to move onto the next step.

NICOLE

We already bought the house, I'm not sure what the next step is.

CHAD

You said it yourself, didn't you?

NICOLE

I did?

CHAD

The nursery?

NICOLE

I did.

Blackout.

Scene 3

Doctor's office. More specifically, the lobby. Jeremy stands at the receptionist counter, Shannon enters a moment later, carrying a prescription.

JEREMY

Hi, I'd like to pick up some free condoms.

The receptionist hands a few over the counter, Jeremy turns to leave, but Shannon notices him.

SHANNON

Jeremy? Is that you?

JEREMY

Uh...

SHANNON

Shannon. It's Shannon.

JEREMY

I know who you are, Shannon.

SHANNON

You're looking good.

JEREMY

Sure beats being left cuffed to a bed.

SHANNON

What brings you here?

JEREMY

Nothing special.

SHANNON

Nothing special? Do you know why I'm here? It's pretty special.

JEREMY

Whatever it is, it's not my business.

SHANNON

You'd think that, but actually you're wrong.

RECEPTIONIST

Next?

JEREMY

How is anything of yours my business?

(CONTINUED)

SHANNON

Well, let me pick up the prescription for my chlamydia first, and then we'll talk.

JEREMY

Chlamydia? You have chlamydia? And I slept with you?

SHANNON

Why are you so surprised? You gave it to me.

JEREMY

Oh, that is good. You followed me here, didn't you?

SHANNON

No, I didn't follow you here. I'm not fucking crazy.

JEREMY

You're just trying to get back at me for the last time I saw you.

RECEPTIONIST

Next!

SHANNON

Why can't you just own up to the fact that you got chlamydia from fucking around, Mr. Ritual? Do you know how weird that was, by the way? Sex as a ritual, you've got issues.

JEREMY

How do you know you got it from me?

SHANNON

'Cause I wasn't fucking anyone else, asshole!

JEREMY

Yeah, but what about since then?

SHANNON

Take a wild fucking guess.

JEREMY

Really? It's been months.

SHANNON

After your bullshit, I re-prioritized.

JEREMY

My bullshit? That was *our* bullshit, and it happened, whether you like it or not.

(CONTINUED)

SHANNON

I'm not looking for a lecture--

JEREMY

Oh, but you can give me one?

SHANNON

About responsibility, I can! You need to wake the fuck up, if this is news to you!

JEREMY

Who said it was okay it not to use a condom?

SHANNON

Don't you dare, don't you fucking dare.

JEREMY

If you knew the risks, you have no right to complain.

SHANNON

You said you were clean! I can't know the risks if you lied to me! I trusted you, you prick. You were all smooth and shit, "Oh no, babe, I'm out of condoms, let's just do it anyway."

JEREMY

I never called you "babe."

SHANNON

You never called me anything.

JEREMY

It wasn't like that!

SHANNON

I know! What does that say about you, huh?

JEREMY

That I do what I want, so what?

SHANNON

That you're a fucking idiot, that's what.

JEREMY

You started to like me, didn't you?

SHANNON

What are we, 12?

JEREMY

Okay, hang on. What does it say about you, if you fell for a piece of shit like me?

(CONTINUED)

SHANNON

You admit your a piece of shit?

JEREMY

No, I was being sarcastic.

SHANNON

I'm not sure that's how that works.

RECEPTIONIST

Can you two just leave?

SHANNON

I'll leave, sure, I've just got one last thing to say. Maybe if you gave a shit about other people for once, you might be a happier person. Oh, and while you're here, you should pick up some antibiotics. You can keep *Tootsie*.

She exits, some of the other people in the waiting room applaud. Someone throws a wad of paper at Jeremy, it hits him in the head. He turns back to the receptionist.

JEREMY

Is there a doctor I can see?

Blackout

OUTRO"Move Together"

Bruce leads Mary on stage with his hands over her eyes. She isn't pregnant. She carries a boombox with her.

BRUCE

Almost there, almost there. Okay!

He stops, turns her around to face upstage.

MARY

Can I open my eyes yet?

BRUCE

Open your eyes!

MARY

It's the movie theater. That's what you wanted to show me?

BRUCE

I want you to promise me you'll meet me here next summer. And every summer after that.

MARY

Of course I will, I'll visit all of the time.

BRUCE

I made you something, too.

He reaches into his pocket, and pulls out a necklace, made out of an old hood ornament.

BRUCE

I made it at the shop. I hope you like it.

MARY

It's beautiful. Put it on for me?

After a few failed attempts, Bruce finally gets the necklace around her neck.

BRUCE

I've got one last thing, stay there.

Bruce walks over to the radio on the ground, and presses play. Music begins to play from the radio, and grow outwards to fill the room.

Bruce offers his hand to Mary, and they slowly dance and come together.

(CONTINUED)

MARY

This is all so nice. Oh, do the thing!

Bruce laughs, and as they dance, he does a Chewbacca yawp.

They fade into the background as Shannon and Jeremy enter.

SHANNON

Hey, you.

JEREMY

Hey, me.

SHANNON

I brought you something.

JEREMY

Like a gift?

SHANNON

Just a loaner.

She hands him a DVD of Tootsie.

JEREMY

Oooh, *Tootsie!*

SHANNON

I figured it was time I showed you my favorite movie.

JEREMY

Oh man, that sounds like it's important.

SHANNON

What are you listening to?

JEREMY

Just some music.

SHANNON

It's nice, I like it. I didn't think you'd be the kind of guy to listen to this.

JEREMY

I'm not.

SHANNON

Maybe you should be. Come here.

She puts her arms out for an invitation to dance.

(CONTINUED)

JEREMY

Really?

SHANNON

I know dancing isn't part of the ritual, but I just feel like it. How about it? Try something new?

JEREMY

Yeah, that'd be nice.

They dance together slowly, and quietly.

JEREMY

How do you feel about handcuffs?

They laugh for a moment. They join Bruce and Mary in the background as Chad and Nicole enter the stage, already dancing.

They dance in silence, for a moment, and Chad whispers into Nicole's ear. They both laugh.

NICOLE

You're so bad, I can't believe you.

CHAD

You know you love it.

NICOLE

I do, I can't help it.

CHAD

So don't.

They keep dancing.

They all keep dancing.

Lights fade.

End of play.